

LTC09D123

Title: UEA London / UEA INTO London
Author: Ms L Morton - UEA London Project Manager
Version: Final
Circulation: Learning and Teaching Committee – 21 April 2010
Agenda: LTC09A006
Status: Open

MACE

1. As previously reported to University committees, plans have been under development for some time to re-launch the MA in Creative Entrepreneurship at UEA London. The course (which is a Faculty - not a School – programme) has already been running in Norwich, though with many of its sessions delivered in London, and there seem to all parties to be advantages in formally transferring its locus
2. In accordance with the LTC decision that – pending ratification of Institutional Approval – all courses intended to run in London should be subject to the new course approval process, the Faculty has transmitted approval documentation, having confirmed the support of all relevant Faculty bodies/officers. As part of the agreed arrangements for programmes to be delivered at the London Centre, the UEA London office has then co-ordinated the response of Central Divisions to those proposals.
3. Appended for **consideration and approval** by LTC are:
 - an explanatory memo from the Associate Dean, Learning & Teaching (HUM)
 - the course proposal for MACE delivery in London
 - the collated comments from Central Services, noting that:
 - signatures/comments have been sought in accordance with the ‘old-style’ form being used, but that the Dean of Students has also been invited to comment
 - queries raised by the Library Director are outstanding at this stage.
4. Since all the costs associated with the delivery of the programme are borne by – and hence need to be agreed with – the INTO UEA London Joint Venture, HUM’s business case and cost profile for the programme (not attached for LTC) has been presented to the Joint Venture Board at its meeting on 8 April. Clarification of certain entries has been obtained, but no changes proposed for 2010/11. The JV will, however, expect a higher fee to be charged in future years – a point also referred to in the HUM form and in comments from the Planning Office and Director of Admissions.

5. To permit the programme to take advantage of marketing opportunities earlier in the year – and given its current existence and previous history - the Pro-Vice Chancellor Academic and Director of Admissions have given special and very exceptional permission for it to be advertised with a 'subject to approval' caveat. Obviously all parties concerned wish to lift that caveat, so it is hoped that any outstanding queries reported to or raised by LTC can be cleared quickly (with final Chair's action if appropriate).

Ms L Morton
UEA London Project Manager
15 April 2010

From: Ian Farr, Associate Dean for Learning and Teaching, HUM

RE: MA Creative Entrepreneurship (HUM)

**To: Richard Harvey, Dean UEA London
Tom Ward, PVC Academic
Liam Morton, VCO**

**Cc: Jon Cook, Dean HUM
Helen Fisher, DFA HUM
John Tully, Faculty Manager TPO (HUM)
Rob Gray, Senior Administrator (TPO, PGT)**

March 10 2010

I attach a Programme Specification for the MA in Creative Entrepreneurship (MACE) which is scheduled to run from UEA London with effect from September 2010.

On December 2 2009 the HUM LTQC agreed to me taking Chair's action to submit to VCO/LTQO a revised Programme Specification for this course to take account of the fact that the course is now run by HUM in its capacity as a Faculty School, and that it will henceforth run in London. It also agreed that the revised Programme Specification should be accompanied by a covering memorandum addressing any key quality assurance and related issues arising from the course being taught at UEA London.

UEA London offers a substantial opportunity for MACE. The advantages are as follows:

1. London itself exercises a disproportionate influence over the cultural and creative activity of the country; basing the course in London will enable the students on MACE much readier access to publishers, galleries, promoters, broadcasting organisations and potential sponsors and many more opportunities to build a successful career as creative entrepreneurs.
2. The course relies distinctively on seminars and sessions led by external specialists in the Arts, very broadly understood. As so many of these are already based in London, it will be substantially easier – as well as more cost-effective - to attract speakers and contributors of quality, experience and influence than it currently is to bring them to Norwich.
3. The same applies to MACE alumni many of whom are, for the reasons already outlined, more likely to be based in or near the capital.
4. With the course based in London, the likelihood of securing more durable relationships with arts organisations (RSA, British Council), as well as with existing and potential sponsors, is noticeably enhanced.
5. Venues in London (Jerwood Centre, Bankside) have already been used in the past to showcase the students' accomplishments. UEA London offers an extremely attractive and convenient alternative. In the process the University's overall reputation as a centre of cultural creativity will be further strengthened.

The following points also need to be noted:

- The course is certainly reliant on the input, experience and expertise of the Course Director, Ian Chance. However, there is a team of UEA academics in HUM who both support the Course Director and can assume the coordination of the course in the event of illness or other disruption. They are Professor Jon Cook (LCW); Dr. Jonathan Impett (MUS); Dr. Sharon Choa (MUS) and Veronica Sekules (SCVA).
- The Course Director does not envisage that the programme will place any undue demands on the IT/Library resources provided by UEA London. Where there are

identifiable needs (journals etc.), they have been highlighted in the Programme Specification.

- The Faculty will ensure that there is close coordination between the Course Director, the administrative staff at UEA London and the HUM Taught Programmes Office (TPO). It is envisaged that members of TPO will visit UEA London to introduce themselves to the London staff. Henceforth Rob Gray, Senior Administrator with responsibility for Taught MA programmes, will attend UEA London at the beginning of the academic year, liaise with UEA London staff as and when necessary and be the first point of contact for MACE in TPO (with the Faculty manager providing back-up).
- The existing External Examiner is fully apprised and supportive of the transfer of MACE from Norwich to UEA London.

