

M.S. in Creative Practice Leadership

Program Revision and Expansion
(Formerly entitled M.S. in Music Industry Leadership)

College of Arts, Media and Design
Departments of Music, Art & Design, and Theater

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Program Description

Through a series of four transdisciplinary courses and four discipline-weighted electives in the performing and visual arts, the M.S. in Creative Practice Leadership offers a two-semester, intensive program of training in and exploration of new approaches to leadership in the fields of critical creative practice, cultural entrepreneurship and innovation in the arts and entertainment industries. The curriculum is designed to utilize and integrate the expertise already present among current CAMD faculty.

The MS.CPL is a revised and expanded version of the current M.S. in Music Industry Leadership (MS.MIL). It expands the curriculum to embrace a more cross-disciplinary, more realistically broad mosaic of issues and skill sets necessary for leadership in the future of creative practice. In so doing, it aims at a more diverse cohort of students, to include those with careers and career aspirations as artists and arts interlocutors through the entire range of visual and performing arts and across leadership roles in the creative industries.

This program will serve the aspirations of both established professionals and students with recent Bachelor's degrees in Arts Administration and/or the Music Industry who wish to reach beyond technical training in managerial and curatorial positions for today's arts and cultural organizations, aiming instead to become transformational leaders and change agents for a rapidly evolving future, one where the role and impact of creative practice in society and culture will have profound implications for global sustainability and survival, and for meaningful life experience. The M.S. in Creative Practice Leadership (also referred to hereafter as the MS.CPL) will go beyond related programs at other institutions by centering the curriculum on critical exploration, where knowledge and skill in administrative, curatorial and entrepreneurial practices are not ends in and of themselves, but starting points for a research-based and experientially-driven examination of the human factors, creative forces, and societal dynamics essential to effective, productive leadership in the future.

The M.S. in Creative Practice Leadership is intended for four constituencies: 1) experienced professionals in arts and culture administration coming "out of the field" for a year; 2) top-tier CAMD students undertaking a 4 + 1 educational format; 3) students with recent baccalaureates in arts and cultural administration from other institutions; and 4) recent top-tier graduates from applied creative fields looking to build a critical framework for their creative practice, as an alternative to a traditional extension of their undergraduate training at the graduate level. The program is intended to serve current and future professionals in creative practice, arts advocacy, and cultural intermediation, challenging them to forge new connections between artists and audiences, and to develop transformational leadership skills in the creative industries broadly defined: art, dance, entertainment, media, music, theatre, and other disciplines in non-profit and for-profit contexts.

Professionals involved in arts administration, curation, development, programming and advocacy may come from backgrounds in business, law, or political science, but they may also come from their own artistic backgrounds, where they have honed their skills in aligning institutional priorities, artists' visions, and audiences' expectations in ways that support all constituencies.

Artists themselves—those who operate at a high level as choreographers, composers, directors, illustrators, painters, playwrights, sculptors, songwriters, and others—are entrepreneurial by necessity: promoting and advocating for their work, for institutional support, and for audience attention.

Challenges and the learning outcomes needed to address them:

Whether the success of practitioners in these industries and disciplines is indicated by a rising profile in their leadership status or by artistic achievement and recognition, it is equally important that they cultivate the following capacities:

- skill in generating artistic and institutional collaborations
- facility in the crafting of commissioning, fellowship, and grant applications
- an aptitude for developing financial support of public, private, and individual philanthropy
- an ability to apply advanced technologies (e.g., cultural data analytics, data visualization, new design technologies, new media, etc.) to research and communication
- the know-how, when applicable, to promote the commercial success of their work and its alignment with other commercial campaigns and brands.

Creative industries themselves should benefit from the investment and achievement of such accomplished professionals, allowing them in turn to contribute to and energize local, regional, national, and global economies. While the MS.CPL program aims to strengthen these important capacities, its even larger goal is to create a foundation for current and future leaders to become uniquely innovative and visionary entrepreneurs who think deeply about the role of creative disciplines in and beyond their communities and who devote their careers to empowering creative practice as a force for positive change in the world.

