



**LTC13D065**

**Title:** New Course Proposal for Mountview Academy of Theatre Arts  
**Author:** Gavin Tash, Senior Partnerships Manager, Partnerships Office  
**Date:** May 2014  
**Circulation:** Learning and Teaching Committee – 14 May 2014  
**Agenda:** LTC13A005  
**Version:** Final  
**Status:** Open

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**Issue**

New course proposal from Mountview Academy of Theatre Arts for the 2014/15 academic year.

**Recommendation**

That the following course be approved in principle and allowed to proceed to validation:

Mountview Academy of Theatre Arts:

MA Creative Producing (attached as Appendix 1)

**Resource Implications**

Not applicable.

**Risk Implications**

Not applicable.

**Equality and Diversity**

To be considered as part of the course validation process.

**Further Information**

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**Attachments**

Appendix 1 – Programme Specification - MA Creative Producing



University of East Anglia

LTC13D065

PARTNERSHIPS OFFICE

# FULL COURSE PROPOSAL FORM

## MOUNTVIEW ACADEMY OF THEATRE ARTS

<b>Course Title(s)</b>
MA Creative Producing
<b>School/Faculty of study</b>
Mountview Academy of Theatre Arts/Partnerships Office
<b>Proposed start date</b>
September 2014

- Part 1**            **Summary and Rationale**
- Part 2**            **Academic Case including Programme Specification**
- Part 3**            **Staffing and Resources**
- Part 4**            **Monitoring Quality and Standards**
- Part 5**            **Key Information Set (KIS) data**

# FULL COURSE PROPOSAL

## Part 1 SUMMARY AND RATIONALE

<b>INSTITUTION</b>		Mountview Academy of Theatre Arts		
<b>SCHOOL/FACULTY</b>		Performance		
<b>NAME OF COURSE DIRECTOR</b>		Mr Chris Grady		
<b>COURSE TITLE</b>	MA Creative Producing			
<b>AWARD</b>	MA			
<b>EXIT AWARD(S) AND TITLE(S)</b>	PgDip			
<b>MODE OF ATTENDANCE</b> (full-time, part-time, distance, other)		FT		
<b>AVAILABLE FROM:</b>		September 2014		
<b>PROFESSIONAL AWARD (if any)</b>	Drama UK (formerly National Council for Drama Training) accredits Mountview Academy of Theatre Arts and this programme will be recognised as such			
<b>ACCREDITING/VALIDATING BODY (if relevant)</b>	Drama UK			
<b>Accrediting/ Validating Body Website (if relevant)</b>	<a href="http://www.dramauk.co.uk/">http://www.dramauk.co.uk/</a>			
<b>Date when accreditation may take place</b>	School re-accreditation is due in Autumn 2014			
<b>LEVEL (tick the appropriate level)</b>	Sub-degree (e.g. Cert. Dip.)			
	Undergraduate			
	Integrated Masters			
	Masters		Level 7 Taught Masters	
	Other postgraduate (please specify)			
<b>DURATION</b> (years or months)		1 year (12 months)		
<b>PLACEMENT(S)/WORK-BASED LEARNING REQUIRED</b>		YES	X	NO
		If YES, does this conform with the QAA's advice on Placements (B10)		
<b>RELEVANT SUBJECT BENCHMARK STATEMENT(S)</b>		Dance, Drama & Performance Subject Benchmark Statement 2007		

<b>ENTRY REQUIREMENTS</b>	First degree awarded at 2:1 or above (typical offer)
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\*\*\*\*Please copy and paste the above table for additional (related) courses\*\*\*\*

<b>RATIONALE FOR PROPOSAL</b>
<p>Please explain why you are proposing this/these new course(s) and why this proposal is being offered at this time.</p> <p>Within your rationale, please also consider and outline the following:</p> <ul style="list-style-type: none"> <li>· Are any teaching adjustments required? For example, will new modules be introduced, other modules be withdrawn or combined? ).</li> <li>· Key learning outcomes</li> <li>· Key assessment strategy (e.g. how will formative assessment be integrated and linked to summative coursework)</li> </ul>
<p>The course is a 12 month Masters of Arts degree with Degree classifications of Pass, Merit and Distinction. This is a vocational programme with 12 contact hours per week in the form of lectures and seminars with an expectation of a further 12 hours per week personal study and 12 hours per week group work and work placement. Core skills and understanding of the creative industries for all students is then supported with pathway specific skill acquisition across a choice of creative profiles.</p> <p>Throughout the course the emphasis is on learning through practical exploration, research on the current creative industries, and exploration of future trends</p> <p>Additionally the course is a development journey for the individual student which allows the opportunity to work with diverse cultural influences and varying cultural experiences. They will explore how the cultural industries are positioned in the wider socio, economic, political, educational, and ecological world with an emphasis on future needs for society as a whole.</p> <p>Mountview's MA in Creative Producing explores and provides experience in the skills needed to be a successful theatre producer.</p> <p>This full-time course examines the areas of business needed to succeed as a producer and examines arts business structures and models, marketing and sales, fundraising and business development and financial, contractual and legal issues. Theory and case study work is combined with practical experience as students produce work in collaboration with Mountview's MA in Theatre Directing candidates and each term's structured programme is supported by a series of special guest lectures.</p> <p>The course is taught by a range of experienced practitioners and visiting tutors and includes practical presentations and site visits.</p> <p><b>Term One</b></p> <p>The first term provides a strong foundation in current arts practices with weekly in-depth tutorials covering the current cultural landscape, marketing, sales and development.</p> <p>Sources of finance and fundraising in the commercial and not-for-profit sector are examined along with the tools needed to identify, reach and attract an audience. Seminars also consider how marketing and fundraising fit in overall strategic planning and performance monitoring for creative producers and arts organisations.</p> <p>Additional optional tutorials cover education and the arts, designing creative spaces, reading</p>

music and understanding technology.