**PROGRAMME SPECIFICATION FOR
AWARDS MADE BY THE UNIVERSITY OF EAST ANGLIA**

SECTION A: SESSION: 2010-2011		
A1	Course Name	Creative Entrepreneurship
A2	Final Award <i>(e.g. BA/BSc(Hons)/ MA/MSc etc)</i>	MA
A3	UEA Course Code(s)	T1W9N9101
A4	UCAS Course Code(s)	N/A
A5	Professional Award <i>(if any)</i>	N/A
A6	School of Studies	HUM (Faculty School)

SECTION B: SUMMARY OF COURSE STRUCTURE AND FEATURES

B1 Summary

e.g. General statement about course structure, including special features such as placement opportunities, whether these are compulsory or optional; fieldwork; year abroad. Include any cross references to other relevant information such as Student Handbook and/or School/Faculty website.

MA Creative Entrepreneurship

This is a one-year course for Arts graduates, artists, writers, other performing artists, and cultural providers in the fields of music, the visual arts and literature. The course equates creativity with entrepreneurship and defines the artist as a creative entrepreneur able to sustain independent arts practice in the light of 21st century challenges. The course gives creative practitioners the opportunity to sustain their current creative work while learning to deploy their creativity and develop new contexts for working in the professional environment including placements in arts organisations. Taught components (Legal, Finance / Key roles / Creativity in contemporary practice / Funding) involve a series of technical briefings, lectures, tutorials and seminars by highly experienced cultural leaders from the creative industries and associated professions as well as by eminent visiting arts practitioners. Special features include opportunities to undertake a 2 week placement in a UK business or arts company and the opportunity to contribute to show-case performances/presentations in London. Assessment is based on coursework and a final project or thesis, practical work or contextualised performance.

SECTION C: EDUCATIONAL AIMS AND OUTCOMES

<p>C1 Educational Aims of the Programme <i>(Include any distinctive/innovative features/route pathways)</i></p> <p>Aims:</p> <ul style="list-style-type: none"> ○ Enable practitioners to examine and develop their creative work for a professional context thereby learning to deploy and sustain their creative independence, by embracing risk, acquiring knowledge, with the relevant key skills and experience that define resourcefulness and sustainability in the professional creative individual. ○ To develop an enterprising strategy and work plan for personal creative survival. ○ Address the role of implicit and explicit knowledge/experience, rehearsal, risk and the right to fail ○ Examine the contemporary context for art including the venue, gallery, and concert hall and non-arts venues. ○ Examine the recent development of public and private support for the Arts with analysis of the public /political and private /individual motivation for support of the Arts. ○ Examine and develop the role of associated education activity based on personal creative practice. ○ To be flexible and responsive to student needs through the annual programme of specialist visitors; the programme will be shaped to reflect the interests and aspirations of the particular cohort of students in question.

<p>C2 Course Outcomes</p>	
<p>C2(i) Knowledge and understanding</p> <ul style="list-style-type: none"> a Awareness of an historical perspective b Question and define personal identity and individuality c Nature of current creative practice / performance as a creative entrepreneur d Review the frame work of the creative industries and identify and understand key roles e Micro business / Self employment /Contract f Basic financial management g IT literacy and. web site creation / management h Presentation and communication skills i Marketing and the Media j Sustain individual creative practice 	<p>Teaching/learning methods and strategies</p> <p>A series of Technical Briefings Formal programme of guest speakers and artists Lectures Seminars Tutorials Assessment</p> <p style="text-align: center;">→</p> <p>Assessment</p> <p>The personal Arts Plan generated in the process of the course will play a key role in the formation of the students’ understanding of the course elements and their ability to apply this knowledge to their own aims and objectives.</p>

k Funding System, Sponsorship and Patronage	
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<p>C2(ii) Cognitive Skills</p> <p>a identify in practice, analyse and evaluate:</p> <ul style="list-style-type: none"> ○ creative opportunity ○ the wider applications of imaginativeness ○ empirical action ○ creativity and inventiveness ○ risk ○ entrepreneurial initiative <p>b Appreciate planning and management theory and practice</p> <p>h Through self-reflection and contextualization to develop the ability to sustain aspiration and individual creative practice</p>	<p>Teaching/learning methods and strategies</p> <p>Weekly seminars/tutorials Presentations/display Interaction between students and visiting artists Debates to be held once a semester on key contemporary issues arising from the course, e.g.: ‘Is the UK arts policy damaging the Arts?’ → Taught by example and assessed by the strategy in the Arts Plan</p> <p>Assessment</p> <p>Assessment is on the basis of course work and creative presentations as appropriate to the art form of the practitioner.</p> <p>Understanding the challenges and opportunities posed both by risk as well as by entrepreneurial initiative are assessed in the students Arts Plan and also in course work/research papers.</p>
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<p>C2(iii) Subject Specific Practical Skills</p> <p>a Understanding and evaluation of the theory and practice of how to manage a micro business or self employment</p> <p>b Understand Copyright / intellectual property</p> <p>c IT literacy</p> <p>d Analysis of the practice and theory of designing, creating and maintaining a Web site</p> <p>e Sustain individual creative practice</p> <p>f Evaluation of the practice and theory of marketing and promotion</p>	<p>Teaching/Learning methods and strategies</p> <p>Skills training briefings Personal arts work plan Placements in the arts or commerce/business environment</p> <p>Assessment</p> <p>→ Major creative practical project accompanied by a critical commentary of 3-5000 words or a dissertation of no more than 10000 words. Coursework for individual units, the outcomes of which will be integrated into the Arts Plan.</p>
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<p>g Presentation/communication</p> <p>h Analyse and evaluate the practice and theory of fundraising to support personal creative practice</p> <p>i Resourcefulness</p> <p>j Time management and ability to work to contract /commission</p>	
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<p>C2(iv) Key Skills and Attributes</p> <p>a Empiricism</p> <p>b The ability to address risk through practical experience</p> <p>c Understanding the right to fail</p> <p>d Readiness to engage in enterprise</p> <p>e Deploy creativity, imagination and innovation</p> <p>f Effective, goal-oriented communication</p> <p>g Manage and prioritize with limited resources</p> <p>h Ability to strengthen self confidence and take the initiative</p>	<p>Teaching/Learning methods and strategies</p> <p>Seminars Workshops and tutorials Mentoring and sharing experience with artists / professionals Talks Role Play – for example to simulate circumstances and functions such as negotiation in workshops or tutorials.</p> <p>→</p> <p>Assessment</p> <p>These key skills will be demonstrated in:</p> <ul style="list-style-type: none"> ○ Practical work ○ The Arts Plan ○ The final piece of creative work (plus commentary) or the dissertation
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SECTION D2: REGULATORY FRAMEWORK FOR AWARDS

