

Programme Specification

Postgraduate Programmes

Awarding Body/Institution	University of London
Teaching Institution	Goldsmiths, University of London
Name of Final Award and Programme Title	MA Creative and Cultural Entrepreneurship
Name of Interim Award(s)	Postgraduate Diploma in Creative and Cultural Entrepreneurship
Duration of Study/Period of Registration	one year full-time, two years part-time
UCAS Code(s)	N/A
QAA Benchmark Group	N/A
FHEQ Level of Award	Level 7
Programme Accredited by	N/A
Date Programme Specification last updated/approved	September 2015
Primary Department/Institute	Institute for Creative & Cultural Entrepreneurship

Departments which will also be involved in teaching part of the programme
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Design, Theatre & Performance, Media & Communications, Music, Computing

Programme overview

This Masters programme, with an exit route at Postgraduate Diploma level, will be attractive to undergraduates and professionals who have studied or are working an area of creative study/practice, such as music, media, theatre, design and who wish to either:

- Develop a business arising from an existing creative practice. These businesses will be varied and may relate directly to a 'product' or 'process' arising from their practice or to a form of 'expertise', 'consultancy' or 'knowledge';
- To understand how to create the infrastructure and environment for new creative businesses to flourish in a variety of contexts
e.g. city, rural, regional or national.

The programme will be equally attractive to graduates from the UK and other countries with a developed Knowledge Economy and Creative and Cultural Industries and to those from countries who have an emergent cultural industries and knowledge economy agenda, such as India, China, Taiwan, Korea, Singapore, Brazil, Kenya, Nigeria, Chile and Mexico and who may already be working in government departments at national, regional and local level. It is possible that these graduates may be employed in roles that encompass areas of policy development in relation to the Cultural Industries and who wish to study for formal qualifications and gain an overview of international practice in this area.

In addition, the programme is designed to attract early career professional working in the creative and cultural industries or SME who may wish to do all or part of the programme. Indeed, some of the programme's modules are designed to be free- standing Continuing Professional Development modules offered by Goldsmiths.

Students will study in both the interdisciplinary environment of Goldsmiths but also in London, one of the leading cities in the world where creative and cultural industries play a major part in the economy and where innovative practice thrives.

Programme entry requirements

This Masters Programme is aimed at graduates and those already working within creative and cultural industries. Students should either have an undergraduate degree in the social sciences or humanities including the creative areas of drama, dance, visual arts, film, video or media or in an area of design. It is likely that candidates will have an interest in developing an entrepreneurial approach to their own practice or that of colleagues (as part of a team), or an interest in developing the creative and cultural industries infrastructure of a town/city/region. A 2:1 class honours degree or its equivalent in a relevant discipline (outlined above) is normally required. Applicants without a first degree in the pathway subject, but who are able to demonstrate professional experience and understanding of the discipline will be considered. Non-native speakers of English will have to achieve a score of IELTS (6.5) and will be encouraged while studying to use the resources of the English Language Centre. Applicants who have significant (5 years plus) experience in the cultural or creative industries, but no first degree will also be considered, and their ability to cope with the breadth of academic writing will be assessed.

Interviews will be undertaken in person or by phone. Applications will be initially processed by the programme director to check for suitability to the programme and then passed to admissions tutors for the programme in each of the four departments for interview.

CPD: Modules within this masters programme can also be taken as Professional Development as 'stand alone' modules. This can lead on a credit basis to the full Masters degree – progression to the dissertation /portfolio can be achieved by passing the four main modules.

Aims of the programme

In order to develop students as strong reflective practitioners, this Masters degree will be taught in partnership by a number of departments within Goldsmiths and with key individuals and organisations in the creative and cultural industries sector.

The educational aims of this programme are informed by Goldsmiths' and our partner institutions' declared focus on 'the study of creative, cultural and social processes'. Our collective approach is to integrate entrepreneurship within the development of creative practices and to take a 'creative' approach to the development of new businesses and the infrastructure that support them. We aim to develop the global creative economy through developing new forms of creative sustainable business models as well as gaining understanding of the barriers to the growth and sustainability for creative and social enterprises.

This programme is designed to allow students to continue to innovate, but also to provide the requisite business/ entrepreneurial skills and attributes to commercialise on their creative and cultural practices and/or knowledge. Students will be able to build on a historical and theoretical understanding of cultural and creative industries and the development of a cultural economy to create their own creative initiatives, which might be research-based, policy-based, practice-based, or a combination of such.

