

MA Entrepreneurship for Creative Practice
DEFINITIVE MODULE RECORDS

Definitive Module Records:

The programme of study is divided into modules as contained in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake; however these modules will always be interpreted through assignments. These assignments are written each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may be one assessment at the end of the module, or made up of several smaller assessments, which take place during and at the end of the module.

At the initial assignment briefing you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve these. The brief should be read in conjunction with the indicative grading matrix to help you to maximise the effectiveness of your work for the module.

In each module there is an essential reading list, which will be adapted and extended in the assignment briefs to ensure relevance and currency.

As the Masters modules detail a set of M-level skills and attributes common to a broad range of creative practice, students will negotiate individually relevant, practice specific outcomes, through project proposals and statements of intent that will be reflected upon, and if necessary revised, at regular intervals.

Definitive Module Record

1. Factual Information			
Module Code & Title	MAEC101 Entrepreneurship 1: Reflection and Invention	Level	7
Module Leader	TBA	Credit Value	60
Module Type	Theory & Practice	Notional learning hours	600

2. Rationale for the module and its links with other modules
<p>This introductory 60-credit module encourages a reflective investigation of your research proposal and asks you to explore the ways in which creative entrepreneurship will inform and extend it. By the end of the module you will have refined your proposal and initiated a trajectory for your practice that will allow space for invention, risk and productive failure. Lectures and seminars will review the socio-cultural environments which affect creative practice and entrepreneurial endeavour alike, helping you to articulate reflective evaluation of your ideas.</p> <p>The ultimate aim of the module is to set in place a solid foundation for further development. The module provides an interdisciplinary context in which to test and refine your entrepreneurial proposal using a range of research methods. These will include engagement with academic debates as well as established tools for the development and refinement of market research and business strategy.</p> <p>You will be invited to build a reflective dialogue with your work, which documents your critical engagement with experimental approaches, methods and theoretical frameworks. The research skills requirement for practice-based entrepreneurial work will inevitably be different for each student. However, a series of lectures and seminars will introduce you to a range of approaches and assist you in recognising the issues, that as a creative entrepreneur, you will need to understand in order to bring your ideas to fruition.</p> <p>The core delivery and seminar groups will also support you in the process of identifying networks, debates and institutional frameworks in which your practice might best be situated. This will provide the groundwork that will help you to develop your entrepreneurial proposals</p>

3. Aims of the module
<p>The module aims to provide students with an understanding of how research contributes to and is embedded within creative entrepreneurial practices. The module will:</p> <ul style="list-style-type: none">● Establish students knowledge and understanding of the practice-based research in art and design, and examine how they inform emerging entrepreneurial thinking.● Explore a range of research methods that are relevant to and evident at the forefront of an emerging 4th industrial revolution.● Provide the skills, knowledge and critical understanding for students to creatively apply relevant research methods to develop an entrepreneurial proposition.● Introduce students to methods, approaches and debates that will allow them to test, analyse and refine their research trajectory.● Enable students to reflect upon approaches and methodologies through the creative process, and to evaluate the ethical implications of their research.

- Provide the opportunity for students to explore interdisciplinary implications of their research, and to develop the competencies required to incorporate interdisciplinary experimentation into your creative practice.

4. Indicative content

At the outset of the module, a research proposal is negotiated between student and academic tutor as an ongoing reflective document.

The delivery of the programme covers key themes relevant to practice-based entrepreneurial investigation, as well as introductions to the academic skills required for postgraduate study. This core delivery will run alongside and enrich students' ongoing dialogue with their specialist creative discipline.

The delivery will include exploration of research in the domain of entrepreneurial creative practice; models for conceiving of the social, political and technological context for research into entrepreneurial practice; and introduction to questions of ethics in relation to research in this area. Core academic skills include developing a skills audit; accessing and using libraries, databases, reports and archives; organisation and action planning; and academic expectations for critical writing, compiling reports and reading.

In particular, the module will challenge you to engage with crowdfunding platforms in the process of developing an understanding of what it might mean to identify and reach potential markets and to establish an entrepreneurial proposition in the context of the 4th industrial revolution, where new kinds of market engagement and investment opportunities have become possible.