D2a Regulatory Framework: <i>(please tick against the relevant framework)</i>					
Common Course Structure for Undergraduate Programmes (CCS)					
NAM Common Course Structure (NAM-CCS)					
Common Regulatory Framework for Postgraduate Programmes (CPG)	Yes				
It is expected that all new degree courses will conform to the common University regulations (either to CCS, NAM-CCS or CPG, and the associated Instructions to Examiners).					
D2b Degree Classifications					
<u>For First degree programmes</u>					
i) Weighting (in percentage terms) which each year of the course contributes to the calculation of the degree classification.					
	(Part-time Programmes)				
Year 1 <input style="width: 100px; height: 20px;" type="text"/>	Year 5 <input style="width: 100px; height: 20px;" type="text"/>				
Year 2 <input style="width: 100px; height: 20px;" type="text"/>	Year 6 <input style="width: 100px; height: 20px;" type="text"/>				
Year 3 <input style="width: 100px; height: 20px;" type="text"/>	Year 7 <input style="width: 100px; height: 20px;" type="text"/>				
Year 4 <input style="width: 100px; height: 20px;" type="text"/>	Year 8 <input style="width: 100px; height: 20px;" type="text"/>				
	Year 9 <input style="width: 100px; height: 20px;" type="text"/>				
ii) Please indicate whether an aggregate mark and/or the University marks profile is taken into consideration for the purpose of determining degree class.					
D2c Postgraduate Awards					
i) Are (any) units assessed on a pass/fail (instead of numerical) basis?	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">YES</td> <td style="width: 50%;">Y</td> </tr> <tr> <td>NO</td> <td></td> </tr> </table>	YES	Y	NO	
YES	Y				
NO					
If so how many credits are assessed on a pass/fail basis	20				
ii) Can the award be conferred with distinction?	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">YES</td> <td style="width: 50%;">*</td> </tr> <tr> <td>NO</td> <td></td> </tr> </table>	YES	*	NO	
YES	*				
NO					
iii) On what criteria is the distinction awarded? (See also the Regulations for the Common Postgraduate Regulatory Framework.)					
The Board will follow the precedents already established by previous Boards.					

Please note:

This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each unit can be found in the study unit guide and course handbook. The accuracy of the information contained in this document is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

Note: Sections E, F, G and H are for internal approval purposes and should NOT be placed on the intranet

SECTION E: EQUAL OPPORTUNITIES (including students with disabilities and students from ethnic minority groups)

Please indicate

a) How the admissions policy will aim to preserve and promote equality of opportunity for all applicants.

Students are treated on an equitable basis in the standard admissions procedure. The course team envisage recruitment from non-academic backgrounds on the basis of a demonstrable ability to gain value from the course and to meet its academic requirements.

It is not seen as appropriate to offer a part-time route at this point, but applications will be considered on this basis in the future once the course is established.

b) How the course will aim to preserve and promote equality of opportunity for all students.

The course will comply with all relevant university policies and procedures.

c) How teaching and learning and assessment methods will aim to preserve and promote equality of opportunity.

The course will comply with all relevant university policies and procedures.

The profile of visiting speakers will be adjusted as far as is practicable to support the interests and background of each cohort.

The course proposes to consider the Arts as a global industry, operating within different cultural and political contexts. The course focuses on the individual and assessment tasks and individual study will provide flexibility to students to pursue individual academic interests and in this way the curriculum should be sensitive to the needs and interests of different groups (e.g. students with disabilities or from various cultural backgrounds).

[For any resource implications, please see Section G4c].