### **Term Two**

This term takes a deeper look at business theory to understand how freelance and in-house producers work. Seminars cover expenditure, income and operational budgets, cash flow and budget-based decision making, licencing and royalties.

Students also look at how to make a successful business pitch from the business plan to its presentation and examine future strategic directions in creative enterprises.

Practical experience comes through working with in-house production teams as a shadow producer/project manager and students begin preparing to produce their own show.

Additional optional tutorials cover small-scale producing and touring, digital futures, dramatic critical practice, understanding playwriting and career guidance.

### **Term Three**

The final term focuses on putting theory into practice and students each produce work as part of Mountview's Directors' Season. Alongside producing the show for a public audience, students work in collaboration with the MA directors, technical, production and design specialists. Students keep a production notebook and produce a final dissertation examining the process, exploring how it could work in a commercial scenario and considering future development and collaboration possibilities.

Each creative producer will be expected to work on placement with a professional producer, theatre, or cultural organisation as part of their experience – and especially to allow them to reflect on the theory whilst working in a practical setting.

Additional optional tutorials cover theatre in the corporate sector, festival creation and management, outreach and developing new audiences and young people's theatre.

The MA is entitled Creative Producing (Theatre) because the focus of opportunities for experiential learning, together with the main module case studies, will be in the theatre business. The modules of study will be equally useful in developing skills as a producer or project manager across the wider performing arts and there will be space to allow explorations of other art forms. This is a vocational course and the focus is on supporting each member of the cohort to look to a career in the practical world of creative producing.

We will welcome those with international experience, and from other nations across the globe who wish to explore the UK creative producing theory and practice. Theatre is a global business, and reflections of other cultures and experience in the group will enrich the experience for all.

The course will suit someone with experience in theatre as a creative practitioner or middle manager who wishes to re-focus their experience and move to be a creative producer. It will suit someone who has some experience of running their own small scale projects, or projects internationally, who wishes to enrich their knowledge of UK Creative Producing. And it will suit someone who has come through an academic or business management course, and is considering starting a career in Arts Management and Creative Producing.

# FULL COURSE PROPOSAL

## Part 2 ACADEMIC CASE (including Programme Specification)

### ADMISSIONS

Include-

- Admissions process and criteria with reference to course specific entry activities e.g. portfolio compilation/interview
- Entry requirement for each level and specific requirements
- Statement on Advanced Standing, Direct entry and APL/APEL procedures
- Examples of students who may be eligible for Advanced Standing, Direct Entry and APL/APEL

The course is taught in English through lecture, seminar, academic and theoretical discussion, and group work. A high standard of English is therefore required to understand the course, and to support and work in a group on projects. For international students IELTS Level 7, with 6.5 in the Writing and Speaking modules is necessary.

If choosing to take this course direct from an undergraduate degree programme, then it is hoped that the candidate can show some practical experience in the fringe or small-scale professional area of theatre, arts or cultural producing and management.

Applicants will be expected to have achieved a first degree at Upper Second Class or above. However, exemption can be made for those with significant relevant experience.

The team seeks to recruit a balance of UK/EU and International students, a diverse range of practitioners from different cultures and theatre and live performance interests as well as emerging practitioners.

All applicants will be invited for interview either at Mountview or via video conferencing.

The Course Leader will consider applications for admission with prior approved learning up to the value of 60 credits.

### COURSE MANAGEMENT INFORMATION

Is the course as a whole assessed on a pass/fail basis?	YES		NO	X
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Are any modules assessed on a pass/fail basis?	YES		NO	X
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If so, how many modules and what is the credit volume for each module?

### YEAR WEIGHTINGS AND PROGRESSION REQUIREMENTS (For undergraduate or integrated masters courses only)

complete sections that are relevant

Year of course	Weightings	Progression requirement	Exit Award


<b>BOARD OF EXAMINERS</b>			
Is there an existing Board of Examiners?	YES	X	NO
If YES, which existing board will be responsible for the course?	Mountview/UEA Postgraduate Board		
If NO, please enter details for new board of examiners			
Are any new external examiner(s) required?	YES	X	NO
If yes, how many?	1		



University of East Anglia  
**LEARNING & TEACHING SERVICE**

## **PROGRAMME SPECIFICATION FOR AN AWARD OF THE UNIVERSITY OF EAST ANGLIA**

**Course name Year**

MA in Creative Producing 2014/15

**NOTE: Whilst the University will make every effort to offer the modules listed, changes may sometimes have to be made for reasons outside the University's control (e.g. illness of a member of staff) or because of low enrolment or sabbatical leave.**