The programme aims:

- To enable students to build on their existing experience to develop entrepreneurial knowledge and skills within one or a number of creative areas;
- To enable students to develop a critical understanding of interdisciplinary and transdisciplinary nature of both creative and cultural industries and entrepreneurship;
- To provide the context for students to develop their own projects (research based or practical) in an environment where they will receive expert academic and practitioner supervision.
- To enable students to both engage with the key issues of the discipline and provide them with a body of work that can be used to develop a career within the sector, by undertaking a dissertation or practice-

based project portfolio;
 - To enable students to be able to analyse critically the entrepreneurial potential of an organisation’.

What you will be expected to achieve

Students who successfully complete the Postgraduate Diploma in Creative and Cultural Entrepreneurship will have demonstrated a competence in most of the areas below, mapped against the modules they have completed.

By fully participating in the programme to complete the MA Creative and Cultural Entrepreneurship students will have developed knowledge and understanding and will be able to:

Knowledge and Understanding		Taught by the following modules
A1	have an informed critical purchase on the forms and formations of the creative industries – practices and organisation - through both primary engagement with, as well as through writings about the creative industries.	Modules 3 , 4 and 5
A2	inform and shape their various practices (as entrepreneurs, intrepeneurs, leaders, practitioners, policy makers etc.) in response to contemporary and emergent developments in the industries.	Modules 1, 2, 3, 4
A3	understand the complex relationship between theory and practice within the development of cultural industries in different cultural contexts.	Modules 1, 3 and 5
A4	understand and evaluate contemporary approaches to the development of cultural and creative products/processes – including their own*	Modules 2, 3 and 5
A5	understand the key elements that contribute to creating a physical and economic environment/infrastructure conducive to developing creative and cultural industries.	Modules 1 and 3

Cognitive and Thinking Skills		Taught by the following modules
B1	develop a reflective approach to the development of their creative practice and business practice	Module 2, 3, 4 and 5
B2	analyse political, economic, social and technological contexts in relation to developing a cultural enterprise;	Module 1 and 3
B3	analyse the inter-relationship and inter-dependence of varying creative disciplines and entrepreneurship.	Module 2, 4 and 5

Subject Specific Skills and Professional Behaviours and Attitudes		Taught by the following modules
C1	demonstrate independence and integrity in developing creative ideas*	Module 3 and 5
C2	apply entrepreneurial approaches to creative projects	Module 3 and 5
C3	demonstrate an understanding of different business models to establish and sustain a creative enterprise*	Module 3 and 4
C4	work effectively as a member of a team and/or as a leader in developing an entrepreneurial approach to	Module 3 and 4

	a creative project;	
C5	employ effective business (and other) communication skills*;	Module 3 and 4
C6	create a business plan for a creative business enterprise*;	Module 3
C7	develop and employ learning strategies for the ongoing acquisition of skills and knowledge*	Module 3 and 4
C8	summarise arguments of varying degrees of complexity and to present summaries in written form, indicating key issues and priorities for more detailed consideration.*	All modules
C9	present systematically organised arguments orally to groups, and to defend them in critical discussion*	Module 1 and 3

Transferable Skills		Taught by the following modules
D1	Skills marked with an asterix in the sections above are considered to constitute transferable skills	As above

How you will learn

Methods

Goldsmiths recognises the importance of supporting student learning with high-quality teaching on a predominantly small- group seminar/workshop basis with significant levels of individual tutorial support, particularly for independent projects. A significant amount of the learning will be delivered through peer-to-peer learning, problem-solving workshops, group projects, fieldwork and activities this is designed to develop students' individual communication skills and an experience similar to that of the workplace environment as most organisations in the sector work in task based teams.

We expect students to spend up to 10 hours a week in terms 1 and 2 in group study, with approximately 20 hours a week in terms 1 and 2 in independent study. In Term 3 we expect students to spend up to 30 hours a week in independent study and 5 hours a week in peer to peer support.

Learning Opportunities:

Expertise is provided by departmental staff in all participating departments who are not only dedicated, experienced teachers but are also distinguished practitioners and researchers in their own right, working in national and international contexts. This programme draws on a large pool of visiting practitioners, academics and those working in creative enterprises to provide a breadth of expertise and contact with current practice. This enables students to reflect on their study with professional creative entrepreneurs.

- Studying Cultural and Creative Entrepreneurship in London

The UK is also the largest exporter of Cultural Goods and Services in the world by percentage of its GDP. Many of these organisations are based in London, although the programme will also draw on relationships with creative organisations across the UK. These organisations provide a unique research and study resource. In addition there are also further publicly accessible subject specific resources within industry support organisations such as – the Hub network, 'Creative Clusters', business support agencies and regional development agencies both national and international.