**SECTION F: STRATEGY, MARKET DEMAND, ADMISSIONS AND COURSE
MANAGEMENT DETAILS (for all new course proposals)**

<p>F1 Academic Strategy</p>
<p>a) How does the course fit in with:</p> <ul style="list-style-type: none"> • your School's academic plan? <p>The course is based in HUM as a 'Faculty school'. It is an integral part of the Faculty's plan to strengthen its suite of viable postgraduate course.</p> <p>The course developed initially in the context of MUS, which has developed an ethos of <i>music as practice</i> which informs both its teaching and research. A course exploring the construction of roles for artists within contemporary culture and structures is therefore thoroughly appropriate as well as being highly innovative. It will complement and enrich the undergraduate programme and encourage collaboration with other schools.</p> <p>It is intended that this course will stimulate and support research in this area at the leading edge of a number of disciplines, which could connect up research in other Schools in the Faculty.</p> <ul style="list-style-type: none"> • the Faculty's academic plan? <p>See above</p> <ul style="list-style-type: none"> • UEA's corporate plan? (<i>Please refer to the UEA intranet http://www.uea.ac.uk/ueanetwk/vco/welcome.html</i>) <p>The proposal reflects UEA objectives to create enhanced opportunities for collaboration across Schools.</p>
<p>b) Does the course contain any overlap of material with existing courses at UEA? If so, please give details, naming the School of Studies concerned, identifying the course code and title, and summarising the outcome of prior consultations with that School(s) and the appropriate Faculty on the overlap issue.</p> <p>The course touches on a number of other disciplines represented at UEA, most notably management (but also, <i>inter alia</i>, Law and Cultural Politics). Preliminary discussions with NBS confirmed that the needs of this course cannot be met by shared teaching. Collaboration is not viable due to the specific needs of the students on this course. The Faculty, however, remains open to the possibility of available expertise in other Faculties being deployed occasionally to enhance the programme as a whole.</p>
<p>c) Are there any related dormant course(s) that the School proposes permanently to discontinue? (Please give award, title of course, UEA course code and effective date of discontinuation and indicate Faculty support.)</p> <p>No</p>

d)	Are there any related course(s) that the School wishes to make dormant? (Please give award, title of course, UEA course code and effective date of dormancy and indicate Faculty support.)
	No
e)	Are there existing students on any courses affected by actions in d) above? If so, please state how the School will manage the 'exit' strategy?
	No

F2 Market Demand	
a)	Are identical or similar courses offered elsewhere in the UK? If so, please give details of the number, title(s), institution(s) etc and indicate why you think your course has a comparative advantage over its competitors:
	<p>There are no identical courses in the UK The nearest similar type of courses are:</p> <ul style="list-style-type: none"> ▪ Leeds University (essentially Arts Management/Managers) ▪ Goldsmiths (aims to develop a business in music, media, theatre or design) ▪ Essex University (Entrepreneurship in Business /wealth creation) <p>Competitive advantage is confirmed by UEA having the only course that equates the core values of creative practice (as Artist) with entrepreneurship (as Leader) and therefore redefines the English use of this French word (current English use being limited to wealth creation, and more recently social enterprise). The impact of creative entrepreneurs has radical implications for the cultural sector.</p>
b) i)	What is the evidence of current and future demand for the course from employers (industry, commerce, government agencies, the professions etc.), broadly defined national needs, students, developments in the subject area?
	<p>Positive outcomes and findings from:</p> <ul style="list-style-type: none"> Discussion with Arts Council Consultation with individuals in various interested arts bodies Consultations with representatives in commerce, business and professions Consultations with selected leading creative practitioners
ii)	What are the career opportunities for students successfully completing the course?
	The course is primarily intended to give practicing artists the ability to sustain a successful independent creative career. The course may also equip some students to pursue a career in arts provision in a leadership role.

<p>c) <i>(For UG proposals only)</i>: What is the annual number of applicants currently applying nationally for similar courses (details available from Access and Admissions Office, ext. 3728)?</p> <p>N/A</p> <p>d) Is there evidence that current and projected demand for such a course cannot be met from existing provision (a) nationally and (b) regionally? If so, please give details:</p> <p>There appears to be no equivalent course in the UK at Masters Level. This course fills a major gap in the market between Creative Business Studies and Arts Management.</p> <p>e) What external bodies (e.g. professional associations and relevant employers or employers' groups) have been consulted about the course and what views have they expressed?</p> <p>The Arts Council and touring networks have expressed considerable enthusiasm for such a course, as have representatives of the conservatories and interested businesses.</p> <p>f) How will the School/Faculty ensure that the views and/or requirements of professional bodies and of employers are taken into account during the lifetime of the course?</p> <p>The University's quality assurance processes, notably Course Review, require a dialogue with stakeholders. The majority of students will be self-employed. The Schools will invite the views of appropriate bodies such as the RSA and Arts & Business rather than conventional employers or professional bodies.</p> <p>g) Does the course require/imply any external accreditation? If so, by whom and when might this occur?</p> <p>No</p>
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F3 Admissions	
<p>a) <u>Admissions Criteria</u> (please specify)</p> <p>A good undergraduate degree in Music, Visual Arts, Literature or a relevant subject, or equivalent ability demonstrated by artists, writers, performers or cultural providers through relevant professional experience and achievement.</p>	
<p>b) <u>Proposed student intake target</u></p> <p>FT Home/EU...15.....FT INTL.....PT(heads).....DL(heads).....</p> <p><i>NB Faculty business plan for 2010/11 shows target of 10 Home/EU & 2INTL for that year</i></p>	
<p>c) <u>Minimum viable intake (FTEs)</u>.....</p> <p>10</p>	
<p>d) <u>Maximum viable intake (FTEs)</u>.....20.....</p>	

e) <i>(For UG proposals only)</i> : Are any particular Access programmes relevant to this course (and if so which)? N/A		
f) Student Targets		
i) Are the intake targets given in Section E3 additional to the currently approved student targets of the sponsoring School(s) of Studies or will the course involve a redistribution of current targets between courses? Please give details: No: the course targets already exist.		
ii) If the intake targets are additional, have the additional numbers been authorised by the Planning Office (Deputy Academic Registrar)?	YES	
	NO	