The tutorial system, group work, lectures and seminars regularly review progress and typically explore decisions about areas to be developed, research into relevant contemporary creative practice, analysis and evaluation of work in progress, introduction to relevant technical workshops.

5. External/Industry links

Visits to and/or speakers drawn from a range of local and regional links depending on cohort: Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Devon Guild of Craftsmen; CCANW / Haldon Forest, Eden, Agroforestry Research Trust; Crafting Spaces, Tamar Arts, Effervescent Social Alchemy. Supplemented by national events and, where relevant, international events such as the research conference, exhibition and publishing platform *Making Futures*, which has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. Recent programming has included talks from 'Jerwood Drawing Prize', and 'Jerwood Makers Open' finalists. Students on all MA programmes have access to the PCA 'Employment, Enterprise and Entrepreneurship' programme which includes regular talks and portfolio reviews from a range of industry professionals including Patricia van den Akker, director of 'The Design Trust' and engagement with South West animation company 'King Rollo Films'. The programme will arrange optional, national and international, trips to events and exhibitions such as 100% Design, Dutch Design week, Milan Triennale, Premier Vision and/or NYCxDesign.

6. Assessment strategy, assessment methods

Task 1. A **Body of Work**, to include all final outcomes and supporting research material.

Task 2. **Critical Reflection**: (2000 words). Illustrated and Harvard referenced, with a Bibliography.

The **Body of Work** will demonstrate the practical outcomes and/or key artefacts produced during the module. Supporting research can be evidenced through the documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences or other event or output congruent with the negotiated project.

The **Critical Reflection** should demonstrate an understanding of the contextual field and chosen discipline of practice and its relationship to the rationale, process and outcome of the project. This should be supported by on or offline reflections and research maintained throughout the duration of the module documenting the evolution of your experimental research. This will include a reflective account on how the project has helped refine an understanding of the student as a creative practitioner. This critical reflection can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing.

Word count of 2000.

7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes									
	A3	A6	B1	B4	C1	C2	C8	C10	D1	D4
i. Body of work	X	X	X	X	X	X	X	X	X	X
ii. Critical Reflection	X		X	X	X	X		X	X	X

8. Key reading list

Note: Student cohorts encompass diverse subject area expertise, so reading lists have been formulated to ensure key critical thinking and research methodologies are supported. Additional reading will be added to specific assignments based upon each cohort's needs.

- Barone, T., and Eisner, E. W., (2012). Arts Based Research, London: Sage
- Barrett, E., and Bolt, B., (2010). Practice As Research - Approaches to Creative Arts Enquiry, London: Tauris.
- Borgdorff, H., (2012). The Conflict of the Faculties: Perspectives on Artistic Research and Academia Leiden: Leiden University Press.
- Bridge, S., O'Neill, K., (2012) Understanding Enterprise: Entrepreneurship and small business. Fourth edition. Basingstoke: Palgrave MacMillan.
- Collins, H., (2010). Creative Research: The Theory and Practice of Research for the Creative Industries. Lausanne: Ava Publishing.
- Davies, C., (2008). Reflexive Ethnography: a guide to researching selves and others. London: Routledge.
- Davies, G., (2010). Copyright Law for Artists, Photographers and Designers. A & C Black Publishers.
- Hart, C., (1998). Doing a Literature Review. London: Sage Publications.
- Ingold, T., (2013). Making: Anthropology, Art, Archaeology and Architecture London: Routledge.
- Kabani, S. (2010) The Zen of Social Media Marketing. Ben Bella.
- Kuratho, D., (2013) Entrepreneurship: Theory, Process, and Practice, Connecticut: Cengage Learning. p.18-22; Ch.4 "Social Entrepreneurship and the global Environment for Social Entrepreneurship."
- Lambert, J., (2008) Enforcing intellectual property rights: A concise guide for businesses, innovative and creative industries. Aldershot: Gower.
- Mason, J., (2002). Researching your own Practice: The Discipline of Noticing. London: Routledge.
- Radjou, N., and Prabhu, J., (2012) Jugaad Innovation: Think Frugal, Be Flexible, Generate Breakthrough Growth, San Francisco: Jossey-Bass.
- Schwab, K., (2017) The Fourth Industrial Revolution, USA: Crown Business.
- Sloane, P., (2011) A Guide to Open Innovation and Crowd Sourcing. London: Kogan Page.