International Perspective

Many students on the Programme come from overseas and make a valuable contribution to the learning environment by providing an international perspective on cultural, creative and entrepreneurial issues from their respective countries. In addition staff in individual departments have considerable expertise and experience of working and researching internationally in areas that are directly relevant to the programme.

How you will be assessed

- Assessment Methods and Strategies to enable outcomes to be achieved

The mix of assessment approaches across the programme is specifically designed to encourage students to engage with developing their own pathway within a supportive framework. This will provide them with the flexibility to undertake assessment within the programme that relates to their own learning style but also potentially providing them with outputs that can be used to develop their careers. We recognise that students must be provided with feedback on their progress and achievements in order that they develop their capacity to judge their own performance against the required standards. We will therefore incorporate feedback at all stages in the programme and provide it in a number of ways e.g. individualised formal written feedback, oral feedback, collective feedback, peer feedback etc

Through our approaches to learning, teaching and assessment and through the provision of a range of additional resources students are encouraged to acquire skills and attributes necessary for lifelong learning.

Students will receive tutorial throughout the programme to help them with choices of assessment methods and pathways.

- Marking Criteria

Students' written work will be assessed in a manner appropriate to the requirements of any particular assignment. See also Additional Criteria below.

In relation to assessed written coursework students are assessed with regard to:

- an ability to write lucidly and with focused relevance
- an ability to identify and examine key issues in relation to the work in hand
- an ability to draw upon and evaluate primary and secondary sources as appropriate
- an ability to sustain a critical response through the development of coherent analysis
- evidence of insight, intelligence and stylistic aptitude in presenting written criticism
- an ability to present the required work in a clear and appropriate form.

In relation to assessed practice based or Portfolio coursework students are assessed with regard to:

1. an ability to reflect the practice accurately in a written or portfolio format or both
2. an ability to identify and examine key issues in relation to the work in hand
3. an ability to draw upon and evaluate primary and secondary sources as appropriate
4. an ability to sustain a critical response through the development of coherent analysis
5. evidence of insight, intelligence and stylistic aptitude in presenting written criticism and an aptitude to use the portfolio format creatively
6. an ability to present a business plan that is accurate and sustainable for the applied context

Marking criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	Distinction (Outstanding/Exceptional)	In order to achieve 80% or over, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to an Outstanding level. Marks in this category will be awarded for work which demonstrates a conceptual mastery of the material, is highly original and potentially shows new insights into both business and the application of creative process.
70-79%	Distinction	In order to achieve 70% or over, the piece of work being assessed would need to demonstrate that the majority of the

		<p>learning outcomes have been achieved to an Excellent level (distinction threshold)</p> <p>Marks in this category will be awarded to work which shows conceptual and stylistic distinction; which features a secure and discriminating acquaintance with the field of study; which engages with the subject in a notably intelligent way; and which is clearly and accurately presented. The work will be of outstanding achievement in all or a consistent combination of the above areas.</p>
60-69%	Merit	<p>In order to achieve 60-69%, the piece of work being assessed would need to demonstrate that the majority of the learning outcomes have been achieved to a good extent.</p> <p>Some of the qualities of first-class work may be found in this category but the difference will be either of degree or realisation. The work will be characterised by soundness of argument or analysis, acquaintance with the field of study, coherence and relevance. The work should be of high merit in all these areas, or considerable merit in some areas and a good standard in others.</p>
50-59%	Pass	<p>In order to achieve 50-59%, the piece of work being assessed would need to demonstrate that the majority of the appropriate learning outcomes have been achieved to a satisfactory extent.</p> <p>Marks in this range will reflect solid competence and achievement, although the work might be partial rather than consistent in clarity, precision and effectiveness. (It might, for example, rely too heavily on secondary sources at the expense of personal critical activity; be insufficiently detailed; or tend towards description rather than analysis.) The work should be of good standard in the areas listed in the classification above or good in some areas and of a satisfactory standard in others.</p>
30-49%	Fail	<p>Fail standard – the mark indicates that the work is below the standard of a Masters degree. The piece of work being assessed demonstrates that the majority of the outcomes have been achieved to a less than satisfactory extent.</p> <p>Marks in this range will reflect work that is significantly inconsistent or flawed in relation to all or some of the areas listed above.</p>
10-29%	Bad fail	<p>Represents a significant overall failure to achieve the appropriate learning outcomes at Masters standard.</p>
1-9%	Very bad fail	<p>A submission that does not even attempt to address the specified learning outcomes.</p>
0%	Non submission or plagiarised	<p>A categorical mark representing either the failure to submit an assessment or a mark assigned for a plagiarised assessment.</p>

How the programme is structured

Duration of programme of study Full-time: One calendar year Part-time: Two calendar years

CPD: Modules taken individually (the 4 main modules)

CPD: With progression to the full degree, the dissertation/portfolio taken within four calendar years

- Progression requirements for part-time students

Part-time students will normally take 2 modules in their first year of study and 2 modules in their second year in addition to the Dissertation or Project Portfolio. Part-time students are required to pass 2 modules in Year One before proceeding to Year Two.