F4 Course Management Details					
1.	Faculty	Arts and Humanities			
2.	i)	Teaching Institution	UEA London		
		(UEA or elsewhere)			
	ii)	Placement(s)/Work-based Practice required	YES	Yes	
			NO		
	iii)	Please indicate type	2/3 weeks in arts sector or business sector		
		(e.g. year in industry)			
3.	i)	Exit Awards below final award	YES	Yes	
			NO		
	ii)	If YES, please specify	Postgraduate Certificate		
		(e.g. Diploma of Higher Education, Certificate of Higher Education)			
4.	Length of Programme	12 months			
5.	Mode(s) of Attendance	Full-time		Full-time	
	(Please tick as appropriate)	Part-time			
		Distance Learning			
6.	Course Director(s)	Ian Chance			
7.	Relevant Subject Benchmarking Statements	N/A			
8.	Start date (for new course proposals)	Course Code	TBC	Date	9/2010
		Course Code		Date	
		Course Code		Date	
		Course Code		Date	
		Course Code		Date	
		Course Code		Date	

9.	i)	Accreditation/Professional Body (where applicable)	N/A	
	ii)	Date of original accreditation/recognition by Profession Body (if relevant)	N/A	
	iii)	Most Recent Accreditation Date (if relevant)	N/A	
10. Board of Examiners				
	i)	Is a new Board of Examiners to be responsible for the programme(s)/course (<i>please tick</i>)	YES	YES
			NO	
	ii)	If NO, please specify which Board of Examiners will be responsible for the programme(s)/course		
	iii)	Is (are) any additional external examiner(s) required?	YES	
			NO	NO
			If YES, how many?	
11. (For existing programmes)				
	i)	Date of most recent University periodic review	N/A	
	ii)	Date of next University periodic review	N/A	

SECTION G: RESOURCES

Preamble

The introduction of new courses/programmes involves the commitment of additional resources and/or the redistribution of existing resources. The full resource implications of a new course are sometimes not immediately obvious: some costs (e.g. the additional demands on teaching accommodation) are "hidden" and are not always recognised by course proposers. This section of the approval form is therefore designed to address the full range of resource issues associated with a new course.

G1 Tuition Fees

Please specify whether the income to be generated by the course is to be from:

- a) tuition fees at the standard home/EU rate plus any HEFCE recurrent grant for teaching that the student numbers may generate
 - b) some other source (e.g. full cost fees, teaching contract)
- Standard MA fees will be levied in 2010-11. Active consideration will be given to the possibility of moving to a premium fee from 2011-12 onwards, in the light of the experience gleaned from the first year of operation out of UEA London.

c) Has the Fees Officer in the Planning Office of the Academic Division (ext 3498 been consulted?

YES	Yes
NO	

G2 Units of Teaching

- a) Does the course require the provision of additional units of teaching not currently available (if so, please complete the section below)? Formally no, as the course already exists. However, in the interests of transparency, full details of the existing course modules are attached.

For new programmes involving new units:

Please complete as far as possible the section below for each new unit

Unit Code	HUM-ME01
Unit Title	Technical briefings – applying skills in the creative context.
Credit	20
Semester (Autumn/Spring)	Autumn
Pre-requisite(s)	
Co-requisites(s)	
Convenor	Ian Chance (+ deputy to be drawn from course team)
Date of Approval	
Brief description (<i>aims, objectives, content, teaching and learning method(s), learning outcomes</i>)	. This module provides a survey of generic technical skills and knowledge relating to the creative entrepreneur. Students will develop an awareness of the skills necessary to undertake financial, legal and marketing functions relating to creative practice. Subjects covered will include: IT literacy, website design and construction; self-employment, business planning and accounts; business entrepreneurship and social enterprise; copyright and intellectual property; marketing and presentation; press and media. These will be delivered as a series of tutorials or briefings by key representatives of the relevant professions. Students will have encountered the main technical and managerial components of freelance creative entrepreneurship.
Method(s) of assessment	Students will demonstrate competence in one of these areas in a project in an appropriate form. They will also prepare a research paper analysing the relevance of these issues to their own context in preparation for the Arts Plan.

Unit Code	HUM-ME03
Unit Title	Key Roles and Play Makers (Arts sector framework)
Credit	20
Semester (Autumn/Spring)	Autumn
Pre-requisite(s)	
Co-requisites(s)	
Convenor	Ian Chance (+ deputy to be drawn from course team)
Date of Approval	
Brief description (<i>aims, objectives, content, teaching and learning method(s), learning outcomes</i>)	The aim of this module is to provide the student with an understanding of the arts sector framework, its key roles, functions, dynamics and motivating forces. At the end of this module students will be able to analyse key roles in the arts locally, nationally and internationally; and to identify the competing frameworks and motivations operating in the cultural, political, social, charitable, corporate and educational contexts. A series of invited visitors introduce the leading roles and functions undertaken by individuals and organisations in the cultural industries. Each of these will be accompanied by preparatory and review seminars during which the particular relevance of each subject will be explored. Students will demonstrate an understanding of the framework; develop the ability to identify opportunities within these frameworks commensurate with their own creative ambitions and the skills necessary to negotiate the path towards their realisation
Method(s) of assessment	Students will complete two pieces of coursework. The first will be an essay exploring contradictions, differences and opportunities within the frameworks. The second will be a preparatory research paper examining roles, frameworks and dynamics in preparation for the student's own Arts Plan.