Research sources

Further guidance on annotated bibliography formats here:

<http://www.brookes.ac.uk/services/upgrade/study-skills/annotations-brief.html>

(shorter annotation) and here

http://www.lc.unsw.edu.au/onlib/annotated_bib.html (more comprehensive annotation)

Reflective journal advice:

http://www.sagepub.com/burnsandsinfield3e/study/Chapter_23/Reflective_learning_diary_template.pdf

Gray, C. and Malins, G. (2004) Visualising Research, Ashgate. e book pdf to download here:

<http://bit.ly/YiOrSD> Accompanying website for Visualising research book:

[http://www2.rgu.ac.uk/subj/ats/Research-](http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm)

[VisualizingResearch/index.htm](http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm)[http://www2.rgu.ac.uk/subj/ats/Research-](http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm)

[VisualizingResearch/index.htm](http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm)

<http://www2.rgu.ac.uk/subj/ats/Research-VisualizingResearch/index.htm>

Harvard Referencing and academic writing guides on Moodle VLE under 'Study Zone'

<http://www.doaj.org/>

e-flux, (international network of visual art professionals): www.e-flux.com

Axisweb (online resource for contemporary art in the UK): <http://www.axisweb.org/>

Open access journals site: <http://www.worldcat.org/>

Find items in libraries worldwide: <http://www.bibliomania.com/>

Free online texts, poetry, literature: <http://routes.open.ac.uk/>

The Open Arts Archive (OAA) a major website and archive, hosted by the Art History Department at The Open University, which provides global open access to a wealth of artistic, cultural and educational resources, featuring work from the ancient to the modern period:

<http://www.openartsarchive.org>

Free pdf writer if you don't have one (virus check before download):

<http://www.cutepdf.com/products/cutepdf/writer.asp>

PechaKucha Night was devised in Tokyo in February 2003 as an event for young designers to meet, network, and show their work in public. It has turned into a massive celebration, with events happening in hundreds of cities around the world, inspiring creatives worldwide. Drawing its name from the Japanese term for the sound of "chit chat", it rests on a presentation format that is based on a simple idea: 20 images x 20 seconds. It's a format that makes presentations concise, and keeps things moving at a rapid pace. <http://www.pecha-kucha.org>/<http://www.pecha-kucha.org/>

Management of self and projects as a creative

A key resource is the Creative Entrepreneurs site and network: <http://creativeentrepreneurs.co/>

Free career help, business training, organizational development - inspirational, innovative ideas, materials, exercises, tools, templates - free and fun: <http://www.businessballs.com/>

Lisa Sonora Beam, visual artist, writer, and author of The Creative Entrepreneur:

<http://www.lisasonora.com/writing/>

Free Gantt chart download (virus check it): <http://www.ganttproject.biz/download>

Generic: Technical skills: Online videos and podcasts – search for creative business or a particular technical skill you wish to learn: www.lynda.com - your password will have been emailed to you.

This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.

Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A3. To apply appropriate advanced research and knowledge to the chosen creative industry practice or discipline.</p> <p>A6. Demonstrate a knowledge and understanding of the contemporary IP landscape and specific issues in relation to their creative practice or enterprise.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B1. Analyse and critically evaluate current research, practice and debate.</p> <p>B4. Interpret and analyse encounters between ideas, concepts and material processes and outcomes.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C1. Clearly present complex ideas and concepts as appropriate for their discipline and/or their business/practice.</p> <p>C2. Apply advanced research skills appropriately to chosen ideas, concepts and areas of business, art, design and media practice.</p> <p>C8. Demonstrate an in-depth knowledge of the ethical, professional, social, institutional, environmental and economic factors, which constrain and/or inform their practice.</p> <p>C10. Demonstrate a competence around IP issues in relation to their creative practice or enterprise.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>
D. Key/Transferable Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D1. Use a range of generally transferable intellectual study skills including research methodologies, report writing and the use of relevant ICT.</p> <p>D4. Demonstrate thorough understanding of good practice in relation to health and safety.</p>	<p>External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