To maximise flexibility, some elements of the Masters programme will be made available as standalone CPD/short modules for example Entrepreneurial Modelling. Home/EU Students will also have the opportunity of completing the Masters programme over an extended period of part-time study (full time only for international students) In order to enable collaborative learning amongst those seeking to develop creative and cultural businesses and those already within them, we intend wherever possible to teach all students together, irrespective of the particular route on which they are registered.

The Masters programme will contain four taught modules and a further dissertation/portfolio component. Students will have a range of choices through the degree enabling them to design a pathway that is most relevant to both their academic, business and career ambitions. Whilst all students will take modules I and III students can choose between options offered for their chosen pathway for modules II and IV. Attendance is mandatory for all taught sections of the programme.

- Module I: Theories of Capital (30 credits)

This module sets out the key theorisations of the culture industry. Whilst incorporating classical figurations of the culture industry, the module is primarily concerned to assemble a clear engagement with contemporary research such as those spearheaded by leading researchers at Goldsmiths. The organization and substance of work and of precarious labour, of the developing debates and mechanisms of 'intellectual property' and cultural workers' development of institutions and networks as well as contemporary configurations of the professional will be discussed. Students will learn to strategise cultural production and intervention through exploration of relevant material. The globalization of the culture industry will provide a persistent and ambitious point of reference.

- Module II: Creative Practice (30 credits)

In line with the ethos of this programme which seeks to foster the development of creativity and entrepreneurship as related activities, rather than bringing entrepreneurship or business to creativity, this module allows participants to continue to develop their understanding of a creative practice. This module, therefore, comprises studies in one area of creative practice e.g. music, theatre, design, creative computing etc. (It will normally be necessary for a student to have a background in the area they wish to continue to study as this module is primarily concerned with the creative discipline rather its management or entrepreneurial potential). However many of the students already taking these modules do not come directly from a creative background in that particular discipline but have a keen interest in it therefore these some of the option modules are designed to accommodate this approach. A pathway on Entrepreneurial Leadership has been designed to support students with the ambition to lead either an organisation or take leadership of an artform area. Students will be closely tutored on which module is most suitable for them.

- Module III: Entrepreneurial Modelling (30 credits)

This module aims to nurture the skills and attitudes of students to allow them to become innovators and to provide models of entrepreneurial/business support relevant and useful for creative entrepreneurs. This module will provide a link between the theoretical aspects of the broader overview of the sector and the practice specifics, and work to focus on how creativity can be strengthened when put through creative commercialisation modelling techniques. The module has evolved from NESTA's Creative Pioneer Programme and will use the Modelling Techniques that were designed and have evolved from 'The Academy' and 'Insight Out' which provide approaches to commercialising creativity.

It will critically review the key characteristics of successful enterprises, entrepreneurs and leaders, within the cultural and more commercially focussed creative industries. It will look at the range of business

models that exist and review how best to build a financially sustainable organisation. The key areas of modelling techniques covered are: Relationship Modelling – this will assist students to understand the range of business models in the creative industries, and to create the most appropriate route to market; it will consider the relationship that the originator of the creative idea has to the production, distribution and the audience/customer/client; it uncovers the student’s relationship to “reward”. Evidence Modelling – this model uses Marshall McLuhan’s Tetrad Model to review the likely impact of the idea; it helps makes the enterprise tangible and to ensure that the entrepreneur remains in control of the effects of their ideas. Using the modelling technique helps students to articulate their values and the benefits of their ideas. Blueprint Modelling – an approach to creating an operating plan which will move their idea to market, articulating all of the activities and responsibilities required. Consequence Modelling – using all of the knowledge from the modelling techniques, this will uncover the financial consequences of the decisions made. It will introduce them to basic financial modelling concepts, and ensure they are comfortable with the financial language of creative entrepreneurs. Landscape Modelling will support students in placing their idea within societal contexts as well as ensuring it is reflected on with a contextual criticality.

