



# MECO830

## Creative Entrepreneurship

S3 Day 2014

*Dept of Media, Music & Cultural Studies*

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## General Information

Unit convenor and teaching staff

Unit Convenor

Guy Morrow

[guy.morrow@mq.edu.au](mailto:guy.morrow@mq.edu.au)

Contact via [guy.morrow@mq.edu.au](mailto:guy.morrow@mq.edu.au)

Y3A193E

Tuesday 2pm to 4pm

Credit points

4

Prerequisites

Admission to MCrMedia or PGCertCrMedia or MFJ

Corequisites

Co-badged status

Unit description

This unit examines collaborative modes of production and models of entrepreneurship for creative media through critical readings and the study of in-depth case-studies. It considers models from artist-run spaces and studios through to creative industry practices.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Produce a video interview focussed on the development processes of creative entrepreneurship

Analyse a range of practices in creative entrepreneurship

Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices

Present a proposal for a creative media or future journalism project, product or service

## Assessment Tasks

Name	Weighting	Due
<a href="#">Creative Start-Ups Dossier</a>	20%	19th December
<a href="#">CE Database</a>	30%	16th January
<a href="#">Demo Day</a>	40%	22nd January
<a href="#">Participation</a>	10%	22nd January

### Creative Start-Ups Dossier

Due: **19th December**

Weighting: **20%**

#### Assessment Outline

Please write up the weekly preparation tasks from Weeks 1 to 2 and your Start-up Log entries from Weeks 1-2. Each entry should be a maximum of 300 words plus any links. The dossier can be submitted as a digital dossier, blog, written report - whatever suits your particular contribution best.

#### Assessment Criteria

- Evidence of in-depth research in its field
- Level of reflection on your own and others' work
- Clarity of expression
- Level of presentation

On successful completion you will be able to:

- Analyse a range of practices in creative entrepreneurship
- Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices

### CE Database

Due: **16th January**

Weighting: **30%**

#### Assessment Outline

Each student will contribute to a Creative Entrepreneurship Database via an edited video interview with an entrepreneur in their field. You will be responsible for researching, editing, shooting and editing an interview with someone whose project, product or service in the field you find inspiring. Think of this as a recorded field report. Each interview will be added to a CED

database to build our community's knowledge. Please note that this assessment task is more focussed on the research and insights you can uncover rather than your technical expertise.

## **Assessment Criteria**

- evidence that you have run with opportunities as they arose
- awareness of research in the field
- structuring/flow of information presented

On successful completion you will be able to:

- Produce a video interview focussed on the development processes of creative entrepreneurship

## **Demo Day**

Due: **22nd January**

Weighting: **40%**

## **Assessment Outline**

This is a group assignment with an additional individual component.

As a group, make a presentation to the seminar on your idea for a new project, product or service in the field of future journalism or creative media and field questions. Please incorporate support materials (video trailers, recordings, slides, prototypes) as appropriate.

Individually, please write up a 1000 word account reflecting on your contribution to the group project. What were some of the challenges and opportunities involved in developing your idea and working collaboratively?

## **Assessment Criteria**

Group (30%)

Evidence that your Start-Up Idea combines ideas from more than one field

Level of innovation

Evidence of openness to group skills, resources, contacts and opportunities

Flow of presentation

*Individual (10%)*

Evidence of reflection on key concepts in creative entrepreneurship

Awareness of collaborative dynamics

On successful completion you will be able to:

- Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices
- Present a proposal for a creative media or future journalism project, product or service

## Participation

Due: **22nd January**

Weighting: **10%**

### Assessment Criteria

Actively contribute to seminars via

- contributions to to discussions
- sharing of information and resources
- feedback on other students' work

On successful completion you will be able to:

- Analyse a range of practices in creative entrepreneurship

## Delivery and Resources

### Delivery Mode

Day

### Seminar Times

All seminar times are available on the MQ timetables website:

<https://timetables.mq.edu.au/2014/>

### Unit requirements

In order to pass this unit, students need to attend all seminars and submit all assignments on time.

### Technologies

This unit requires the use of a computer. Video production equipment can be booked.

### What has changed?

This unit is being offered in this format for the first time.