Definitive Module Record

1. Factual Information			
Module Code & Title	MAEC201 Entrepreneurship 2: Collaboration, Impact and Entrepreneurship	Level	7
Module Leader	TBA	Credit Value	60
Module Type	Theory & Practice	Notional learning hours	600

2. Rationale for the module and its links with other modules
<p>Since the middle of the 20th century, creativity has been advocated as an agent of transformation in fields including science, technology, psychology, health and wellbeing, as well as entrepreneurship. Equally, there have been attempts to define creativity as a distinctive form of knowledge that resists extrinsic motivations and justifications. This diversity of approaches and meanings challenges us to critically examine the social and institutional implications of creative entrepreneurship.</p> <p>Over the last two decades there have been increasingly insistent claims made for the economic importance of creativity. In the early 2000s, for example, the sociologist Richard Florida suggested that the 'creative class' were crucial to the regeneration of urban spaces, generating prosperity by their presence. The arts are widely regarded as important to development and renewal strategies.</p> <p>However, there are also dissenting voices that suggest that the rise of creativity is cover for new forms of 'flexible' or precarious work and that artists tend to be unwitting accomplices of gentrification.</p> <p>This module will ask you to engage with debates on creative entrepreneurship while developing innovative approaches to collaboration within your own project. You will be invited to consider how you might think creatively about your project, exploring various platforms or social enterprise models, alongside more traditional forms of institutional structure, examining how you understand 'value' as an entrepreneur. These ideas will be explored in practice as a live project.</p> <p>The planning and execution of your project will be supported by lectures exploring theories of social engagement, impact and entrepreneurship, alongside workshops that develop skills in project management, budgeting, pitching, crowdsourcing, engaging with social media and developing collaborative networks.</p> <p>As the module progresses you will be required to draft an outline proposal with your ideas and intentions for your Final Masters Project to be completed during the next and final module 301.</p>

3. Aims of the module
<p>The module aims to provide you with an understanding of how to access and respond to externally facing and professionally relevant projects. The module will enable students to:</p> <ul style="list-style-type: none"> • Continue to refine and further define their creative practice through theoretical and practical application individually and via collaboration in multi-disciplinary and interdisciplinary teams • Deepen their reflective engagement with a range of theoretical and practical approaches to identifying and engaging stakeholders, audiences and markets.

- Develop collaborative behaviour through active learning and teamwork in the analysis and resolution of culturally centred entrepreneurial practice. This will involve students thinking about the kinds of organisation that are appropriate to their aims, as well as experimenting with partnership and collaborative working.
- To further develop their analytical and research skills through engagement in a significant innovation and socially/culturally focused project
- To identify directions for the development of their creative direction for the Final Masters Project

4. Indicative content

A key part of this module is the LEP (Live External Project) experiential learning over a 6-12 week period. This is supported by a continuation of taught elements, your own research and by tutorial support. An essential aspect of how you manage the LEP will be formed through collaboration in multi-disciplinary and interdisciplinary teams. Indicative taught elements include:

- Framing purpose, pitching and communicating project proposals
- Politics and Ethics of social engagement (Theoretical frameworks)
- Planning and managing projects, including budgeting and business plans
- Working collaboratively
- Assessing impact
- Using social media and social experience in activism and entrepreneurship.
- Co-futuring – addressing contemporary cultural, social, environmental, economic and institutional issues through critical creative practice

Throughout the module you will continue to develop your identity as a creative entrepreneur in contemporary society. You will engage in discussions of critical issues, present case studies and produce individual research. You will be required to choose a field of intervention through the live external project, where you feel practice can be challenged and extended.

As well as engaging with strategies for developing social impact, you will continue to develop a body of work building upon knowledge, experience and understanding gained in the previous module.

As part of this module, you will be invited to lead at least one seminar, either individually or collaboratively, on a topic chosen to help develop your own expertise and move your emerging practice forward. This aspect of the course is intended to build upon the emerging researching interests of the students, and to create opportunities for interdisciplinary connections between them.

The final outcome of the course will be a creative entrepreneurial project, supported by written documentation of research, theoretical background, and business planning material. The reflective process that connects the creative practice to your LEP will be evidenced in a written evaluation document. As an appendix to your written work for this assessment you will include an outline proposal for your final masters project.