- Module IV (i) and (ii): Entrepreneurial Practices and Modes of Production within one creative industry sector (30 credits)

- (i) College-based

Delivered by the partner departments -these modules deal with creative sector issues and case studies within a specific discipline, although taking into account the cross over with other areas – areas would include: Performing Arts (theatre, dance), Visual Arts, Music, Design, Media & Communications, Publishing, and Computing. As well as studying producing companies this would also include consideration of creative agencies relating to the above. The programme will start with the above areas but on this modular system can easily expand to include other subjects.(please refer to pathways diagrams for options available)

- (ii) Work Placement

Students will undertake an internship within a SME, Producing or Research Organisation within the cultural and creative industries – students would undertake initial taught/tutorial sessions on managing an internship and experiential learning, assessment would be by an analytical report on the entrepreneurial potential of the organisation. To provide a framework for this analysis students will have preparatory lecture/seminars covering organisational models including Weber and Handy as well as models of teams, such as Belbin. It is envisaged that the Work Placement would be the equivalent of 2-3 days a week for 3 months, however each placement will be individually negotiated between the organisations [learning partner] the department and the student. Duration and attendance pattern of each internship will vary however, in whichever configuration; it will provide the student with the context and experience to undertake the assessment.

- Module V: Dissertation or Project/portfolio plus reflective analysis (60 credits)

The content and research imperatives of the dissertation/portfolio can be developed by students in tutorial with staff to address individual needs. It could range from an entirely written document researching a particular area of the cultural and creative industries to a fully developed proposal for a new business

The following tables detail the different departmental pathways:

Academic Year of Study 1 Design Pathway

Module Title	Module Code	Credits	Level	Module Status	Term
Theories of Capital	IC71138A	30	7	Core	1
Entrepreneurial Modelling	CU71023A	30	7	Core	2
CREATIVE PRACTICE MODULES TO THE VALUE OF 30 CATS FROM:					1/2
EITHER: Practising Space (Space	DS71053A	15	7	Optional	1

1)					
AND: Creative Technology 1	DS71039A	15	7	Optional	2
OR: Methods & Processes 1&2	DS71012A	30	7	Optional	1-2
OR MODULES TO THE VALUE OF 30 CATS FROM:					
Creative Technology 2	DS71040A	15	7	Optional	1
Studio Project: Practices of space Producing Space (Space 2)	DS71052A	15	7	Optional	2
ENTREPRENEURIAL PRACTICES AND MODES OF PRODUCTION:					
Business of Design	DS71029B	30	7	Optional	3
OR: Work Placement	IC71116A	30	7	Optional	3
AND: Dissertation	IC71117A	60	7	Optional	3
OR: Project/Portfolio	IC71118A	60	7	Optional	3

Academic Year of Study 1 Theatre and Performance Pathway

Module Title	Module Code	Credits	Level	Module Status	Term
Theories of Capital	IC71138A	30	7	Core	1
Entrepreneurial Modelling	CU71023A	30	7	Core	2
EITHER: Performance Praxis	DR71084B	30	7	Optional	
OR: Performance Art and Health	DR71094A	30	7	Optional	
OR: African Theatre and Drama	DR71039A	30	7	Optional	
OR: Cultural Theory, Performance, Interdisciplinary Perspectives	DR71045A	30			
OR: The Sociocultural Analysis of the Musical	DR71049B	30	7	Optional	
ENTREPRENEURIAL PRACTICES AND MODES OF PRODUCTION:					
EITHER: Sector Overview: Performing Arts and Audience Development and Fundraising	IC71119A	30	7	Optional	1
OR: Work Placement	IC71120A	30	7	Optional	3
AND: Dissertation	IC71121A	60	7	Optional	3
OR: Project/Portfolio	IC71122A	60	7	Optional	1

Academic Year of Study 1 Media and Communication Pathway

Module Title	Module Code	Credits	Level	Module Status	Term
Theories of Capital	IC71138A	30	7	Core	1
Entrepreneurial Modelling	CU71023A	30	7	Core	2
CREATIVE PRACTICE:					1-2
EITHER: The Structure of Contemporary Political Communications	MC71032B	30	7	Optional	
OR: Asking the Right Questions	MC71116A	15	7	Optional	
OR: Representing Reality	MC71127A	30	7	Optional	
OR: Promotional Culture	MC71128A	30	7	Optional	
OR: Issues in Media and Culture	MC71001A	15	7	Optional	
OR: Media Ethnicity & The Nation	MC71039A	30	7	Optional	