To keep pace with and play a guiding role in the rapid evolution of the creative industries, leaders in the arts and other cultural arenas will require an ever greater variety of critical, theoretical, and pioneering, technology-based tools and frameworks to engage in creative practice and entrepreneurship. Because creativity itself inflects these changes, both cultural intermediators and artists themselves will have to navigate the changing conditions of their artistic disciplines, as well as the broader marketplaces in which they work. They will have to articulate their own narratives and those of the artists with whom they collaborate; chart strategic trajectories for themselves and the institutions they engage; and interact effectively with others in their own artistic discipline, as well as with professionals in other arts, industries and sectors. To succeed at the foregoing, they will need a core critical and theoretical framework—along with a technological foundation—that enables them to pivot, reframe, and diverge from established practice in order to react to new opportunities, engage new audiences, and respond to new challenges. Just as importantly, they will need to establish for themselves and their collaborators a set of ethical and socially responsive principles that will heighten the constructive impact of their work.

Program Format

- The program offers four core courses + four elective courses: 8 x 4 SH each = 32 SH.
- Full-time graduate students take two core courses + two electives in each of the Fall and Spring semesters.
- 4 + 1 students take two 5000- or 6000-level electives during senior (undergraduate) year, followed by two core courses and one elective in each of the graduate Fall and Spring semesters. (Note: For Northeastern students, this reduces the cost of masters-level training by reducing the number of course taken during graduate semesters; such students also receive the double-Husky discount.)
- The four core courses bring students in the program into a collaborative environment where common skills and challenges are engaged together. At the same time, the four electives allow students to apply their new perspectives to the specific skills and challenges of their chosen discipline; the elective courses already exist in CAMD's current graduate catalog.
- The core courses and electives are both distributed through the year so that students will continue to work in a collaborative environment from start to finish. (See second bullet point above.)
- For students pursuing the combined JD/MS.CPL, there is no change in pattern from the previous JD/MS.MIL; the MS.CPL year is taken in between year one and subsequent years of study at the Law School, as in the past.

Contribution to College and University Mission

Aligning with Northeastern University:

The MS in Creative Practice Leadership will contribute to Northeastern University's mission—"to create and translate knowledge to meet global and societal needs"—by responding to the university's central emphasis on developing innovative ways to integrate uniquely human capacities—including creativity, entrepreneurship, and collaboration—with humanics in general and new technologies in particular, technologies that lead to new levels of understanding and success in critical creative practice and cultural leadership. The most ambitious goals of the MS.CPL are those of the university as a whole, to find new, more advanced and transformational paths toward maximizing the impact of human creativity for innovation, entrepreneurship, and positive change in societies and cultures across the globe.

The structure and content of the core courses, distributed throughout the year, acknowledge the inherently transdisciplinary, experientially grounded, and universally applicable nature of creativity and its vital role in human endeavor. Students' ability to draw simultaneously from a variety of electives within CAMD—adding targeted specificity in an individually tailored way to each student's curriculum—aligns with Northeastern's emphasis on flexibility and adaptability in structuring its curricula.

Expanding to align with CAMD priorities:

The original version of this program, the M.S. in Music Industry Leadership (M.S.MIL) has become too narrowly focused on a "how-to," best-practices approach to leadership within the Music Industry as it currently functions today. CAMD's other graduate programs, however, generally reach beyond this to focus on training that anticipates the future, and that encompasses a cross-disciplinary imperative in administering, curating, advocating, conducting research and leading technological advances in any and all creative enterprises throughout global economies, cultures and political environments. While there is much about the basic model and content in the MS.MIL that will be preserved (e.g., the focus on technology for arts management and the emphasis on intellectual property in the creative industries), the new version of the program proposed here embraces three of CAMD's four "pillars" more comprehensively:

- New forms of digital media and data-driven communication across diverse disciplines
- Creativity for innovation and entrepreneurship: embracing connections between artistic practices, innovation, entrepreneurship and research
- Emerging approaches to new technologies

The learning outcomes summarized on page 3 above align with "new forms of digital media and data-driven communication" by addressing the need for (*italics added*) "a core critical and theoretical framework—*along with a technological foundation*—that enables [degree candidates] to pivot, reframe, and diverge from established practice in order to react to new opportunities, engage new audiences, and respond to new challenges."