5. External/Industry links

Opportunities to visit one or more of the main annual design events, for example, London Design Festival, London and Paris Fashion weeks, Milan Design Week, Dutch Design Week and NYCxDesign week. Supplemented by national events and, where relevant, international events such as 100% Design, Decorex, Tent, Maison and Object, Premier Vision, Heimtex, Free Range and New Designers. The research conference, exhibition and publishing platform *Making Futures*, has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme

synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. The External Live Project will require students to link with appropriate industries and other stakeholders across the region, nationally and potentially internationally.

6. Assessment strategy, assessment methods

1. A body of work, to include all final outcomes and supporting research material.
2. A critical review: (3500 words), Harvard referenced, with a Bibliography.
3. A project proposal - 1000 words

The body of work will evidence the critical selection of final outcomes and/or key artefacts produced during the module.

Supporting research may be evidenced through the production of artefacts and/or models, documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences linked to practice; planning and delivery of a conference, design launch, exhibition or other event or output congruent with the negotiated project.

The critical review should demonstrate an understanding of the contextual field or discipline of their chosen project, the networks within which it is situated and the audiences for whom it is expected to be meaningful. This will include an evaluation of your Live External Project (LEP). This should take into account the approach, rationale and outcome of the project. This will include how the project has helped refine an understanding of the student as a creative practitioner and include documentation of the project.

This can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing and a bibliography.

Word count of 3500.

A project proposal that will include a written critical rationale for the final major project in PG Module 301. This should be supported by a detailed plan for the execution of the project. The written submission should follow academic standards of presentation and must be Harvard referenced with a bibliography.

Word count of 1000.

7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	Intended learning outcomes										
	A4	A5	B2	B4	C5	C6	D2	D5	D6	D8	D9
1. A body of work, to include all final outcomes and supporting research material.	X	X		X		X	X	X	X	X	X
2. A critical review: (3500 words), Harvard referenced, with a Bibliography.	X		X	X	X	X	X	X	X	X	X
3. A project proposal - 1000 words	X	X	X		X						

8. Key reading list

Perspectives on entrepreneurship, collaboration and activism:

- Esposito, R., (2010). Communitas: the Origin and Destiny of Community. University of Stanford Press.
- Fuad-Luke, A., (2009) Design Activism: Beautiful Strangeness for a Sustainable World Earthscan.
- Hutchins, G., (2012) The Nature of Business: Redesigning for Resilience. Totnes: Green Books
- Lefebvre, H., (2005). Critique of everyday life. London: Verso.
- Lee, J., (2011) The Right-Brain Business Plan: A Creative, Visual Map for Success. New World Library
- Little, J., (2009). Radical Consumption: shopping for change in contemporary culture. Berkshire: Open University Press.
- Osterwalder, A., and Pigneur, Y. (2011) Business Model Generation. : A Handbook for Visionaries, Game Changers and Challengers. John Wiley & Sons.
- Ostrow, S., King Roth, S., (1998). Beauty is Nowhere: Ethical Issues in Art and Design. Routledge.
- Ramaswamy, V., and Gouillart, F. (2010) The Power of Co-creation. Free Press
- Rose, G., (2016). Visual Methodologies, London: Sage.
- Manzini, E., (2015) Design for Social Innovation (Design Thinking, Design Theory), USA: MIT Press.
- Scott, B., (2013), The Heretic's Guide to Global Finance: Hacking the Future of Money. London: Pluto Press.
- Schwab, K., (2017) The Fourth Industrial Revolution, USA: Crown Business.
- Radjou, N., and Prabhu, J., (2012) Jugaad Innovation: Think Frugal, Be Flexible, Generate Breakthrough Growth, San Francisco: Jossey-Bass.
- Manu, A., (2015) Value Creation and the Internet of Things: How the Behaviour Economy will Shape the 4th Industrial Revolution, London: Routledge
- Lacy, P., and Rutqvist, J., (2015) Waste to Wealth: The Circular Economy Advantage, UK: Palgrave Macmillan.