Unit Code	HUM-ME02
Unit Title	Artists and contemporary practice (Creativity and Entrepreneurship)
Credit	20
Semester (Autumn/Spring)	Spring
Pre-requisite(s)	
Co-requisites(s)	
Convenor	Ian Chance (+ deputy to be drawn from course team)
Date of Approval	
Brief description (<i>aims, objectives, content, teaching and learning method(s), learning outcomes</i>)	This module will look at contemporary and historical case studies of creative entrepreneurs drawing on examples of artists whose creativity demonstrates entrepreneurship. Students will develop an understanding of the inextricable link between aesthetic and professional practice through analysis of case studies in a range of creative fields, also acknowledging the vital roles of the impresario/producer. A series of presentations by practicing artists in the visual arts, music and literature will alternate with lectures on historical cases by UEA academics. An accompanying seminar series will give students the opportunity to consider relevance to their own situation. Students – whether practicing artists or creative entrepreneurs – will develop an understanding of the potentially constructive relationship between art and its socio-economic context in relation to their own work.
Method(s) of assessment	Students will write a preparatory research paper examining the relationship between artistic and entrepreneurial activity in their own context in preparation for their Arts Plan. They will also either write an essay examining this question in a case study or develop a creative idea in collaboration with one of the visiting artists.

Unit Code	HUM-ME04
Unit Title	Resources for the Arts: (Funding, Sponsorship and Self-generated Income)
Credit	20
Semester (Autumn/Spring)	Spring
Pre-requisite(s)	
Co-requisites(s)	
Convenor	Ian Chance (+ deputy to be drawn from course team)
Date of Approval	
Brief description (<i>aims, objectives, content, teaching and learning method(s), learning outcomes</i>)	<p>This module provides a review of the current funding structures open to creative entrepreneurs in the national and European context, and a context for self-generated income and personal financial strategies. Students will gain an understanding of arts funding structures, dynamics and aims; of the ways in which these reflect broader social dynamics; and an ability to identify and address appropriate sources with independence and creativity. Lectures by leading executives and managers from across the private and public sector examine policy and opportunity for art funding in the areas of sponsorship, foundations and trusts, local and national government and European funding, the Arts Council and arts agencies. An accompanying seminar series will examine the possibilities for self-generated income and personal financial strategies on the basis of these lectures and other course presentations. At the conclusion of this unit, students will have developed an ability to navigate the resource arena as it relates to their own activity.</p>
Method(s) of assessment	<p>Students will prepare a written bid or proposal with a budget for a creative project targeting a selection of potential sources of funding. They will also prepare a research paper analysing the opportunities available to themselves, in preparation for the Arts Plan.</p>

Unit Code	HUM-ME1Y
Unit Title	The Arts Plan
Credit	20
Semester (Autumn/Spring)	Year Long
Pre-requisite(s)	
Co-requisites(s)	
Convenor	Ian Chance (+ deputy to be drawn from course team)
Date of Approval	
Brief description <i>(aims, objectives, content, teaching and learning method(s), learning outcomes)</i>	An integrative course element drawing on the skills, knowledge and experience gained in all taught components of the course. Each student undertakes their individual 5-year Arts Plan supported by tutorials, which initially addresses their current position and assumptions as related to an historical context supported by research and analysis. In progressing the Arts Plan for the next 5 years the student is required to demonstrate at each stage a conceptual, contextual and practical understanding relating to their creative aims and objectives. The Arts Plan incorporates new applications of existing work demonstrating the ability to integrate the various elements of the course, including addressing risk and accommodating the possibility of failure. It will endeavour to provide evidence of academic skills in the pursuit of a valuable practical product which can be taken away and used in a future professional capacity.
Method(s) of assessment	The Arts Plan is an assessed piece of work (pass / fail only).

Unit Code	HUM-ME3X
Unit Title	Dissertation
Credit	80
Semester (Autumn/Spring)	Spring
Pre-requisite(s)	
Co-requisites(s)	
Convenor	Ian Chance (+ deputy to be drawn from Programme Team)
Date of Approval	
Brief description <i>(aims, objectives, content, teaching and learning method(s), learning outcomes)</i>	The student will submit EITHER an academic dissertation of no more than 10,000 words, OR Submit a creative project developed during the course together with a contextualising commentary of 3 - 5000 words in which the student demonstrates an understanding of the relationship of issues raised by the course to their own work.
Method(s) of assessment	Dissertation (up to 10000 words) OR Creative work + commentary of 3 – 5000 words

b) Please specify which/whether any existing units are to be withdrawn from the Course Management System.

No

G3 Staffing

- a) Are new teaching appointments required and if so how many, at what level and how does the School(s)/Faculty intend to fund these?

No new appointments are required. Ian Chance is employed as Course Director on 0.5 Senior Lecturer basis. A threshold has been established which ensures the economic viability of the programme.