The learning outcomes summarized on page 3 also align with "creativity for innovation and entrepreneurship: embracing connections between artistic practices, innovation, entrepreneurship and research" by cultivating in students (*italics added*): "skill in *generating artistic and institutional collaborations*; facility in the crafting of commissioning, fellowship, and grant applications; an aptitude for *developing financial support of public, private, and individual philanthropy*, along with "an ability to apply *advanced technologies (e.g., cultural data analytics, data visualization, new design technologies, new media, etc.) to research and communication.*"

Further, the learning outcomes summarized on page 3 align with “emerging approaches to new technologies” by preparing graduates, as “leaders in the arts and other cultural arenas” to “keep pace with and play a guiding role in the rapid evolution of the creative industries,” requiring “an ever greater variety of critical, theoretical, and pioneering, technology-based tools and frameworks to engage in creative practice and entrepreneurship.

Program Clientele Analysis and Evidence of Demand

Audience

The M.S. in Creative Practice Leadership is aimed at three constituencies:

- 1) experienced professionals in arts and culture administration coming “out of the field” for a year
- 2) top-tier CAMD students undertaking a 4 + 1 educational format
- 3) students with recent baccalaureates in arts and cultural administration from other institutions.
- 4) recent top-tier graduates from applied creative fields looking to build a critical framework for their creative practice (as an alternative to a graduate extension of their undergraduate training)

Other students who may benefit from MS.CPL offerings:

- 1) “stacked certificate” students (e.g., those enrolled in CAMD’s AACE on-line program)
- 2) (future) PhD students in CAMD (in both Design and Creative Practice tracks)

Differences between competing programs and the new CAMD program:

Competing programs at other institutions:

- Most other graduate programs are essentially vocational training programs, albeit with an emphasis on leadership, aimed at “best practices” as currently accepted in the creative and cultural industries.
- Claims and curricula at other programs focus on “keeping up with the latest” and preparing students for today’s performing arts and entertainment industries environment.
- Most other graduate programs are designed as a direct follow on from undergraduate programs in the music industry or arts administration.

The M.S. in Creative Practice Leadership (MS.CPL):

- Our program expands its curriculum to begin with current best practices and then to challenge students to envision the evolution of creative practices going forward, focusing on leadership that exemplifies nimbleness, adaptivity, and value-driven, ethically aware, ethnographically informed imperatives.
- Our program trains students to achieve this vision through critical thinking, research and analysis, requiring them to develop leadership strategies that employ data visualization and other cutting-edge research technologies; examination of social/cultural/political factors across disciplines and sectors; and a real-world understanding of how a multiplicity of arts, community stakeholders, cultural forces and legal/governmental entities affect success or failure.
- Our program is for a mix of traditional and not traditional students, including established arts practitioners and entrepreneurial leaders who desire the opportunity—over a brief (2-semester) period—to reset and advance their vision for the future, while integrating those participants with top-tier, recently-graduated B.A./B.S./B.Mus. students seeking graduate-level leadership training.

Projected Demand

In a recent meeting between administrators and faculty in CAMD's music department, D'Amore-McKim School of Business and the School of Law, universal enthusiasm was expressed about the changes to the program described to attendees. A number of prospective applicants to the current MS.MIL program have also expressed a preference for the more broadly focused program proposed herein. To quote just one, a superbly qualified professional currently running an artist management company in the UK: "From what I've heard, you are planning to change the program, making it more interdisciplinary and collaborative. This interests me even more, since I am a strong advocate for a holistic approach to art and I believe we can become cultural leaders only by connecting these forms, learning from one another and constantly finding space for implementing shared ideas."