Annex 1 – Intended Learning Outcomes

<p>A. Knowledge and understanding</p>	<p>Learning and teaching strategy</p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A4. Demonstrate an in-depth knowledge of the ethical, professional, social, institutional, environmental and economic factors which constrain and/or inform enterprise and practice decisions.</p> <p>A5. Demonstrate their further specialisation of art, design and media creative curatorial and enterprise practices as relevant to their personal creative practice.</p>	<p>Lectures, workshops, seminars Group peer critique 1:1 tutorials</p>
<p>B. Cognitive skills</p>	<p>Learning and teaching strategy</p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B2. Identify and select management tools and theories appropriate to their chosen field.</p> <p>B4. Interpret and analyse encounters between ideas, concepts and material processes and outcomes.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
<p>C. Practical and professional skills</p>	<p>Learning and teaching strategy</p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C5. Manage information and write informative and insightful reports.</p> <p>C6. Work independently and organise own work efficiently and effectively.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars 1:1 tutorials</p>
<p>D. Key/Transferable Skills</p>	<p>Learning and teaching strategy</p>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D2. Work effectively as part of a team or collective by applying appropriate participatory approaches, methods and techniques and by including effective project planning, delegation and leadership roles.</p> <p>D5. Demonstrate a flexible approach to problem solving skills, to exercise initiative, personal responsibility and accountability.</p> <p>D6. Independently use information and knowledge effectively, scanning and organising data, analysing and synthesising in order to abstract meaning from information and communicating this knowledge.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>

<p>D8. Demonstrate collaborative and professional practice in the realisation of business, art, design and media outcomes.</p>	
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<p>D9. Demonstrate their ethical position in terms of their personal, creative and professional practices.</p>	
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Definitive Module Record

1. Factual Information			
Module Code & Title	MAEC301 Entrepreneurship 3: Final Masters Project	Level	7
Module Leader	TBA	Credit Value	60
Module Type	Theory & Practice	Notional learning hours	600

2. Rationale for the module and its links with other modules

This final 60-credit module of the MA programme is the culmination of your Masters level studies and should clearly communicate the central ideas, concepts and skills developed throughout the programme. Although your creative practice will extend beyond this course of study, this module should achieve a resolution of your project, critically reflecting upon the work undertaken in modules 101 and 201. Depending upon the research trajectory undertaken, and through negotiation with your tutor, this will mean that you demonstrate evidence of advanced technical, conceptual, theoretical and or self-/project management capability. In this way, the 'Final Masters project' offers the opportunity to synthesise the knowledge that has been acquired over an extended period of self-directed research in creative entrepreneurship.

The module is largely led by your self-defined research trajectory and ongoing creative practice, defined through your 'statement of intent', which provides the framework through which you will be assessed. You are supported through regular individual tutorials, practitioner mentoring, small group seminars as well as the rich diet of visiting lectures, artist talks and research seminars.

Projects should support authentic student outcomes, which may include further collaborations with industry, socially engaged entrepreneurial practice that answers a specifically targeted issue, or work for the market, clients and, or exhibition. Alternatively, you may elect to work towards an academic scholarly written output in order to synthesis the knowledge gained from your practice-based research.

3. Aims of the module

- Apply the conceptual theoretical and practical understanding built up through the programme to a sustained piece of self-initiated research within the Creative and Cultural Industries and beyond.
- Demonstrate a highly developed ability to be original, insightful and imaginative through shaping theories and solutions to identified issues within the Creative and Cultural Industries and beyond.
- Be supervised through a process of research which is, or mirrors real creative industry activity, building further confidence and real world experience.
- Produce a substantial body of work which will form a springboard into further creative design practice, opportunities for new enterprise and/or employment, and or further study/MFA.

4. Indicative content

This module is largely led by the students individual research trajectory with taught elements delivered in the form of 1:1 tutoring, mentoring, group crits and seminars (staff, visiting lecturer and student led).

The start of the module will be devoted to developing and honing the Project Proposal, an outline of which will have been submitted at the end of the last module 201. Students will be supported to develop a robust critical review, to find their key research question(s) and choose apposite approaches and methodologies to bring their project to an appropriate conclusion. The Proposal will be developed with the tutor in order to ensure it is pitched at an appropriate level, to set key milestones, and to ensure that the project plan is valid, achievable and in line with learning outcomes. The nature of individual assignments and the means by which the Proposal will be assessed will be determined by negotiation with each specific MA subject area.