**PS1 COURSE PROFILE**

<b>YEAR 1 profile</b>				<b>Level</b>	This column will be deleted prior to publication
<b>Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)</b>	<b>Compulsory? - or name of Option range</b>	<b>Credits</b>	<b>Module Title</b>	<b>Teaching period, e.g. Sem 1, Year-long</b>	<b>New / amended / existing</b>
CPR400	Compulsory	30	Business of the Arts 1	Semester 1	New
CPR410	Compulsory	30	Development & Marketing	Semester 1	New
CPR420	Compulsory	30	Business of the Arts 2	Semester 2	New
CPR430	Compulsory	30	Creative Producing	Semester 2	New
CPR440	Compulsory	60	Creative Producing Projects	Year-Long	New





<b>PS1 COURSE PROFILE - <i>continued</i></b>	
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<b>YEAR 4 profile</b>				<b>Level</b>	This column will be deleted prior to publication
Module Code (if not known please use an abbreviation that can be cross referenced to the learning outcomes below)	Compulsory? - or name of Option range	Credits	Module Title	Teaching period, e.g. Sem 1, Year-long	New / amended / existing



## PS2 MAPPING LEARNING OUTCOMES

<b>Mapping learning outcomes – please list learning outcomes and enter module code against assessment type</b> <b>YEAR 1 learning outcomes</b>	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
Develop deep knowledge and understanding of creative arts producing within a wide organisational and contextual framework	CPR410				CPR400 CPR410 CPR420	CPR410			
Explore current issues and thinking along with techniques applicable for research in the area of creative arts producing	CPR410				CPR400 CPR410 CPR420	CPR410			
Develop both theoretical and applied perspectives on creative arts producing and apply those perspectives within the organisations in which they aspire to work					CPR430 CPR440	CPR430 CPR440	CPR430 CPR440		
Develop a range of wider intellectual and transferable skills, consistent with creative thought and independent learning	CPR410				CPR400 CPR410 CPR420	CPR410			
Build upon previous knowledge and skills either gained through academic study or through experience in the cultural and creative industry fields	CPR410				CPR400 CPR410 CPR420	CPR410			

**Other:** please give details

**PS2 MAPPING LEARNING OUTCOMES - continued**

<b>Mapping learning outcomes – please list learning outcomes and enter module code against assessment type</b> <b>YEAR 2 learning outcomes</b>	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
<b>Other:</b> please give details									

**PS2 MAPPING LEARNING OUTCOMES - continued**

<b>Mapping learning outcomes – please list learning outcomes and enter module code against assessment type</b> <b>YEAR 3 learning outcomes</b>	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
<b>Other:</b> please give details									

**PS2 MAPPING LEARNING OUTCOMES - continued**

<b>Mapping learning outcomes – please list learning outcomes and enter module code against assessment type</b> <b>YEAR 4 learning outcomes</b>	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
<b>Other:</b> please give details									

**PS2 MAPPING LEARNING OUTCOMES - continued**

<b>Mapping learning outcomes – please list learning outcomes and enter module code against assessment type</b> <b>YEAR 5 learning outcomes</b>	Assessment type								
	Essay	Lab report	Course test	Exam	Project/ Dissertation/ Report	Oral Presentation	Assessment of practice	Other	Other
<b>Other:</b> please give details									

**PS3.1 learning progression**

How will progression in terms of skills, knowledge and understanding be reflected in the programme between modules in any one year and across the years as students progress through their course of study?

There is a clear progression route through the programme which builds from the first two modules - The Business of the Arts 1 running alongside the module in Development & Marketing acting as introductory material for the degree. These two modules are followed up by a second module in the Business of the Arts and a module in Creative Producing which develop skills, practice and reflection that have been introduced in Semester 1.

Running throughout the programme is the module in Creative Producing Practice which allows students opportunities to put in to practice the full range of business and artistic skills.

**PS3.2 feedback cycle**

Please explain how assessments and feedback / feed forward support the coherence of the programme. Comment on number and types of assessment, both formative and summative; the types and format of feedback students will receive; and their sequencing. How will assessments and feedback impact on subsequent modules?

Processes of formative and summative feedback are embedded in modules and structured in a manner to allow students every opportunity to be able to progress through the programme and meet the challenges of assessment.

Formative assessment occurs in various forms including class sessions, peer review, group and individual tutorials and written feedback from tutors as well as industry mentors.

<b>PS4 EXAMINATIONS</b>		
	<b>Written</b>	<b>Practical (e.g. OSCEs and OSPES)</b>
How many modules will include an exam element?	None	None
How many hours of exams are there in Stage 0? (if applicable)		
How many hours of exams are there in Stage 1?		
How many hours of exams are there in Stage 2?		
How many hours of exams are there in Stage 3?		
How many hours of exams are there in Stage 4? (if applicable)		
How many hours of exams are there in Stage 5? (if applicable)		
How many hours does the programme (as a whole) include?		