### Recommended Readings

The following readings are electronically available via e-reserve and/or the unit iLearn site.

Runco, M & Jaeger, G (2012) 'The Standard Definition of Creativity', *Creativity Research Journal*, 24:1, pp. 92-96.

Csikszentmihalyi, M (1997) 'The Flow of Creativity' in *Creativity: Flow and the Psychology of*

*Invention*, New York: Harper Collins, pp. 107-126.

Carey, J (2005) What is a work of Art? in *What Good Are the Arts?* London: Faber and Faber, pp. 3-31.

Kaufman, J & Baer, J (2012) 'Beyond New and Appropriate: Who Decides What Is Creative?', *Creativity Research Journal*, 24:1, pp. 83-91.

Catmull, E (2008), 'How Pixar Fosters Collective Creativity', *Harvard Business Review*, September.

Kurtzberg, T (2005) Feeling Creative, Being Creative: An Empirical Study of Diversity and Creativity in Teams, *Creativity Research Journal*, 17:1, 51-65.

Sawyer, K. (2007), *Group Genius: The Creative Power of Collaboration*, New York: Basic Books: 3-57.

Lockwood, T (2009) 'Notes on the Evolution of Design Thinking: A Work in Progress' in *Design Thinking: Integrating Innovation, Customer Experience, and Brand Value*, Allworth Press: New York.

Thomke, S & Feinberg, B (2009), 'Design Thinking and Innovation at Apple', *Harvard Business School*.

Sawyer, K (2003) 'Jamming in Jazz and Improv Theater' in *Group Creativity: Music, Theater, Collaboration*, Lawrence Erlbaum Associates: New Jersey.

Amabile, T and Khaire, M (2008), 'Creativity and the Role of the Leader', *Harvard Business Review*, October.

Scratchley, L and Hakstian, R (2001) 'The Measurement and Prediction of Managerial Creativity', *Creativity Research Journal*, 13:3-4, 367-384.

Runco, M & Acar, S (2012) 'Divergent Thinking as an Indicator of Creative Potential', *Creativity Research Journal*, 24:1, 66-75.

Martins, C & Terblanche, F (2003), 'Building Organisational Culture that Stimulates Creativity and Innovation', *European Journal of Innovation Management*, Vol 6, No 1, 64- 74.

Amabile, T (1998) 'How to Kill Creativity', *Harvard Business Review*, September-October: 77-87.

Mumford, M (2003) 'Where Have We Been, Where Are We Going? Taking Stock in Creativity Research', *Creativity Research Journal*, 15:2-3, 107-120.

Kurtzberg, T & Teresa Amabile, T (2001), 'From Guilford to Creative Synergy: Opening the Black Box of Team-Level Creativity', *Creativity Research Journal*, 13:3-4: 285-294.

Morrow, G (2013) 'The Psychology of Musical Creativity: A Case Study of Creative Conflict in a Nashville Studio', Colombo, B (ed.) *The Psychology of Creativity*, Nova Science Publishers: Hauppauge, New York.

Eric Reiss (2011) 'The Lean Start-up' pp. 28-69.

Alexander Osterwalder (2010) Business Model Generation pp. 146-169.

Erik Brynjofsson & Andrew McAfee *The Second Machine Age* pp. 70-87.

Mendelson, B.J (2012) *Social Media Is Bullshit*.

<http://www.amazon.com/Social-Media-Bullshit-B-J-Mendelson/dp/1250002958>

**Additional Readings (hard copies of these books are in closed reserve):**

David Bornstein (2007) *How to Change the World: Social Entrepreneurs and the Power of New Ideas*'.

David Bornstein & Susan Davis (2010) *Social Entrepreneurship: What Everyone Needs to Know*.

Darren Brabham (2013) *Crowdsourcing*.

Mark Briggs (2011) *Entrepreneurial Journalism: How to Build What's Next for News*.

Erik Brynjofsson & Andrew McAfee (2014) *The Second Machine Age: Work, Progress, and Prosperity in a Time of Brilliant Technologies*.

Columbia Journalism Review (2011) *The Story So Far: What We Know About the Business of Digital Journalism*.