The most important demand for the MS.CPL is one that we at Northeastern assert. The Creative Practice Leadership program is not so much a response to "the market" as a response to the demand for a newer vision of what leadership means in the arts and creative industries. We believe that, over time, applicants will be drawn to the program in greater numbers than the roughly fifteen students per year currently already drawn to the current MS.MIL degree, for three reasons: 1) the program offers a higher value in leadership education than related programs elsewhere; 2) it aims at a broader constituency by virtue of its cross-disciplinary design (see "Key Distinctions" below); and 3) it offers Bachelors students in the applied arts a more meaningful alternative to the normal to a graduate degree, by offering a different goal for graduate education, the goal of developing a meaningful and forward-looking critical framework for the future of their practice. We expect that a number of students may come from Northeastern's new partnership with the New College of the Humanities in London, whose undergraduate educational priorities align with the ideals of this program.

Competitive Landscape in Graduate Arts and Entertainment Programs:

Listed below are programs with graduate degrees in music industry or arts administration that are included in Billboard Magazine's top schools in those fields. Beyond the cursory overview provided, links to the cohort programs are provided, should more detail be of interest. Please see the "Key Distinctions" section that follows for a summary of distinctive elements in the proposed program expansion proposed herein.

Belmont University, Nashville, TN

[Belmont University M.M. in Commercial Music](#)

(A "how-to" program, similar to our current Music Industry Leadership program, but with an even narrower focus: the commercial music industry)

Berklee College of Music, Boston, MA

[Berklee College M.A. in Global Entertainment and Music Business](#)

(A program that emphasizes, quoting from the web site (*italics added*) "advanced instruction to guide and prepare music industry professionals to lead *today's global music industry* as visionaries, executives, and entrepreneurs.")

Drexel University, Philadelphia, PA

[Westphal College of Media Arts and Design - M.S. in Arts Administration](#)

(A career-skills oriented program, coupled with a "Museum Leadership" program, that, quoting from the web site, "work[s] with your strengths, expand[s] your capabilities, and give[s] you the tools, resources, and experiences you need to fulfill your passion and take charge of your career...to create your future as an adaptive, resourceful, strategic, and connected leader.)

New York University – Steinhardt

[NYU – Steinhardt M.A. in Music Business](#)

(A career-preparation program that, quoting from the web site, emphasizes “how to” develop advanced skills and accomplish a variety of career objectives, with a strong emphasis on business and interaction with NYU’s business school, and with a robust link to experiences in the New York City environment.)

Pepperdine University

MBA in Entertainment, Media and Sports Management

[Pepperdine MBA in Entertainment, Media and Sports Management](#)

(A straightforward entertainment/business training program with knowledge- and skills-based career preparation in finance, management, entrepreneurship and intellectual property law.)

School of the Art Institute of Chicago (SAIC)

[School of the Art Institute of Chicago](#)

(A program unlike many of the curatorial studies programs coming out of the visual arts because, like the MS.CPL, it encourages thinking much more actively about arts leadership as creatively shaping the future, and because graduates are working in creative sectors beyond the visual arts. However, it’s a 48-semester-hour program (as compared to our 32-hour program) and therefore less accessible to current professionals— and it does not emphasize technology to the degree that our proposal does.)

University of Miami – Frost School of Music

M.A. in Arts Presenting and Live Entertainment Management.

[Miami – Frost School M.A. in Arts Presenting and Live Entertainment Management](#)

(A program that places “Keen attention to leadership, project management, operations, personnel, finances, and for-profit and non-profit arts business models [serving] as the foundation of the curricular learning, research, and activity.” Includes a joint J.D. option, as do we at Northeastern, and an all-online program similar to our AACSE certificate and degree programs.)