<b>PS5 EQUALITY &amp; WIDENING PARTICIPATION</b>			
PS5.1	How do the admissions criteria specifically for this course ensure equality of opportunity for all applicants?		
	<p>Mountview Academy of Theatre Arts ensures that admissions criteria and procedures enable applicants from all educational backgrounds to demonstrate the academic potential and their ability to achieve</p> <p>No applicant will be treated less favourably on grounds of gender, age, marital status, race, colour, ethnic origin, sexual orientation, disability, political or religious belief or any other criterion deemed irrelevant.</p> <p>We welcome applications from people with disabilities and will undertake to support any students throughout their enrolment.</p> <p>All course materials will be available in an accessible range of formats on notification of need.</p>		
	PS5.2	What steps have been taken to ensure an inclusive curriculum?	
	<p>The curriculum is designed to allow students to explore a wide range of live performance contexts that will allow students access to culturally diverse performance activities.</p> <p>Given the nature of the subject matter of this programme all modules address issues concerning diversity and widening participation in the arts in some form.</p> <p>Mountview makes reasonable adjustments to facilitate access to the full range of its</p>		

	educational provision, facilities and other services.
PS5.3	In what ways do learning and teaching and assessment methods ensure inclusivity, reasonable adjustment and equality of opportunity?  All students are allocated a personal tutor for the duration of their studies. These tutors will help signpost students to relevant support services. The Performance Programme Manager liaises with learning support tutors and students in order to ensure that all students with learning support needs are assisted throughout their period of studies.

<b>PS6</b>	<b>EMPLOYABILITY</b>	
	How is employability embedded into the delivery of the course?  The proposed course engages industry practitioners at appropriate points in the programme and encourages all students to engage in some form of industry placement. All modules are designed in consultation with industry practitioners and are intended to offer real time experience in Creative Producing All students will work with a range of fellow theatre/performance makers at Mountview All students will have access to an industry mentor throughout the duration of their studies and hopefully build a lasting working relationship with them. The Industry Liaison office (careers service) at Mountview will work on the development of industry networks along with the course team and offer guidance on CV preparation and promotion.	

<b>MODULE OUTLINES FOR EXISTING COMPULSORY MODULES</b>			
Number of existing COMPULSORY modules	0		
Module outlines attached? (as Appendix 1 to this form)	YES		NO

<b>MINOR CHANGES TO EXISTING MODULES</b>		
Please list all existing modules, compulsory and optional, to which you are proposing minor changes as part of the proposed new programme		
Module Code	Module Title	Minor changes proposed

<b>NEW MODULES</b>	
How many new modules are being proposed?	5
Please complete the below for each proposed new module	

<b>NEW MODULE</b>	
Module Title	Business of the Arts 1
Level	7
Credit Value	30
Teaching period, (e.g. Semester 1, Year-long)	Semester 1
Likely Module Organiser	Chris Grady

Assessment method (e.g. Exam, Coursework, Mixed)		Mixed	
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking? Yes
Proposed Module Code	CPR400		
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based		
Brief Description	<p>With a clearer understanding of what has gone before and what structures are most usually found in the UK and international cultural sector, it is easier to explore what may be created by the cultural leaders of the future.</p> <p>The cultural ecology of 20th and 21st century artistic and cultural creativity will be explored by placing theatre in context with the political, social, economic, and environmental landscape of Europe and the UK. The module will draw on the cultural heritage of all present and extend to explore the arts and business framework in a range of nations most resonating with the students.</p> <p>The creative producer, whilst not required to be a lawyer or an accountant, must understand the current structures for trading and legal positioning. This module will explore management of a not-for-profit organisation and for-profit production models. Exploration will be wider than theatre considering the broadest aspects of live event, cultural, and creative management with a focus on theatre case studies.</p>		
Aims / learning outcomes	<p>Aims</p> <ol style="list-style-type: none"> <li>1) Cultural Past - To understand the cultural landscape and the social, economic, political, historical, cultural and technological influences which have shaped the UK arts business for the 21st century.</li> <li>2) Cultural Present - Elements including the principals of cultural freedom, the nature of cultural identity, macro and micro cultural policy, and the impact of technology for re-evaluating the creator and the consumer will all be explored.</li> <li>3) Business Basics - To understand forms of trading, legal structures, for profit and not-for-profit structures, and the elements of business which form the basis of business planning</li> <li>4) Human Business - Considerations of leadership and team building will be considered. An understanding of the contractual relationships with all parts of the creative business will be explored, together with understanding of</li> </ol>		

	<p>intellectual property, copyright and licensing</p> <p>5) Creative Future - To explore areas of question and uncertainty in the future of creative producing and the wider arts enology - questions which the next generation may seek to answer.</p> <p>Learning Outcomes</p> <ol style="list-style-type: none"> <li>1. Recognise and reflect critically on the enframing social, political and economic contexts of the discourses of art and analyse and evaluate the determining roles of the major institutions, agents and funding mechanisms which shape and support the arts environment.</li> <li>2. Understand and apply a range of theoretical and methodological perspectives for the comparative analysis of the UK, other European and USA arts environments.</li> <li>3. Critically evaluate the complex contemporary economies of the arts and creative practices.</li> <li>4. Critically evaluate the creation and emergence of new constituencies for cultural goods and the blurring of traditional distinctions in the arts environment.</li> <li>5. Understand the content-led organisation and the elements of leadership and team management essential to arts management.</li> </ol>
<p>Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)</p>	<p>Casey, B., Dunlop,R.,&amp; Selwood,S. (1996), <b>Culture As Commodity</b> Policy Studies Institute</p> <p>Chong, D (2008) <b>Arts Management</b>, London, Routledge</p> <p>Harvie, J (2009) <b>Theatre and the City</b>, Palgrave MacMillan</p> <p>Hesmondhalgh, D. (2007), <b>The Cultural industries</b> Sage</p> <p>Seabright, J (2010) <b>So You Want To Be A Producer</b>, London, Nick Hern Books</p> <p>Smith, C. (1998), <b>Creative Britain</b> Faber and Faber</p> <p>Walmsley, B. (201) <b>Key Issues in the Arts and Entertainment Industry</b>, Goodfellow</p>