[http://cjrarchive.org/img/posts/report/The\\_Story\\_So\\_Far.pdf](http://cjrarchive.org/img/posts/report/The_Story_So_Far.pdf)

David Edwards (2008) *ArtScience: Creativity in the post-Google Generation*.

Colette Henry & Anne de Bruin eds. (2011) *Entrepreneurship and the Creative Economy: Process, Practice and Policy*.

Charles Jencks & Nathan Silver (2013) *Adhocism: The Case For Improvisation*.

Ash Maurya (2012) *Running Lean: Iterate from Plan A to a Plan That Works*.

Debbie Millman (2013) *Brand Thinking and Other Noble Pursuits*.

Alexander Osterwalder & Yves Pigneur (2010) *Business Model Generation: A Handbook for Visionaries, Game Changers and Challengers*.

Eric Reis (2011) *The Lean Start-Up*.

Jon Reiss (2010) *Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing in a Digital Era*.

Mark A Runco Ed. (2006) *Creativity: Theories and Themes: Research, Development, and Practice*.

Keith Sawyer (2008) *Group Genius: The Power of Collaboration*.

Saras Sarasvathy 'What Makes Entrepreneurs Entrepreneurial?'

<http://www.entreprnr.net/assets/WhatMakesEntrepreneurs.pdf>

Saras Sarasvathy (2008) *Effectuation: Elements of Entrepreneurial Expertise*.

Mark Stefik & Barbara Stefik (2004) *Breakthrough: Stories and Strategies of Radical Innovation*.

Randall Stross (2013) *The Launch Pad: Inside Y Combinator*.

### **Selected Sites**

*brainpickings*

<http://www.brainpickings.org>

*Buzzfeed*

<http://www.buzzfeed.com>

ecorner Stanford University's entrepreneurship program (clips archive)

<http://ecorner.stanford.edu>

*The Guardian* 'How to be an Arts Freelancer in 2013'

<http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/jan/23/how-to-be-arts-freelancer-2013>

Ted Hope Hopeforfilm

<http://hopeforfilm.com>

Startup Incubators and Accelerators in Australia

<http://blog.thefetch.com>

*Theleanstartup*

<http://theleanstartup.com>

narrative.ly

<http://narrative.ly>

Self-Start

<http://www.gipca.uct.ac.za/wp-content/uploads/2013/07/Self-Start-Workshop-Prof-Elizabeth-Bradley-and-Anne-Mundell-Part-1.mp3>

<http://www.gipca.uct.ac.za/wp-content/uploads/2013/07/Self-Start-Workshop-Prof-Elizabeth-Bradley-and-Anne-Mundell-Part-2.mp3>

*Storology 2013*

<http://www.storyology.org.au>



# Unit Schedule

## Unit Schedule

Each seminar will include:

- a presentation/discussion foregrounding a key aspect of creative entrepreneurship as a concept and practice
- a student-led discussion about current initiatives in the field, based on the readings and preparation
- group work related to your own start-up ideas

### WEEK 1 TUESDAY DECEMBER 9

<b>10am – 11am</b>	<b>The Lean Start-Up</b>	<a href="http://www.startuplessonslearned.com">http://www.startuplessonslearned.com</a>
<b>Introduction – Group exercise: Getting to know one another.</b>	What do you need to know about creative entrepreneurship as a journalist, blogger, musician, indie filmmaker, recording engineer, creative curator or screenwriter working in the digital economy? What is the 'start-up' mindset? How are new projects and ventures launched? How can you develop a sustainable career in your field?	
<b>Presentation/ Discussion</b>	Eric Reis (2011) defines a start-up as 'an organisation dedicated to creating something new under conditions of extreme uncertainty.' New creative enterprises are essentially start-ups. What are some of the ways to maximise their success? How could you design an MVP (Minimum Viable Product) for your new venture?	