OR: Media Law and Ethics	MC71058B	30	7	Optional	
OR: Music as Communication and Creative Practice	MC71050A	30	7	Optional	
OR: Embodiment & Experience	MC71051A	15	7	Optional	
OR: Strategies in "World Cinema"	MC71065B	30	7	Optional	
OR: Cinema & Society	MC71078A	30	7	Optional	
OR: Cinema & Society	MC71078A	30	7	Optional	
OR: Screen Cultures	MC71089A	30	7	Optional	
OR: Media, Ritual and Contemporary Public Cultures	MC71088A	30	7	Optional	
OR: Journalism in Context	MC71061A	15	7	Optional	
OR: After New Media	MC71113A	30	7	Optional	
OR: Narrative in Practice	MC71076A	15	7	Optional	
OR: Media Audiences and Media Geographies	MC71099A	30	7	Optional	
OR: Political Economy and the Mass Media	MC71015A	15	7	Optional	
OR: Film Producing Fundamentals	MC71173A	15	7	Optional	1
OR: Understanding the UK Media Industries: Fiction Production	MC71176A	15	7	Optional	1
ENTREPRENEURIAL PRACTICES AND MODES OF PRODUCTION:					
EITHER: Film Producing Fundamentals	MC71173A	15	7	Optional	1
AND: Understanding the UK Media Industries: Fiction Production	MC71176A	15	7	Optional	1
OR: Work Placement	IC71123A	30	7	Optional	3
AND: Dissertation	IC71124A	60	7	Optional	3
OR: Project / Portfolio	IC71125A	60	7	Optional	

Academic Year of Study 1 Music Pathway

Module Title	Module Code	Credits	Level	Module Status	Term
Theories of Capital	IC71138A	30	7	Core	1
Entrepreneurial Modelling	CU71023A	30	7	Core	2
CREATIVE PRACTICE:					
EITHER: Popular Music: Listening, Analysis and Interpretation	MU71070A	30	7	Optional	2
OR: Critical Musicology and Popular Music	MU71069A	30	7	Optional	1
OR: Philosophies of Music	MU71036B	30	7	Optional	2
OR: Interpretation, Meaning and Performance	MU71067B	30	7	Optional	2
OR: Sound Agendas	MU71040B	30	7	Optional	1
ENTREPRENEURIAL PRACTICES AND MODES OF PRODUCTION:					
EITHER: Sector Overview: Performing Arts and Audience Development and Fundraising	IC71126A	30	7	Optional	1

OR: Audience Development and Fundraising Work Placement	IC71127A	30	7	Optional	3
EITHER: Dissertation	IC71128A	60	7	Optional	1-3
OR: Project / Portfolio	IC71129A	60	7	Optional	1-3

Academic Year of Study 1 Computing Pathway

Module Title	Module Code	Credits	Level	Module Status	Term
Theories of Capital	IC71138A	30	7	Core	1
Entrepreneurial Modelling	CU71023A	30	7	Core	2
CREATIVE PRACTICE		30	7	Optional	1-2
ENTREPRENEURIAL PRACTICES AND MODES OF PRODUCTION:					
EITHER: Business of Design	DS71029B	30	7	Optional	3
OR: Work Placement	IS74020A	30	7	Optional	3
EITHER: Dissertation	IS71053A	60	7	Optional	3
OR: Project/Portfolio	IS71053A	60	7	Optional	3

Academic Year of Study 1 Entrepreneurial Leadership

Module Title	Module Code	Credits	Level	Module Status	Term
Theories of Capital	IC71138A	30	7	Core	1
Entrepreneurial Modelling	CU71023A	30	7	Core	2
Enterprising Leadership: An Introduction to the Discourse of Contemporary Leadership, Enterprise, and Innovation Theory	DS71099A	30	7	Core	2
ENTREPRENEURIAL PRACTICES AND MODES OF PRODUCTION:					
EITHER: Business of Design	DS71029B	30	7	Optional	3
OR: Work Placement	IC71130A	30	7	Optional	3
EITHER: Dissertation	IC71105A	60	7	Optional	3
OR: Project/Portfolio	IC71106A	69	7	Optional	3

Academic support

- Particular Support for Learning

We are committed to making reasonable adjustment that allow, as far as possible, for equality of opportunity and access, and to ensuring that students are not substantially disadvantaged because of a specific learning difficulty and/or disability.

- Resources

Support for student learning is provided by the study resources extensive book and audio-visual collections, computer and multi-media equipment, Library and IT staff with expert knowledge. All registered students also have access to the University of London libraries network.