- b) If no new teaching appointments are required, what teaching adjustments for existing faculty are proposed if :

- i) new modules are required?
- ii) certain existing modules are to be withdrawn?

Not applicable.

- c) What are the resource implications for Schools of Studies outside the sponsoring School(s) (e.g. service teaching, overseas exchange links)? Please give below the outcome of consultations that have taken place on this matter (including with the relevant Faculty/Faculties) and attach relevant documentation.

Teaching will be delivered primarily by UEA staff or visiting speakers. The School might explore occasional individual arrangements with subject specialists from other Schools where appropriate.

G4 Other resources

- a) Is any other additional recurrent or non-recurrent expenditure envisaged in the sponsoring School(s)? If so, please give details, indicating how the School(s)/Faculty intends to fund these:

Please refer to the Business Plan.

- i) consumables

- ii) non-teaching staff

- b) What are the resource implications for the following central services of the course:

- i) academic administration

See above. The course will be administered by the Faculty Taught Programmes Office (or by the Joint Venture under its instruction) and no substantial additional resource is required.

- ii) the Audio Visual Service

Standard A/V provision

iii) Centre for English Language and British Studies

The course is being delivered at the INTO UEA London building and pre-sessionals postgraduate English provision will be available there if required.

iv) Dean of Students' Office

No substantial new demand as these are existing student numbers. Learning support may be required for students from non-academic entry routes – provision subject to UEA London arrangements.

NB - City University support services available as part of UEA London provision.

v) IT and Computing Services

There are no particular resource implications here.

vi) Library and Learning Resources

a) Resources:

- What resources (books, journals, other media) are already available in the Library to support this programme?

Existing publications in the Arts disciplines, management and, to a lesser extent, Law.

- What resources (books, journals, other media) other than those already available will be required (a) immediately (b) as the programme numbers increase? *The answer should include comments on the need for additional copies as well as for new stock and on the degree of reliance on interlending which may be necessary to support the programme .*

*The programme will rely on contemporary published content, current reports, research and articles available via the internet supported by MACE membership to professional bodies. For example, membership of the **National Campaign for the Arts** (www.artscampaign.org.uk) provides access to their extensive archive relating to recent and current national arts policies.

Subscriptions to the following professional publications will be required:

Arts Professional'

See website www.artsprofessional.co.uk

'a-n Magazine'

Published by The Artists Information Company. 7-15 Pink Lane, Newcastle upon Tyne NE1 5DW / 0191 241 8001

'Regeneration and Renewal'

Published by Haymarket Publishing Ltd, 174 Hammersmith Road, London W6 7JP. 0208 267 4381

'Contemporary'

Published by Art 21 Ltd, Suite K101, Tower Bridge Business Complex, 100 Clement Road, Bermondsey, London SE16 4DG. / 0207 740 1704

'Classical Music'

Rhinegold Publishing
01832 741941

'Arts Management Newsletter'

Subscription form to receive monthly news free
<http://www.artsmanagement.net/>

b) Services

- What Library services are likely to be used by student taking this programme (a) during the daytime (b) in the evening and at weekends?
Please comment on the likely use of Restricted Loan, and the Audio-Visual Services and on the need for evening/weekend access to borrowing facilities, particularly by part-time or distance learning students. Will there be regular teaching in the evening? Will any teaching take place away from the campus? Will professional placement form part of the programme?

Students are likely to make only occasional use of the services based in Norwich.

LRC available on-site in London for core texts. Bought-in provision from City Library available.

c) Usage

- Are there other, similar programmes which the Library could use as indicators of likely demand for stock and services if the programme is approved and introduced?

No

- What level of bibliographic instruction is likely to be required in order that the students taking the programme are able to use the Library fully and effectively? Will this be given by faculty or by Library staff?

Bibliographic instruction relevant to Masters students will be provided by the Course director and course team.

vii) Teaching accommodation – usual teaching rooms appropriate to a class size of up to 20.

The teaching rooms and other available at UEA London are very appropriate for the modes of teaching used on the programme.

<p>viii) University Counselling Service – No particular or additional needs are required. Counselling available via JV buy-in of City services.</p>
<p>ix) University Careers Service – The majority of students will be self-employed and professional artists.</p>
<p>c) Equal Opportunities</p> <p>i) Is any special provision (e.g. equipment) or alteration (e.g. to facilitate access, to ensure health and safety is maintained) required to preserve and enhance equality of opportunity.</p> <p>The selection of teaching accommodation in London would require a review of disabled access and assessment of travel routes.</p> <p>ii) Has the Dean of Students’ Office been consulted and if so, what is their advice?</p> <p>Yes, via UEA London office.</p>
<p>It is important that the Schools discuss with the Information Services Directorate any resource implications and that any additional needs can be met from within their routine resource allocation unless otherwise indicated in the comment above.</p>

SECTION H: APPROVAL SHEET

TITLE OF PROGRAMME:

1.	CENTRAL SERVICES
a)	<p>Director of Careers Centre:</p> <p>Date: (Section F2 refers)</p>
b)	<p>Access and Admissions Office:</p> <p>Date: (Section F3 refers)</p>
c)	<p>Deputy Academic Registrar (Planning Office):</p> <p>Date: (Section F3 refers if the proposal is for additional intake numbers)</p>
d)	<p>Director of Library, Learning and IT Services:</p> <p>Date: (Section G4b refers if the proposal has resource implications)</p>
2.	<p>SCHOOL</p> <p>Date of School Board (or equivalent) approval:</p> <p>Signature of Chair:</p>
<p><i>After signatures have been obtained, please forward this form to Sue Koria, Room 3.30, Learning, Teaching and Quality Office, Academic Division, Floor 3, The Registry</i></p>	