<p>11am – 12pm</p>	<p><b>Student-led Discussion</b></p> <p>Is a new creative enterprise a start-up? What is Creativity? How is artistic creativity different to other forms of creativity?</p>	<p><b>Required Reading:</b></p> <ol style="list-style-type: none"> <li>1. Eric Reiss (2011) 'The Lean Start-up' pp. 28-69</li> <li>2. Runco, M and Jaeger, G (2012) 'The Standard Definition of Creativity', <i>Creativity Research Journal</i>, 24:1, pp. 92-96.</li> </ol> <p><b>Additional Reading (a):</b></p> <p>Csikszentmihalyi, M (1997) 'The Flow of Creativity' in <i>Creativity: Flow and the Psychology of Invention</i>, New York: Harper Collins, pp. 107-126.</p> <p><b>Additional Reading (b):</b></p> <p>Carey, J (2005) What is a work of Art? in <i>What Good Are the Arts?</i> London: Faber and Faber, pp. 3-31.</p> <p><b>Additional Reading (c):</b></p> <p>Kaufman, J &amp; Baer, J (2012) 'Beyond New and Appropriate: Who Decides What Is Creative?', <i>Creativity Research Journal</i>, 24:1, pp. 83-91.</p>
<p><b><u>Start-up log</u></b></p>	<p>Keep a log tracking your reading/viewing/listening and your group's progress on your project. It is recommended that anyone undertaking a new creative venture do something to progress their idea every day. (Well, almost every day). What steps are you taking?</p>	

<p>12pm – 12:30pm</p>	<p><b>Lunch Break</b></p>
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<p>12:30pm – 2pm</p>	<p><b>Group exercise:</b> Students will form groups and will complete idea generation exercises.</p>	<p><b>Recommended Reading:</b></p> <p>Sawyer, K. (2007), <i>Group Genius: The Creative Power of Collaboration</i>, New York: Basic Books.</p>
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<p><b><u>WEEK 2 TUESDAY DECEMBER 16</u></b></p>	
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<p>10am – 11am</p> <p><b>Presentation/ Discussion</b></p>	<p><b>How to Get Ideas for Start-Ups</b></p> <p>We will look at some thoughts on how you might generate ideas for new start-ups – projects, products or services. Saras Sarasvathy did extensive research on the practices of expert entrepreneurs and came up with an approach she calls effectuation. Paul Graham, one of the founders of the Y Combinator Lab suggests, for example, starting with problems that need solutions. In this seminar, we will discuss these ideas and consider how you might apply them to generating ideas for this semester’s ‘hands on’ project.</p> <p><b>Preparation for Week 2</b></p> <p><i>Inspiring start-ups.</i> Track down 3 examples of inspiring start-ups in your field (future journalism, screen or music production). What is the project, product or service? What need does it address? How did it get off the ground? What resources did the founders have available? What were some of the challenges they faced?</p>	<p><a href="http://paulgraham.com/startupideas.html">http://paulgraham.com/startupideas.html</a></p>
<p>11am – 12pm</p> <p><b>Student-led Discussion</b></p>	<p><b>Collaboration</b></p> <p>Across journalism, screen media, music, performance, design and architecture, practitioners are getting together to form self-managed collectives, ateliers or studios to do projects. Some focus on one art form or media. Others cross several media. We will look at some examples. Plus, we will consider the dynamics of collaboration.</p>	<p>‘Media collaborations bring better results’</p> <p><a href="http://www.theguardian.com/media-network/media-network-blog/2012/feb/16/media-creative-collaborations-better-results">http://www.theguardian.com/media-network/media-network-blog/2012/feb/16/media-creative-collaborations-better-results</a></p> <p><b>Required Reading:</b></p> <p>Kurtzberg, T and Teresa Amabile, T (2001), ‘From Guilford to Creative Synergy: Opening the Black Box of Team-Level Creativity’, <i>Creativity Research Journal</i>, 13:3-4: 285-294.</p> <p><b>Additional Reading (a):</b></p> <p>Sawyer, K. (2007), <i>Group Genius: The Creative Power of Collaboration</i>, New York: Basic Books: 3-57.</p>
<p>12pm – 12:30pm</p>	<p><b>Lunch Break</b></p>	