There are two major assessment options, negotiated at the commencement of the module with the tutor, and which require different combinations of written and practical work:

- 1) A body of practice-based work supported by documented evidence of practice processes; a critical evaluation of the final masters project work, and an assessed presentation.
- 2) A research project culminating in a written research paper (thesis), usually of between 12,000-15,000 words; and an assessed presentation.

All submissions must adhere to academic conventions, and will be assessed against the common learning outcomes for the module.

5. External/Industry links

Visits to and/or speakers drawn from a range of local and regional links depending on cohort: Plymouth Arts Centre; Plymouth City Museum and Art Gallery; KARST; Devon Guild of Craftsmen; CCANW / Haldon Forest, Eden, Agroforestry Research Trust; Crafting Spaces, Tamar Arts, Effervescent Social Alchemy. Opportunities to visit one or more of the main annual design events, for example, London Design Festival, London and Paris Fashion weeks, Milan Design Week, Dutch Design Week and NYCxDesign week. Supplemented by national events and, where relevant, international events such as 100% Design, Decorex, Tent, Maison and Object, Premier Vision, Heimtex, Free Range and New Designers. The research conference, exhibition and publishing platform *Making Futures*, has recently developed international links with Cheongju Craft Biennial and Beijing Design Week. The networks provided by *Making Futures* has exposed MA students to international research in craft and design. In recent years, speakers have included Cameron Tonkin-Wise (Director of Design Studies at Carnegie Mellon university) and Mark Miodownik (Director of the 'Institute of Making' UCL). The MA programme synchronises to maximise access to the Gallery Programming at PCA, which operates with a seasonal programme themed to address in turn the different disciplines represented by the College. Recent programming has included talks from 'Jerwood Drawing Prize', and 'Jerwood Makers Open' finalists. Students on all MA programmes have access to the PCA 'Employment, Enterprise and Entrepreneurship' programme which includes regular talks and portfolio reviews from a range of industry professionals including Patricia van den Akker, director of 'The Design Trust' and engagement with South West animation company 'King Rollo Films'.

6. Assessment strategy, assessment methods

Option (1):

1. A body of work, to include all final outcomes and supporting research material.
2. A critical evaluation (2500 words), Harvard referenced, with a Bibliography.
3. Professional context presentation (10 mins/equivalent to 2000 words)

The body of work will evidence the critical selection of final outcomes and/or key artefacts produced during the module.

Supporting research may be evidenced through the production of artefacts and/or models, documented processes and/or experiences. As appropriate the body of work may also include evidence of the development of services, professional practice or experiences linked to practice; planning and delivery of a conference, design launch, exhibition or other event or output congruent with the negotiated project.

The critical evaluation should demonstrate an understanding of the contextual field or discipline of their chosen project, the networks within which it is situated and the audiences for whom it is expected to be meaningful. This can be completed in a way that best suits the nature of each student's project in negotiation with their tutor, while still adhering to the indicated academic standards in its presentation including appropriate Harvard referencing and a bibliography.

Word count of 2500.

Professional Context Presentation : All students will be required to deliver a 10 minute presentation of their work providing an overview of their research project, its professional context and key outcomes.

Where a public-facing dissemination is required in the Module Learning Outcomes as part of the project conclusion, students are required to develop an appropriately curated presentation of their body of practical work (eg. exhibition of practice, publication or performance). The development of this will naturally feed into the critical evaluation.

Option (2):

1. Written Research Thesis (10,000 words), Harvard referenced and including a bibliography.
2. Professional Context Presentation (10 mins/equivalent to 2000 words)

The Written Research Thesis should interrogate the field in which the student is active and answer a negotiated research question. It should make clear the research project's interpretation of advanced practice and the debates in their discipline. It should follow academic standards of presentation and be Harvard referenced including appropriate citation and a bibliography.

Word count of 10,000.