In addition, departments are contributing to the Masters programme over 100 Partners in Learning, these are organisations in the creative and cultural sector that either contribute to the teaching of modules or take student internships. These have been developed by each participating department and by individual staff teaching on particular modules they also now include organisations that contributed to the NESTA Creative Pioneer Programme. Students are also offered "fast-track" membership of the British Library with additional support from the British Library staff.

- Pastoral

Students are given a Personal Tutor from ICCE, this person will be responsible for offering academic guidance throughout the programme. They will provide advice, support and clarification on modules, options and regulations. Pastoral support will also be provided from the Personal Tutor or ICCE's Senior Tutor, and they will also signpost and refer students to others qualified to give professional advice and support.

Each of the participating departments will allocate a Tutor for students following their particular pathway on the programme. This staff member will be responsible for offering advice, guidance or clarification on pathway modules, options, requirements and regulations. Personal Tutors can also offer pastoral support and can also refer students to others qualified to give professional advice.

Students can as necessary make use of the College's Students Services incorporating disability, medical, counselling and financial support services. In the case of students with special needs or specific learning difficulties (including dyslexia), the College's Student Support Office will provide constructive advice and help. The College's English Language Centre can provide help with written English, and academic study skills.

Links with employers, placement opportunities and career prospects

It is intended that students completing this programme will seek employment primarily in two areas. Firstly as self-employed in their own enterprise or as a member of a team of an SME developing a business arising from an existing [or their new] creative practice. These businesses will be varied and may relate directly to a 'product' or 'process' arising from their practice or to a form of 'expertise', 'consultancy' or 'knowledge'. They will also be qualified to seek employment in larger creative organisations in a more traditional way but being able to contribute a range of creative and business skills.

Secondly within government or NGO organisations concerned with developing the infrastructure and environment for new creative businesses to flourish in a variety of contexts e.g. city, rural, regional or national.

Students taking individual modules for CPD will be able to advance their careers within each of the above sectors and crucially develop the skills to move across the sectors or after a number of modules consider starting their own enterprise.

Partners in Learning Performing arts

An indicative list - There are many others we call upon for specialist input. Personnel from all of the below have either taught or provided a placement in their organisation (in many cases both) on the programme, some for the last 8 years. Alumni also now work for many of them.

Actorshop, Age Exchange Theatre, Albany Theatre, Deptford, Almeida Theatre, Artichoke, Arts & Business, Arts Council England, Audiences London, British Council, Battersea Arts Centre, Birmingham Royal Ballet, Cambridge Arts Theatre, Camden Arts Centre, Chamberlain AMPR, Cheek by Jowl, Clod Ensemble, CPT Camden Peoples Theatre, Creative Partnerships, SE London, David Glass Ensemble, Dean Clough Halifax, Decibel [Arts Council], Dilettante Music Limited, Dramatic Solutions, English National Opera, Graeae, Heart and Soul, Hidden Arts, Historic Royal Palaces, Horniman Museum, ICA, Independent Theatre Council, Intelligence for Culture, IPPR, LIFT (London International Festival of Theatre), London Sinfonietta, London Symphony Orchestra, London Theatre Record, Makebelieve Arts, Morris Hargreaves McIntyre, Mousetrap Foundation, National Campaign for the Arts, Orchestra of St Johns, Orchestra of the Age of Enlightenment, Oval House Theatre, Paines Plough Theatre, PAN Centre for Intercultural Arts, Philharmonia Orchestra, Royal Court Theatre, Royal Opera House, Royal Palaces, Sadler's Wells, Serious - International Music Producers, Shared Experience Theatre, Society of London Theatre, Talawa Theatre, Tamasha, Tara Arts, Tate,, The Barbican, The Cornershop PR, The Design Museum, The Edinburgh Festival, The Hub UK, The Lyric Theatre Hammersmith, The Mexican Embassy

UK, The National Theatre, The Opera Group, The Place, The Princes Trust, Theatre Centre, The Roundhouse, Theatre Royal Stratford East, The Young Vic, Toynbee Studios.

Partners in Learning Media and Communications

Journalism Visiting Lecturers: Greg Dyke, Andy Marr (BBC), Gary Younge (Guardian), Marcelle D'Argy Smith (ex editor Cosmopolitan)

Rachel Newsome (Dazed and Confused), David Seymour (Mirror), John Lloyd (Financial Times), Duncan Campbell (Guardian), Michael Kallenbach (Telegraph)

TV Documentary Visiting Lecturers have included: Mark Harrison, independent documentary maker, now Head of Arts Programmes, BBC. Mark Isaacs who directs innovative documentaries for Channel 4, including 'The Lift' and 'Travellers'. Kim Longinotto, independent documentary maker. Peter Symes, Editor of Picture This, BBC2, now freelance.