<p>12:30pm – 2pm</p>	<p>Group work related to your own start-up ideas.</p>	
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<p>SEMESTER BREAK</p>
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<p><b><u>WEEK 3 TUESDAY JANUARY 6</u></b></p>
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<p><b>10am – 11am</b></p> <p><b>Presentation/ Discussion</b></p>	<p><b>Rapid Iteration: Prototypes, Demos and Scenarios</b></p> <p>Prototyping, experimenting and rapid iteration play a critical role in the development of ideas and products. Failure – when designed to occur early in a process and cheaply – can reveal new options that nearly always lead to better outcomes. We will consider a number of approaches to prototyping and scenario building.</p> <p><b>Preparation Week 3</b></p> <p>Find an example that you consider to be a demo or prototype in your field. Come along ready to discuss.</p>	<p><b>Required Reading:</b></p> <p>Catmull, E (2008), 'How Pixar Fosters Collective Creativity', <i>Harvard Business Review</i>, September.</p>
<p><b>11am – 12pm</b></p> <p><b>Student-led Discussion</b></p>	<p><b>Generating Business Models</b></p> <p>Alexander Osterwalder and Yves Pigneur asked 470 entrepreneurs in 45 countries how they generated their business model. The result was their book <i>Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers</i>. We'll discuss some of the insights their project generated.</p>	<p><b>Required Reading:</b></p> <p>Alexander Osterwalder (2010) <i>Business Model Generation pp. 146-169</i>.</p> <p><b>Additional Reading:</b></p> <p>Erik Brynjofsson &amp; Andrew McAfee <i>The Second Machine Age pp. 70-87</i></p>

<p><b>12pm – 12:30pm</b></p>	<p><b>Lunch Break</b></p>
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<p><b>12:30pm – 2pm</b></p>	<p>Group work related to your own start-up ideas.</p>
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**WEEK 4 TUESDAY JANUARY 13**

<p><b>10am – 11am</b></p> <p><b>Presentation/ Discussion</b></p>	<p><b>Crowdsourcing</b></p> <p>'Crowdsourcing' is an online, distributed problem solving and production model that leverages the collective intelligence of online communities for the specific purposes of an organization. It combines a bottom-up, open, creative process with top-down organizational goals. Creative media has been at the forefront of crowdsourcing, drawing on it to fund films, recordings, productions and new products.</p> <p><b>Preparation for Week 4. Compelling pitch.</b> Find a compelling pitch on kickstarter or another site. Why does it work? Find a not-so-compelling pitch on a crowdfunding site? Why do you think it misses the mark?</p>	<p>Jennifer Fox 'The First Six Tips for Generating a Six Figure Kickstarter Campaign' <a href="http://hopeforfilm.com/?p=6973">http://hopeforfilm.com/?p=6973</a></p> <p>'The Cosmonaut: A Film Made By More than 5,000 People'</p> <p><a href="http://en.cosmonautexperience.com">http://en.cosmonautexperience.com</a></p>
<p><b>11am – 12pm</b></p>	<p><b>Beta Session: Student presentations of work-in-progress</b></p>	

<p><b>12pm – 12:30pm</b></p>	<p><b>Lunch Break</b></p>
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12:30pm – 2pm	<p><b>Social Media</b></p> <p>Social media is often touted as a necessary component of artist marketing strategies. However, if it is used incorrectly, use of social media can backfire. The issue of social media fatigue is also an issue due to the fact that most musicians, indie filmmakers, journalists, bloggers, recording engineers, creative curators and screenwriters are using social media in similar ways. Making social media work for your entrepreneurial venture necessitates smart and creative thinking. We will conduct a case study featuring experts who know how to work the social media field.</p>	<p><a href="http://mrtrick.net/tag/social-media-is-bullshit/">http://mrtrick.net/tag/social-media-is-bullshit/</a></p> <p><a href="http://www.amazon.com/Social-Media-Bullshit-B-J-Mendelson/dp/1250002958">http://www.amazon.com/Social-Media-Bullshit-B-J-Mendelson/dp/1250002958</a></p> <p><a href="http://digitalmusicrends.com/tag/darren-hemmings/">http://digitalmusicrends.com/tag/darren-hemmings/</a></p> <p><a href="https://soundcloud.com/upwardspiralpodcast/the-deep-dive-the-top-music">https://soundcloud.com/upwardspiralpodcast/the-deep-dive-the-top-music</a></p>
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**WEEK 5 TUESDAY JANUARY 20**