Professional Context Presentation: All students will be required to deliver a 10 minute presentation of their work providing an overview of their research project, its professional context and key outcomes

7. Mapping of assessment tasks to learning outcomes (see annex 1)												
Assessment tasks	Intended learning outcomes											
	A1	A2	B3	C3	C4	C7	C9	C11	D3	D7	D10	D11
Option 1 A body of work, to include all final outcomes and supporting research material.	X	X	X	X	X			X	X			
Option 1 A critical evaluation (2500 words), Harvard referenced, with a Bibliography.	X	X	X		X		X	X			X	X
Options 1 and 2: Professional context presentation (10 mins/equivalent to 2000 words)	X	X	X	X	X	X	X		X	X	X	X
Option 2: Written Research Thesis (10,000 words), Harvard referenced and including a bibliography	X	X	X		X	X	X	X	X	X		

8. Key reading list

At this point it is expected that each project should have developed an individualised reading list. However, these core texts are relevant to practice-based projects across all disciplines:

Barone, T., and Eisner, E. W., (2012). Arts Based Research, London: Sage.
 Barrett, E., and Bolt, B., (2010). Practice as Research - Approaches to Creative Arts Enquiry, London: Tauris.
 Theron, L., Mitchell, C. and Smith, A., (2011). Picturing Research: Drawing as Visual Methodology, London: Sense Publishers.
 Biggam, J., (2008). Succeeding with your Masters dissertation. Milton Keynes: Open University Press.
 Biggs, M., Karlsson, H. (2011). The Routledge Companion to Research in the Arts. Oxford: Routledge.
 Smith, H., Dean, R. T., (2009). Practice-led Research, Research-led Practice in the Creative Arts (Research methods for Arts and Humanities). Edinburgh: Edinburgh University Press.

This is not an exhaustive list, further reading: Journals and Online resources as well as reading that relates to specialist programmes will be detailed on assignment briefs.

9. Other indicative sources (e.g. websites)

All research sources indicated in Module 101 DMR.

Annex 1 – Intended Learning Outcomes

A. Knowledge and understanding	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A1. An extensive knowledge of current critical theory including an understanding of the underlying structures (e.g. philosophical, ethical, ontological, epistemological and methodological), with particular reference to their discipline.</p> <p>A2. A comprehensive understanding of the current debates, issues and ideologies of their chosen discipline.</p>	<p>Lectures External visits Group peer critique 1:1 and group tutorials RIPS (Research Into Practice Sessions)</p>
B. Cognitive skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B3. Analyse, critically evaluate and articulate their work in the wider contexts of historical and contemporary practice and discourse. Using this knowledge in the development of their practice.</p>	<p>Group peer critique Self-study learning resources (including VLE) Studio based work</p>
C. Practical and professional skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C3. Demonstrate an advanced and appropriate technical competence in the choice and use of media, material and processes.</p> <p>C4. Analyse and clearly articulate the links between creative intentions, materials process and forms of presentation.</p> <p>C7. Recognise and respond to the diversity of contemporary Creative and Cultural Industries practice and synthesise this with new skills to work effectively in the sector as an independent practitioner or within a project management capacity.</p> <p>C9. Identify and select appropriate planning and project management tools and theories appropriate to their chosen field.</p> <p>C11 Manage their own creative practices and be able to apply appropriate creative research, problem-solving, project management and entrepreneurial skills to set, adapt and achieve ambitious self-defined goals.</p>	<p>Formative assessment of student led negotiated project presentations, documentations of work and reflective academic writing 1:1 and group tutorials RIPS (Research Into Practice Sessions)</p>

D. Key/Transferable Skills	Learning and teaching strategy
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D3. Demonstrate highly developed visual and oral presentation and communication skills in the presentation of complex ideas and concepts.</p> <p>D7. Demonstrate professionalism including flexibility and self direction in responding to changing situations and needs.</p> <p>D10. Demonstrate their ability to enable transformative change, in themselves, others and wider societal agendas.</p> <p>D11. Be critically and contextually self-aware, undertaking project needs assessments in relation to the practical, conceptual, theoretical, ethical and project management skills required to achieve their plans and projects.</p>	<p>External project and work-based learning Professional work practice/experience Formative assessment on student led seminars External visits Lectures, workshops, seminars Group peer critique Self-study learning resources (including VLE) 1:1 tutorials Formative assessment</p>