University of Southern California – Thornton School of Music

[USC M.S. in Music Industry](#)

(A program with the resources of LA and a top-rated school of music. The mission statement acknowledges that “creation and consumption of music is changing radically, and new business models and an ever-evolving tech industry have remade the music profession.” The emphasis, though, is traditionally vocational, albeit with an eye to the future: “As the center of the music industry, Los Angeles is uniquely positioned to connect students to cutting-edge technological innovation, new tools for independent music creation, and the vanguard of live music production.”)

Key Distinctions between the proposed MS.CPL and the cohort programs above:

A reading of the curricula and course descriptions accessible through the links above will show that, while all the other programs outlined do make reference to innovation, collaboration, entrepreneurship and new technology (albeit in the context of leadership in some cases), all of the content represented posits preparation for success as traditionally defined—bigger bottom lines, bigger audiences, bigger visibility, and bigger market/audience share—as benchmarks for achievement. With a couple of exceptions, these benchmarks are tied to the current state of play in the entertainment industries, albeit while acknowledging the modern-day pace of change, and they agnostic as to the future value and impact of the arts and entertainment industries on societies and cultures.

By contrast, the MS.CPL proposed here emphasizes critical perspectives on creative practice; specifically, we begin with the proposition that true, transformational leadership in the arts and entertainment industries, leadership that has a meaningfully productive impact on culture and society, can only follow from deeply analytical perspectives on present and future trends, and on a commitment to exploring new, hitherto uncharted, potentially disruptive paths, not only in artistic practice itself but in the way it interfaces with society and culture through administration, curation and advocacy. The MS.CPL represents the point of view that creative practice leadership must become more than an outwardly successful business or administrative exercise; such leadership must re-examine past assumptions about how success is defined. The ethos underlying the design of courses in our program, especially those in the core offering, is that leadership in the arts and creative industries brings a responsibility to the progress, vitality and sustainability of the world those creative enterprises seek to embrace, a responsibility that

requires critical thinking and deeply thoughtful exploration. While there is little representation of these imperatives in the curricula of competitor programs outlined above, they are imperatives we feel the M.S. in Creative Practice Leadership should seek fully to embrace.

Impact on Existing Programs at NU

The MS.CPL will be better positioned than its previous iteration (the MS.MIL) to serve students graduating from CAMDs Bachelors programs in the performing and visual arts (Music, Theater, Art & Design) by building the program around a new core that takes the arts, design and media into a shared disciplinary space. It also opens up the ranks of potential graduate students by offering a transdisciplinary foundation that aligns with but is not offered by other graduate programs in CAMD. In addition, it offers 4 + 1 options, not just in music but potentially in other CAMD undergraduate curricula as well, strengthening interdisciplinary relationships within the community of scholars and artists in the college. Beyond the core, as per the curriculum outlined below, MS.CPL students can also focus on more discipline-specific paths by taking graduate courses already extant in the CAMD graduate catalog.

It is worth noting that the MS.MIL and the School of Law at Northeastern have to date had a joint degree option, where the first year of law school is followed by the one year Music Industry Leadership program, then followed by the balance of degree requirements in the School of Law. With the Creative Practice Leadership version of the program, this option remains in place, and is in fact open now to a wider range of graduate students. That is, whereas the JD/MS.MIL was available only to graduate students in music industry, the JD/MS.CPL will be a viable option for students in Theater, Art & Design, or other CAMD graduate enrollments.

Educational Objectives and Curriculum

Educational Objectives

The goal of the M.S. in Creative Practice Leadership is to create a new version of the M.S. in Music Industry Leadership, expanding its scope and structure to provide an intensive program of training and exploration aimed at new approaches to leadership in the fields of critical creative practice, cultural entrepreneurship and innovation in the arts and entertainment industries. The curriculum is designed to utilize and integrate the expertise already present among current CAMD faculty.