NEW MODULE				
Module Title	Development & Marketing			
Level	7			
Credit Value	30			
Teaching period, (e.g. Semester 1, Year-long)	Semester 1			
Likely Module Organiser	Chris Grady			
Assessment method (e.g. Exam, Coursework, Mixed)	Mixed			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	Yes
Proposed Module Code	CPR410			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based			
Brief Description	<p>Without money and audience theatre making is a lonely labour of love. This module looks at sources of finance and fundraising in the for-profit and not-for-profit sector and how to raise it, and the core necessary tools needed to identify, reach, and attract an audience. These two fundamentals of money and audience in turn influence the choice of work, the scale of creative delivery, and the eventual viability for an individual artist and organisation.</p> <p>A range of guest practitioners will offer case studies and current challenges. Each member of the cohort will undertake an in-house small project (Creative Lunch) and work on a larger public event (Creative Producing) which will each require an understanding and practical application of the elements of this building block module.</p>			
Aims / learning outcomes	<p>Aims:</p> <ol style="list-style-type: none"> <li>1) Marketing Tools: Exploring the key marketing and sales tools and strategies with specific focus on the performing arts</li> <li>2) Marketing Influence: Considering marketing strategy in the overall strategic planning and performance monitoring for a creative producer and a creative arts organisation, with a focus on theatre.</li> <li>3) Development Tools: Exploring all sources of raised income (excluding sales) and considering the mixed economy, short and long term strategies, and positioning of development in the</li> </ol>			

	<p>overall strategic planning for a creative producer and creative arts organisation, with a focus on theatre.</p> <p>4) Make a Pitch: Practical experience of preparing a development strategy or very specific pitch for a real organisation/project. Making the pitch to a “dummy” panel.</p> <p>5) Creative Future: To look out from the theatre business and explore other marketing models and future strategic directions in new business and new creative enterprises.</p> <p>Learning Outcomes:</p> <p>Knowledge and Understanding:</p> <ol style="list-style-type: none"> <li>1. Understand key marketing and development concepts and techniques and apply them within a management framework of the theatre business.</li> <li>2. Identify how marketing and development systems can improve the overall management of a theatre business and its engagement with stakeholders.</li> <li>3. Appreciate the challenges for the theatre and performing arts today in the UK and beyond, and see how effective engagement can seek to overcome social, economic, political and psychological barriers</li> </ol> <p>Practical and Transferable Skills:</p> <ol style="list-style-type: none"> <li>4. Evaluate a range of marketing and development tools and techniques available in the performing arts, and select an appropriate mix to achieve an individual project or organisational objective.</li> <li>5. Prepare and deliver a business proposal to achieve an individual project or organisational objective and to seek to persuade a panel to the efficacy of their plan.</li> <li>6. Research and assimilate the challenges for the future of an art form, an organisation or individual project and prepare a study to offer a considered proposal for change or adjustment to further management objectives.</li> <li>7. Meet practitioners in the field of performing arts and gain a broader understanding of the business, personnel and landscape of particular sectors of the performing arts.</li> </ol>
<p>Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)</p>	<p><b>Key Marketing Text</b></p> <p>Hill, E., O'Sullivan, C. and O'Sullivan, T. (2003) <b>Creative Arts Marketing</b>, Butterworth Heinemann</p> <p><b>Key Development Text</b></p>

	Botting, N. and Norton, M. (2012) <b>The Complete Fundraising Handbook</b> , 6th edition. Directory of Social Change		
<b>NEW MODULE</b>			
Module Title	Business of the Arts 2		
Level	7		
Credit Value	30		
Teaching period, (e.g. Semester 1, Year-long)	Semester 2		
Likely Module Organiser	Chris Grady		
Assessment method (e.g. Exam, Coursework, Mixed)	Mixed		
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	Yes
Proposed Module Code	CPR420		
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based		
Brief Description	<p>This module explores the understanding of, the measurement of, and the wise use of your resources - financial and human. Whether preparing a small budget not-for-profit event or a multi-million pound commercial venture the fundamentals are the same. Understanding expenditure, income, cash-flow, sensitivity, and the good governance associated with financial management.</p> <p>Alongside the money we will explore human resources - understanding your performance, how to build and support a team, how to review, mentor, and coach members of the team, and how to harness all the human resources to work under pressure and within guidelines of best practice to deliver a project on time and on budget.</p>		
Aims / learning outcomes	<p>Aims:</p> <ol style="list-style-type: none"> <li>1) Finance Tools - Understand, read, and formulate income and expenditure budgets and use them to make decisions on business options.</li> <li>2) Finance Management - Understand monitoring, reporting, and the presentation of cases to raise investment or secure negotiated deals.</li> <li>3) Your Performance - Exploration of how to monitor your own</li> </ol>		