John Akomfrah, independent documentary maker and founder member of Black Audio Film Collective (makers of Handsworth Songs). Helena Appio, Development Producer with the BBC. Alan Hayling, Commissioning Editor for Documentaries at Channel 4 for the last few years, now at the BBC. Jess Search, Commissioning Editor, Independent Film and Video, Channel 4. Alan Fountain, first Commissioning Editor for Independent Film and Video, Channel 4, now professor of Television Studies, University of Westminster. Elizabeth Wood, Director of Dothouse, the national documentary centre.

TV Journalism Visiting Lecturers: David Walker The Guardian, David Hencke The Guardian, Nick Pollard Editor Sky News, Alex Gerlis Head of Training BBC News, Rr Admiral Nick Wilkinson Chair of the D-Notice Committee.

Animation Visiting Practitioners: Sheila Graber, International animator and winner of many prestigious animation awards including Royal Television Society 2004. Katy Milner Animator in residence 'National Museum of Photography, Film and Television 2002.

Feature Film: Joe Oppenheimer BBC Films, Emma Clarke UK Film Council, Bob Storer Harbottle & Lewis, Mark Vennis Moviehouse, Clare Binns Picturehouse/City Screen, Julie Baines Dan Films, Elizabeth Croker Lawyer, Matt Smith Lionsgate, Colin Burch Verve Picture, Steve Clark Hall Skyline films, Marc Boothe B3 Media, Jo Mclellan Channel 4 Films, Natascha Wharton Working Title, Phil Parker NYCA, Linda Aronson Writer, Simon Van der Borg Writer.

Additional Design Partners in Learning include: Thomas Heatherwicke, Engine, Live:Work, Sense Worldwide, Hannah Martin, Hannah Marshall, Make:Good, Haberdashery London, Sprout.

The requirements of a Goldsmiths degree

Master's Degrees

All Master's degrees at Goldsmiths have a minimum value of 180 credits. Programmes are comprised of modules which have individual credit values. In order to be eligible for the award of a Master's degree students must have passed all modules on the programme.

Intermediate Exit Points

Some programmes incorporate intermediate exit points of Postgraduate Certificate and Postgraduate Diploma, which may be awarded on the successful completion of modules to the value of 60 credits or 120 credits respectively. Individual programmes may specify which, if any, combination of modules are required in order to be eligible for the award of these qualifications. The awards are made without classification.

Final Classification

There are four possible categories of final classification for Master's degrees: Distinction, Merit, Pass and Fail.

In order to be awarded an overall classification of Distinction, students should have obtained:

a mark of at least 70% (or A grade) for the dissertation/project (or equivalent)

AND

EITHER a mark of 70% (or A grade) in at least half of the remaining credits.

OR an overall weighted average mark (based on credit value) of at least 70%

In order to be awarded an overall classification of Merit, students should have obtained:

a mark of at least 60% (or B grade) for the dissertation/project (or equivalent)

AND

EITHER a mark of 60% (or B grade) in at least half of the remaining credits.

OR an overall weighted average mark (based on credit value) of at least 60%

Pass: In order to be awarded an overall classification of Pass must have passed all the modules on a programme but not have met the criteria for the award of an overall classification of Merit or Distinction

Fail: If any module on a programme has been failed on more than one occasion the programme will be failed

For further information, please refer to the Regulations for Postgraduate Taught Students, which may be found here: <http://www.gold.ac.uk/governance/studentregulations/>

Programme-specific rules and facts

N/A

How teaching quality will be monitored

Goldsmiths employs a number of methods to ensure and enhance the quality of learning and teaching on its programmes.

Programmes and modules must be formally approved against national standards and are monitored throughout the year in departmental staff / student forums and through the completion of module evaluation questionnaires. Every programme also has at least one External Examiner who produces an annual report which comments on the standards of awards and student achievement.

This output is considered with other relevant data in the process of Annual Programme Review, to which all programmes are subject, and which aims to identify both good practice and issues which require resolution.

Every six years all programmes within a department are also subject to a broader periodic review. This aims to ensure that they remain current, that the procedures to maintain the standards of the awards are working effectively and the quality of the learning opportunities and information provided to students and applicants is appropriate.

Detailed information on all of these procedures are published on the webpages of the Quality Office (<http://www.gold.ac.uk/quality/>).