The M.S. in Creative Practice Leadership will reach beyond related programs at other institutions by centering the curriculum on critical exploration, where knowledge and skill in administrative, curatorial and entrepreneurial practices are not ends in and of themselves, but starting points for a research-based and experientially-driven examination of the human factors, creative forces, and societal dynamics essential to effective, productive leadership in the future. The learning objectives are innumeralated on page 3 above.

Structure:

- The program is centered on four core courses + four elective courses, i.e., eight four-credit courses, for a total of 32 credits.
- For full-time, directly enrolled graduate students, the sequence entails 2 core courses and 2 electives in each of the Fall and Spring semesters.
- For 4 + 1 students, the sequence entails two core courses from the current MS.MIL or other graduate CAMD curriculum during the senior (undergraduate) year; followed by two core courses and one elective in each of the Fall and Spring graduate semesters. (Note: This reduces the cost of masters-level training for qualified Northeastern students.)
- For those pursuing the combined JD and MS.CPL, no change in pattern will be necessary, with the MS.CPL program interleaved with years of study at the Law School as in the past.

Core courses are unique to this program and draw from the strengths of three CAMD units: Art & Design, Music, and Theatre. Students benefit from exposure to rigorous critical, epistemological, and theoretical frameworks necessary for entrepreneurship and leadership in a variety of creative contexts. The four core courses are:

- Critical Foundations of Creative Practice Leadership: This is the core theoretical course, considering interdisciplinary, contemporary, theoretical frameworks along themes of creative economies; critical race studies; ecological impact; gender studies; performance and reception studies; placemaking; social justice and ethics; and the intersection of culture, politics and public policy.
- Strategic Communications: Professional writing, creative narratives for cultural leaders, written and non-written communication, and strategies for advocacy—including artists/program notes, grant opportunities, business plans, blogs, op eds, new media, marketing/promotion, strategic planning, etc.; also including the development of a portfolio of documents (both written and non-written) that provide the core for future communications.
- Models for Applied Inquiry in Creative Practice: Framing and experiencing diverse and emerging forms of critical inquiry, professional engagement and creative practice for artists, entrepreneurs, and administrators. Through coursework and interaction with leading practitioners, students gain an understanding of the formulation and production of impactful contributions to fields of creative practice and their diverse contexts, while developing innovative models for their own creative, critical, and entrepreneurial endeavors.
- Projects in Creative Practice Leadership: Project management and assessment for creative projects as well as for more business- or entrepreneurship-oriented projects; critiques of creative work and creative organizing projects; analysis and application of multiple forms of assessment (“Is your creative and/or professional practice evolving, growing, improving?”); planning for intellectual property, branding, marketing challenges. Teaches students to articulate and implement medium-to-long-range strategies for reaching next career stages and achieving larger goals in their creative enterprises.

Electives drawn from courses in:

- Music Industry Leadership (e.g., Intellectual Property, Music Management, et al.)
- Arts Administration (AAACE) (e.g., organizational planning and leadership courses)
- Theater (Performance Studies, new 5000-level course in theater & social engagement)
- Art and Design (e.g., Information Design, Experience Design, Data Visualization, et al.)
- Media Advocacy (e.g., Media and Advocacy in Theory and Practice)
- Journalism (e.g., Digital Journalism, Media Innovation, Data Storytelling, et al.)
- Interdisciplinary Arts and Media (e.g., Creative Practice and Intellectual Property)
- Business (via DMSB, e.g., courses in entrepreneurship, marketing, et al.)