	<p>performance, building your potential as a leader and a problem solver under pressure.</p> <p>4) Team Performance - Understand team dynamics, ongoing coaching and review, and gaining the best performance from a team under pressure.</p> <p>5) Using all these tools in practical sessions in Creative Lunch events, the Director's Season and on placements - assessing areas for potential personal improvement.</p> <p>Learning Outcomes:</p> <p>1) Ability to read a production budget and raise issues to challenge a draft budget and work on its improvement.</p> <p>2) Ability to create a project/production budget and assess areas of sensitivity/high risk, suggesting mechanisms for monitoring.</p> <p>3) Prepare and negotiate around areas of royalties, return on investment and profit projection.</p> <p>4) Understand the role of an accountant, auditor, Board and good governance.</p> <p>5) Have available, and understand how to use, a range of tools for exploration of personal work styles.</p> <p>6) Understand your own personal strengths and weaknesses when working as part of a project or team</p> <p>7) Ability to identify skill needs and possible teams for project delivery</p> <p>8) Experience of preparing and delivering presentations</p>
<p>Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)</p>	<p>Bolton, R. &amp; Bolton, D.G. (2009) <b>People Styles at Work</b>, Amacom</p> <p>Dyson Jr. (2010) <b>Accounting for Non Accounting Students</b>. Prentice Hall</p> <p>Hudson, M. (2009) <b>Managing Without Profit</b> DSC</p> <p>Kline, N. (2011) <b>Time to Think</b>, Cassell Illustrated</p> <p>Prof. Palmer, P et al. (2005) <b>The good Financial Management guide for the voluntary sector</b> NCVO</p> <p>Rodenburg, P. (2007) <b>Presence</b> Penguin</p>
<p><b>NEW MODULE</b></p>	
<p>Module Title</p>	<p>Creative Producing</p>
<p>Level</p>	<p>7</p>
<p>Credit Value</p>	<p>30</p>
<p>Teaching period, (e.g. Semester 1, Year-long)</p>	<p>Semester 2</p>

Likely Module Organiser	Chris Grady		
Assessment method (e.g. Exam, Coursework, Mixed)			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)	
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?	Percentage marking?	Yes
Proposed Module Code	CPR430		
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based		
Brief Description	<p>Producers learn by producing, and so this whole module looks at what needs to be learned by practical application, and then in-house work shadowing to observe producing in action. Mountview creates 32 productions a year with student casts - they all require the same core competencies for production.</p> <p>The best producer may not be the master of every craft, but they understand every craft and can ask the right questions to challenging the masters of their craft to do better. This final taught module offers each student a chance to understand the challenges of all production team jobs.</p> <p>This module will introduce the idea of product exploitation, extending the financial life and potential for a piece, for the creative team, or for individual aspects of the project. This will then be an area of exploration which they will use in their final major module.</p>		
Aims / learning outcomes	<p>Aims:</p> <ol style="list-style-type: none"> <li>1) Explore the role and skills of Producer, General Manager and project management - careful planning &amp; continuous plan review</li> <li>2) Work with a show production manager on an in-house show, assessing the project, goals, stress, risk strategies, and considering exploitation of the work.</li> <li>3) Exploring scaling up and scaling down ideas and projects - understanding the Fringe, transfers, and exploitation.</li> <li>4) Work with many, and appreciate every, department of a theatre production team - understanding how each element is essential to the eventual success.</li> <li>5) Problem solve elements of the real productions being observed, back in the classroom using reflective and hindsight risk assessments.</li> </ol> <p>Learning outcomes:</p> <ol style="list-style-type: none"> <li>1) Demonstrate an ability to apply practical understanding and skills in project based contexts</li> <li>2) Demonstrate an ability to operate at a professional level, take</li> </ol>		

	<p>decisions in complex situations independently and in dialogue with peers and/or external organisations.</p> <p>3) Evaluate your specialist practice in relation to a range of contexts including research, feedback and engagement with specialist practice in industry</p>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Farber, D.C (2006) <b>Producing Theatre</b>, Limelight Editions</p> <p>Seabright, J (2010) <b>So You Want To Be A Producer</b>, London, Nick Hern Books</p> <p>Volz, J. (2010) <b>How to Run A Theatre</b>, (2nd Edition) Bloomsbury</p>

NEW MODULE				
Module Title	Creative Practice			
Level	7			
Credit Value	60			
Teaching period, (e.g. Semester 1, Year-long)	Year-Long			
Likely Module Organiser	Chris Grady			
Assessment method (e.g. Exam, Coursework, Mixed)	Mixed			
Does the Module include an Exam? Yes/No	No	How long will the exam be? (i.e. 1, 2 3 hours)		
Module Marking Scheme (Please tick as appropriate)	Pass/Fail?		Percentage marking?	Yes
Proposed Module Code	CPR440			
Module Delivery (e.g. distance-learning campus based, work placement)	Campus Based			
Brief Description	<p>This year long module is about producing material for a real audience, reflecting on creative practice [yours and that of the team], and undertaking some theoretical future planning exploring the exploitation of the work.</p> <p>Creative Lunch 1 - the presentation of a group event for an invited audience using the core principals and tools of good creative producing.</p> <p>Creative Lunch 2 - solo producing, and harnessing a necessary team, for an event which brings to an invited audience a better understanding of</p>			