3. LEARNING, TEACHING AND QUALITY COMMITTEE APPROVAL
3.1 <i>(for new course proposals with resource implications)</i>
Date of LTQC Approval in principle:
Signature of Chair:
3.2 <i>(for new course proposals without resource implications/major modifications to existing courses)</i>
i) Signature of Director of Undergraduate Studies or Director of Graduate Studies (as appropriate):
Date:
ii)
Signature of Academic Registrar:
Date:
iii)
Signature of Director of Admissions (or nominee):
Date:

4. FACULTY APPROVAL
(for new course proposals remitted to the Faculty for detailed consideration)
Date of Faculty approval:
Signature of Associate Dean:

MACE Approvals - April 2010

1. The following approvals/ comments have been obtained from Central Divisions (in accordance with the old-style approval form being used):
 - **From the Director, Careers Centre (Anne Benson)**
Signed - confirmed has no comments.
 - **From the Head of Marketing & Admissions (Susan Gook)**
Signed – with query as to level of confidence about target achievement for Sept 2010 (being referred to Faculty).
 - **From Head of the Planning Office (Ian Callaghan)**
Signed by Academic Registrar (Rob Evans) with the following comment:
“You may take my signature as approving re planning. The emphasis must be maintained that the numbers are not additional and are to be within the HUM allocation. In addition my hope is that reconsideration of a higher fee will actively take place for the following year.”
 - **From Library Director (Nick Lewis)**
Comments/queries have been passed to Hum as follows:
“I realise the projected numbers are quite low, but, looking at the unit outlines, there would appear to be a potential need for a fairly broad range of traditional resources to support the business and economic aspects of the course. It would be helpful to see reading lists for the units to evaluate the resource implications of this course more fully.

It would also be helpful to have clarification about which Library is referred to under section a). This is because students would need to travel to UEA Library Norwich to make use of the "Existing publications in the Arts disciplines, management and, to a lesser extent, Law" to which your entry in this section refers. Therefore it would be worth adding that suitable resources, especially books, are planned to be purchased by the JV for its Learning Resource Centre to replicate, as far as is reasonably possible, the parts of the collection you have identified at UEA Norwich.

The students will also have secondary access to City University and some access to other local HEI libraries via the Sconul Access scheme. However, given the specialist nature of this course, I would encourage a guide to these other possible sources of library provision to be provided for the students. Otherwise they may find it hard to locate the material they are looking for. This will be particularly important for the proposed dissertation element.

Under the section that deals with access to journal and professional literature, there are I believe three cases where membership of professional organisations is required to access material. It would be helpful to state whether students will be expected to join as individuals or not. For National Campaign of the Arts, Arts Professional and Contemporary there appears to be limited scope for organisational membership and not on a model that would enable UEA to manage an institutional subscription - these seem based on individual usernames and passwords. This needs further exploration by JV LRC.

For access to a-n Magazine, the situation is more straightforward and UEA could potentially purchase and provide access to the a-n on an institution-wide

basis, benefiting students at UEA Norwich and UEA London. There are two years of a three year JISC deal left at £281 to £295 per annum and this could be made available via the UEA IT infrastructure. Sarah Elsegood and your library rep would need to confirm that this could be accommodated within existing budgets.

Classical Music and Regeneration & Renewal are print only subscriptions and these could be purchased by JV for display in their LRC.

In section b) services, I would encourage liaison with Helen Westwood to outline the services provided at the UEA London LRC. Similarly under bibliographic instruction I would recommend noting some potential support from Helen which is the approach we have agreed with the JV in terms of primary support for information skills, etc. Sarah would also be happy to provide secondary support if required.

Finally it would be helpful just to confirm what is meant by "standard AV provision". I assume this includes data projectors and associated PCs but excludes, for example, video conferencing?

We would be grateful for more detail on the above prior to final sign-off."

These queries – made to the Faculty on 1 April – remain outstanding at date of transmission to LTC. NB Within current structures formal sign-off is required from the Director of Information Services - Jonathan Colam-French; he, too, has been consulted, but will await Library Director's advice on above points

- **From Academic Registrar**

Signed – with following comment:

"I have considered the impact of these proposals on ACAD in the light of my knowledge (as a member of the UEA London Implementation Group) of plans for the development of UEA London. It is inevitable that there will be some implications for this Division as a result of this course proposal – and indeed as other UEA degree courses scheduled for London delivery come on stream. It is therefore the intention that the impact of this programme and any associated costs will be kept under review with the Joint Venture (JV). Specifically, for example, I would expect JV coverage of any significant additional costs incurred for example, as part of the assessment process, appeals/complaints, or in respect of any special arrangements for graduation ceremonies etc which may turn out to be necessary. At this stage, however, I do not consider it feasible or helpful to attempt to define or cost potential 'extra' activities for this Division in fine detail and am content for the approvals process to proceed on that basis."

- **From Director of Admissions**

Signed - with recommendation that in future this be marketed with an uplifted fee.

2. In addition, the proposal has been made available to the Dean of Students for comment (signature not required on form).

Information collated by Ms L Morton UEA London Project Manager, 15 April 2010