10am – 11am  Presentation/ Discussion	<p><b>Distribution Models.</b></p> <p>In <i>Think Outside the Box Office</i> Jon Reiss has proposed a new distribution for independent filmmakers and other creative content producers. He suggests turning everything we know about audiences and distribution on its head. Controversially, he suggests that we now need to spend 50% of our time making work and 50% promoting and distributing it. We'll discuss shifting distribution arrangements across creative media. The Self-Start movement for creatives also rethinks our relationship to audiences (drawing on theatre and performance). How could these ideas be applied to our respective media?</p> <p>Preparation Week 5 <i>Recommended Websites/blogs</i>. What are your top three recommended websites for those setting up projects and initiatives in your field? Why?</p>	<p><a href="http://www.screenaustralia.gov.au/geotmedia/c50771f8-83a0-4aa0-9062-d4ad00d1952d/Reiss_NTTOTBO.pdf">http://www.screenaustralia.gov.au/geotmedia/c50771f8-83a0-4aa0-9062-d4ad00d1952d/Reiss_NTTOTBO.pdf</a></p> <p><a href="http://www.gipca.uct.ac.za/wp-content/uploads/2013/07/Self-Start-Workshop-Prof-Elizabeth-Bradley-and-Anne-Mundell-Part-1.mp3">http://www.gipca.uct.ac.za/wp-content/uploads/2013/07/Self-Start-Workshop-Prof-Elizabeth-Bradley-and-Anne-Mundell-Part-1.mp3</a></p>
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11am - 12pm	<p><b>Telling the Story</b></p> <p>How do you make the future tangible? What are the advantages of telling an engaging story about your new creative venture via a talk, a trailer, a comic strip or words and images? We'll look at some examples - and ask your team to devise a story about your own venture to be presented to the group in Week 6.</p>
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12pm – 12:30pm	Lunch Break
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12:30pm – 2pm	Group work related to your own start-up ideas.
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**WEEK 5 THURSDAY JANUARY 22**

10am – 12pm	Demo Day: Student Presentations
12pm – 12:30pm	Lunch Break

12:30pm – 2pm	<b>Business Matters</b>  In this session we will work through the practicalities and challenges of setting up small businesses, co-operatives and start-ups. What are the minimal structures you need in place? Where can you get help and advice?	<b>Required Reading:</b>  1. Simpson, S and Munro, J (2012) 'Business Structures' in Music Business: A Musician's Guide to the Australian Music Industry, (4th Edition) Sydney: Omnibus: 12-14.  2. Scratchley, L and Hakstian, R (2001) The Measurement and Prediction of Managerial Creativity, <i>Creativity Research Journal</i> , 13:3-4, 367-384.
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## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

### Learning outcomes

- Produce a video interview focussed on the development processes of creative entrepreneurship
- Analyse a range of practices in creative entrepreneurship
- Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices
- Present a proposal for a creative media or future journalism project, product or service

### Assessment tasks

- Creative Start-Ups Dossier

- CE Database
- Demo Day
- Participation

## PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

This graduate capability is supported by:

### Learning outcomes

- Analyse a range of practices in creative entrepreneurship
- Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices

### Assessment tasks

- Creative Start-Ups Dossier
- Demo Day
- Participation

## PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

### Learning outcomes

- Produce a video interview focussed on the development processes of creative entrepreneurship
- Analyse a range of practices in creative entrepreneurship
- Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices

### Assessment tasks

- Creative Start-Ups Dossier
- CE Database



- Demo Day
- Participation

## PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

### Learning outcomes

- Produce a video interview focussed on the development processes of creative entrepreneurship
- Present a proposal for a creative media or future journalism project, product or service

### Assessment tasks

- CE Database
- Demo Day

## PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

### Learning outcome

- Synthesise critical and creative approaches to contemporary issues in creative media and future journalism collaboration practices

### Assessment tasks

- Creative Start-Ups Dossier
- Demo Day

## PG - Capable of Professional and Personal Judgment and Initiative

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

## **Learning outcomes**

- Analyse a range of practices in creative entrepreneurship
- Present a proposal for a creative media or future journalism project, product or service

## **Assessment tasks**

- Creative Start-Ups Dossier
- Demo Day
- Participation