	<p>your personal producing and creative interests.</p> <p>Directors' Season - working as line producer for an in-house play chosen by one of the MA Theatre Directors. Supporting them in the process of bringing page to stage for a public invited audience.</p> <p>Exploitation Proposal - a theoretical exercise to consider how the Directors' Season play might, had it been available as a commercial property, be moved into further exploitation in the professional cultural landscape.</p>
Aims / learning outcomes	<p>Aims</p> <ol style="list-style-type: none"> <li>1) To have worked in a group to present one in-house lunchtime event.</li> <li>2) To have worked as lead producer to present one in-house lunchtime event.</li> <li>3) To have worked as line producer for a play as part of the Directors' Season</li> <li>4) To have undertaken a research piece to consider the possible exploitation of a play in the professional world.</li> <li>5) Explore through personal reading Research through Practice and Practice based Research</li> </ol> <p>Learning Outcomes</p> <ol style="list-style-type: none"> <li>1) Worked as a team in a presentation</li> <li>2) Worked to create a team to present an in-house event</li> <li>3) Worked as line producer, understanding the decision making process and the levels of influence possible in this in-house process.</li> <li>4) Prepared and presented a proposal for the exploitation of a piece of work by the creative producer into the commercial or creative environment.</li> <li>5) Wider understanding of research methods in theatre and performance</li> </ol>
Key Reading (2-5 key texts or resources for targeted Library expenditure/purchase)	<p>Freeman, J (2010) <b>Blood, Sweat &amp; Theory</b>. Libri Publishing</p> <p>Kershaw, B. and Nicholason H. (2013) <b>Research Methods in Theatre and Performance</b>. Edinburgh University Press</p> <p>Leavy, P (2009) <b>Method Meets Arts</b>. Guilford Publishing</p>

**COMMENTS/FEEDBACK FROM EXTERNAL PROFESSIONALS/ BODIES**

**Please provide a summary of external professional feedback received. Append full reports as Appendix 2**

The course design has been informed by feedback from a range of practitioners working in the creative industries. Many of the proposed tutors are employers in this area of practice.

The Industry Liaison Officer at Mountview has reviewed the course and offered feedback as has the Chairman of the Mountview Board of Trustees, Vikki Heywood, former Chief Executive of the Royal Shakespeare Company and the Royal Court Theatre and now a Theatre Consultant.

**Please provide a summary of Professional, Statutory or Regulatory Body (PSRB) approval, if appropriate. Append any relevant documents as Appendix 3**

Not applicable.

# FULL COURSE PROPOSAL

## Part 3 STAFFING AND RESOURCES

### STAFFING

#### What is the impact / what are the resource implications of the proposal on academic staff?

Please include

- Staffing of the course (number of f/t, proportionate and p/t staff involved)
- Use of guest lecturers
- Brief details of administrative and technical support
- Current and future resources needed to run the programme
- Please attach all course team CVs as Appendix 4 using the template from the Partnerships Handbook

The course is led by Chris Grady who has had a successful and diverse career in arts marketing and management. Until recently he led the MA in Arts Management at Anglia Ruskin University and worked as Head of External Relations at Theatre Royal Bury St Edmunds. He was previously CEO of Buxton Opera House, project manager for the Theatre By The Lake in Keswick, Head of Marketing at Plymouth Theatre Royal, Publicity Manager for the Edinburgh International Festival, General Manager of Pleasance Theatres and Head of International Licensing for Cameron Mackintosh Ltd.

He continues as a project manager, concept developer and mentor for new and emerging UK and international arts projects. Current clients include the all male Japanese theatre company, Studio Life, and the digital to live stage division of Sega Sammy, DxL Creations.

Chris is training as a personal and small business coach leading to two Coaching Academy diplomas. He is on the board of Metta Theatre, The Production Exchange, and Stagescripts UK. He has taught at Goldsmiths, Rose Bruford, Queen Margaret University College Edinburgh, and is External Examiner for the creative cultural modules at South Bank University.

He was awarded a Fellowship of the RSA in 1992, along with a Manchester Evening News award in the same year, for the creation of the first UK Festival of Musicals. He has continued to support this art form creating the producers network, MTM:UK, the new writers' awards at the Edinburgh Festival, and a range of courses and conferences nationally and internationally.

Visiting lecturers, who will each lead on one module in the course, include:

Professor Henry Lydiate leads on the opening module Cultural Ecology which sets the contemporary theatre scene in context with the broader European and global cultural scene of the 20th and 21st century. An arts lawyer, manager, educationalist, strategist and change specialist, Henry Lydiate has 30 years' experience of international business consultancy work in the arts and other content-led industries such as sport, the legal professions, media and higher education. His sustained commitment to supporting creative arts and cultural practice has been recognised nationally and internationally, most recently by appointment as Visiting Professor at the University of the Arts London.