Basic Pattern-of-Attendance Outline – Direct-enrollment Graduate Students:

Graduate Fall Semester	
Core Course: Critical Foundations of Creative Practice Leadership	4 SH
Core Course: Strategic Communications	4 SH
CAMD Graduate Elective (tailored to students chosen emphasis)	4 SH
CAMD Graduate Elective (tailored to students chosen emphasis)	4 SH
Graduate Spring Semester	
Core Course: Models for Applied Inquiry in Creative Practice	4 SH
Core Course: Projects in Creative Practice Leadership	4 SH
CAMD Graduate Elective (tailored to chosen emphasis)	4 SH
CAMD Graduate Elective (tailored to chosen emphasis) or... Summer-Fall Co-op Option (with AAACE elective taken during Co-op)	4 SH
total	32 SH

Basic Pattern-of-Attendance Outline – 4 + 1 Students:

Senior (Undergraduate) Year – Fall	
CAMD Graduate Elective (tailored to chosen emphasis) (Other courses needed to complete undergraduate major)	4 SH
Senior (Undergraduate) Year – Spring	
CAMD Graduate Elective (tailored to chosen emphasis) (Other courses needed to complete undergraduate major)	4 SH
Graduate Fall Semester	
Core Course: Critical Foundations of Creative Practice Leadership	4 SH
Core Course: Strategic Communications	4 SH
CAMD Graduate Elective (tailored to students chosen emphasis)	4 SH
Graduate Spring Semester	
Core Course: Models for Applied Inquiry in Creative Practice	4 SH
Core Course: Projects in Creative Practice Leadership	4 SH
CAMD Graduate Elective (tailored to chosen emphasis) or... Summer-Fall Co-op Option (with AACE elective taken during Co-op)	4 SH
total	32 SH

Alternative Pattern-of-Attendance Outline – 4 + 1 Students:

Junior (Undergraduate) Years – Fall & Spring	
Two CAMD Graduate Electives (tailored to chosen emphasis) (Other courses needed to complete undergraduate major)	8 SH
Senior (Undergraduate) Year – Fall & Spring	
CAMD Graduate Elective (tailored to chosen emphasis) (Other courses needed to complete undergraduate major)	8 SH
Graduate Fall Semester	
Core Course: Critical Foundations of Creative Practice Leadership	4 SH
Core Course: Strategic Communications	4 SH
Senior (Undergraduate) Year – Spring	
Core Course: Models for Applied Inquiry in Creative Practice	4 SH
Core Course: Projects in Creative Practice Leadership	4 SH
total	32 SH

Alternative (with Co-op) Pattern-of-Attendance Outline – 4 + 1 Students:

Junior (Undergraduate) Years – Fall & Spring, Senior Year – Fall	
Two CAMD Graduate Electives (tailored to chosen emphasis) (Other courses needed to complete undergraduate major)	12 SH
Senior (Undergraduate) Year – Spring & Summer	
Co-op Option (with AACE elective taken during Co-op)	4 SH

Graduate Fall Semester	
Core Course: Critical Foundations of Creative Practice Leadership	4 SH
Core Course: Strategic Communications	4 SH
Senior (Undergraduate) Year – Spring	
Core Course: Career Modalities	4 SH
Core Course: Projects in Creative Practice Leadership	4 SH
total	32 SH

Resources

It is important to note that while the four core course offerings outlined above will be new courses, no new faculty are required to teach these courses, though an initial plan for team-teaching the first iterations of these courses may be advisable. It is also significant that the electives that allow MS/CPL students to tailor the trajectory of their study plan already exist in the CAMD graduate catalog. (For example, those incoming students choosing to emphasize the music industry will have the already extant catalog of Music Industry Leadership courses from which to choose.)

Students admitted from outside of the college and university will create new revenue for the College. We will work closely with CAMD development staff and other colleges at Northeastern to bring sponsored projects and industry resources to support a growing network of advisors and guest speakers.

We do believe that financial support of applicants is necessary for this program's success. In particular, at least one full fellowship should be available per incoming direct-enrollment graduate class. Other students may be offered the standard CAMD graduate tuition discount. 4+1 students will benefit from having taken up to four of their graduate elective courses in the junior and/or senior (undergraduate) year, paid for as part of their undergraduate tuition package.