Dr Kath Burlinson leads on Leadership Performance. This module invites reflection on your own strengths as a leader, your capacity to inspire others and your resilience in the face of challenge. Kath is a professional theatre performer and director with extensive experience working in the corporate sector helping individuals to increase personal impact and companies and organisations to envision their futures. Kath's founded the Authentic Artist Collective and the Authentic Artist workshop programme. She directed for stage and has appeared in various TV, radio, film and stage productions. Kath taught English and Drama at the University of Southampton for eight years and is currently running a new strand of corporate

work with DanceEast “The Art of Being Heard”. Other corporate clients have included Goldman Sachs Global Leadership Program, Pershing Ltd, Capgemini, Tata Consulting Services, The Home Office, Atos/Origin, Hounslow Council and Greene King. -

Colin Blumenau will lead on a Finance and Legal Issues module which looks in detail at budget planning and critical decision making, risk analysis and monitoring for all levels of theatrical production. Mr Blumenau was Chief Executive and Artistic Director of the Theatre Royal, Bury St Edmunds from September 1996 until July 2012. During his tenure the building was restored to its original 1819 state, whilst his Restoring the Reperotire initiative gained national prominence as it began to explore some of the forgotten works of the English drama of the Georgian period. He has produced and/or directed over 40 productions and was the TMA's MANAGER OF THE YEAR in 2009. Colin also writes under the pseudonym of Daniel O'Brien and is a lecturer in and teacher of the English theatre of the 18th century. He has recently established The Production Exchange which seeks to support the work of emerging producers by bringing them opportunities to develop new productions for the UK touring market. This new not-for-profit organisation then connects with for profit producers, a network of angels, and supports the demand for theatre across small and middle scale theatres.

Administrative support for the programme will be provided by the Performance Programme Manager and the limited amount of technical support required for events organised by these students will be provided by the in-house teams at Mountview where appropriate or by professional freelance teams as demanded by the exercise.

## PHYSICAL RESOURCES

### What new or additional facilities and /or equipment are required for the delivery of this course?

Please include:

- Accommodation
- Course specific resources/ learning materials
- Resources needed to meet the diverse needs of the student group
- IT resources
- Current and future resources needed to run the programme

The small cohort of students will occupy their own production suite within Mountview Academy of Theatre Arts. Given the size of the cohort (12 maximum) the dedicated space will provide a teaching and independent working space in which all students will have access to desk spaces, business facilities and wi-fi connection to the internet. The space will be shared with the cohort of MA Theatre Directing students allowing the two cohorts to work closely together.

The Mountview librarian will review provision for this course and stock a range of materials in support of this new programme. Mountview's librarian has been consulted as part of the development of the course.

Mountview's Industry Liaison Officer has been consulted at all stages of the development of this new programme and will provide advice and guidance on career development as well as physical space on the Mountview website.

## FULL COURSE PROPOSAL

### Part 4 MONITORING QUALITY AND STANDARDS

#### MANAGEMENT OF THE PROGRAMME

Please include:

- *Statement that the programme will be monitored in accordance with relevant policies*
- *Evaluation and enhancement strategies e.g. feedback from students, professional academic links, employers, awarding bodies*
- *Plans for course meetings*
- *Summary of staff development, internal and external undertaken in the last 5 years*
- *Action plan of future staff development*

This programme will be monitored in accordance with current practices at Mountview and in consultation with the Partnerships Office at UEA.

Established practices of monitoring, evaluation and enhancement are embedded within the quality assurance remit of the office of the Academic Director. All systems and procedures will be aligned with those of the current and well established monitoring processes of the postgraduate programmes at Mountview – the MA in Performance and the MA in Theatre Directing.

Feedback from students will be gathered at the student representative meetings, from module evaluation forms and Joint Board of Study.

Staff Development is reviewed at staff and curriculum development meetings as well as at Joint Board of Study. Staff development is embedded in the annual appraisal process and annual staff development days.

All staff at Mountview will be encouraged to achieve recognition of their teaching professionalism over the course of the next 6 months.

#### EXTERNAL AGENCY/ EMPLOYER INVOLVEMENT

##### GUIDANCE

*Include-*

- *External agency/employer involvement in the development of the course*
- *Future involvement in course committees/advisory groups*
- *Involvement in running of the programme e.g. guest lecturers, work based learning/placement provider*
- *Links with the academic community*

The course design has been informed by feedback from a range of practitioners working in the creative industries. Many of the proposed tutors are employers in this area of practice.

The Industry Liaison Officer at Mountview has reviewed the course and offered feedback as has the Chairman of the Mountview Board of Trustees, Vikki Heywood, former Chief Executive of the Royal Shakespeare Company and the Royal Court Theatre and now a Theatre Consultant.

Employer and industry representatives routinely attend the Annual Monitoring Meeting for all validated courses and are represented at all validation and revalidation events.

The course has been reviewed and approved by the Mountview Academic Planning and Quality Committee

## HANDBOOKS

Prototype handbooks should be attached for the following:

Student Course Handbook	To be provided at validation	Placement Handbook (if applicable)	
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## Part 5 KEY INFORMATION SET (KIS) DATA

<b>KEY INFORMATION SET data (undergraduate courses only)</b>						
<b>Quantitative KIS data</b>						
		Year 1	Year 2	Year 3	Year 4	Year 5
1.1	Percentage of assessment by written exams					
1.2	Percentage of assessment by practical exams					
1.3	Percentage of assessment by coursework					
1.4	Percentage of time in scheduled learning and teaching activities					
1.5	Percentage of time in guided independent study					
1.6	Percentage of time on placements					
<b>Professional Accreditation</b>						
2.1	Name of professional accrediting body (if applicable)					
2.2	Please give details, including any memberships, exemptions etc that the award confers. Please also give accrediting body website URL.					
2.3	Is the accreditation dependent on specific module choices? If so, please include URL of web pages where these details are outlined.					