Welcome to ARTS STUDIO, the magazine that showcases arts at the University of Kent. Inside, you will find information about our cultural and creative industry programmes and the schools that run them; what is inspiring about them and what they offer to students. You will find out what it is like to study at Kent and where your studies could lead you.

The University of Kent is internationally recognised for the quality of its research. Our schools are staffed by experts in their field, delivering research-led teaching so that you learn at the cutting edge of knowledge in your discipline, working with award-winning staff as well as leaders from industry.

The University has a well-earned national and international reputation for being dynamic and innovative with very exciting plans to develop an Institute of Cultural and Creative Industries on our Medway campus.

Kent students have exciting opportunities for studying abroad, which might include postgraduate study at our Paris School of Arts and Culture or working within the creative industries on placement programmes. Our schools also run extra-curricular trips to a variety of destinations, in the UK and internationally, to enhance their students’ experience.

This magazine features programmes from our schools of Architecture, Arts; Engineering and Digital Arts; and the Centre for Music and Audio Technology. Our current students talk about how the expertise and facilities available to them give them lots of opportunities to express and challenge themselves, while our academic staff tell us what drives them and reveal which areas of their subjects they are most passionate about. You will also discover how entrepreneurial and imaginative our graduates are, and see how they have built on the opportunities offered to them at Kent to realise their ambitions.

Kent has an impressive range of state-of-the-art venues for exhibitions, live music, dance, theatre, cinema and comedy including the Gulbenkian Theatre, Colyer-Fergusson Concert Hall and Studio 3 Gallery in Canterbury and, in Medway, the Galvanising Shop live music venue. Students on both the Canterbury and Medway campuses can take part in a wide range of extra-curricular music-making as well as a range of arts and cultural activities organised by the various student societies on both campuses.

Enjoy reading ARTS STUDIO and very best wishes for the future.

Liz Moran
Director of Arts and Culture

If you would like more information about our courses, please go to www.kent.ac.uk/ug or www.kent.ac.uk/pg or see our website www.kent.ac.uk/arts-studio
Digital Arts

‘When you are in a cinema and someone laughs you think, “I created that emotion and not just in this cinema but in cinemas all around the world”. It’s a fantastic feeling; there’s nothing better.’
El Suliman
Kent graduate and Lead Animator
See p4.

Architecture

‘Our projects were reviewed by professionals in practice quite often so you constantly got feedback from someone who was currently practising.’
Ben Prince
Architecture graduate
See p12.

Film

My “one to watch” is Small Time, the debut feature from Shane Meadows who, since making the film in 1996, has gone on to become one of the most important voices in British cinema.’
James Davis
Lecturer in Film Practice
See p8.

Music

‘We are committed to engagement with the industry and our students are encouraged to participate in industry networking events and seminars. This is as important to the educational experience as the lectures and seminars provided.’
Richard Lightman
Lecturer and Director of Employability at the Centre for Music and Audio Technology
See p26.

Digital Arts

‘Kent is an encouraging place – if they see the potential in your ideas, they’ll steer them in a good direction. So, if you have ambitious ideas, throw them this way!’
Sara Choudhrey
PhD candidate, School of Engineering and Digital Arts
See p28.
Drama and Theatre
Our Graduate Theatre Company scheme has launched a number of successful companies. The scheme offers Drama graduates the chance to develop a theatre company, with mentoring support from the School and access to rehearsal spaces, as well as office space and IT support.

See p30.

Architecture
‘If you can draw a building, you can understand it... when you draw a building, you’re learning how to look, and you’ll begin to understand its form.’

Patrick Crouch
Kent School of Architecture’s Artist in Residence
See p27.

Music
‘I enjoy creating works that play with musical references from different musical eras, as well as works that blur the boundaries between formal concert, club environment and background music.’

Dr Paul Fretwell
Head of Centre for Music and Audio Technology
See p15.

Art History
‘P is for Pop, P is for Print: A British Phenomenon’ brought together iconic pop art prints from the 1960s and 1970s including works by Peter Blake, Eduardo Paolozzi, Richard Hamilton and Allen Jones.

See p16.
Kent graduate El Suliman has built a highly successful career in animation and his work now plays in cinemas around the world. We caught up with him to discuss his journey from student to Lead Animator.

Have you always known you wanted to work in animation?

I’ve known what I wanted to do since I was about five or six. I used to watch Disney cartoons and then spend all my time drawing, so working in the industry is a dream come true really.

Why did you choose the University of Kent?

When I first visited Kent, it was a sunny day and looking at the view from the hill between Rutherford and Eliot, I thought yes, I can see myself living here for a few years. So originally it had nothing to do with the course.

I initially signed up to do computer science as I wanted to get more into computer animation but the course wasn’t quite tailored to what I wanted to do. My housemate happened to be doing Multimedia Technology and Design and I saw that they were already using Maya software and learning about sound production, website design, storytelling and actual filmmaking, which was more in line with what I wanted, so I transferred. I really enjoyed the course and learnt a lot about different art forms as well as different paths in the film and media industry that I could potentially take. It is a great course, because it gives you a taste of everything.

After my BSc, I moved straight on to a Master’s in Computer Animation. The course was led by David Byers Brown who was one of the original animators on Who Framed Roger Rabbit? and I thought it would be an amazing experience to learn more from him. What I liked about it was that although it was a computer animation course we also did life drawing and sculpture work. I gained a real understanding of the field, where it has come from and the skills that were needed then and now.

What happened after your MSc?

I was working at Sega as a games tester when, via a contact of one of the lecturers, I was offered a position as a junior animator on The Tale of Despereaux by Framestore. It was only a one-month contract but I said yes immediately, it was a gamble as I was pretty secure at Sega and could have gone into animation in video games via this route. I knew this was an opportunity that could lead to a future in film, which was what I wanted. Luckily, it was a successful gamble; that one month turned into four and a half years at Framestore.

I worked on films including Clash of the Titans, The Voyage of the Dawn Treader, Gravity and Where the Wild Things Are. In animation, everyone has their own style, their own tips and tricks so you are constantly learning and evolving. Every project is different so it’s never boring, you don’t think, I know this now; I still don’t think that after 11 years.

After Framestore, I moved to the Moving Picture Company (MPC) to work on Maleficent. My next job was at WETA Digital in New Zealand, where I worked on Dawn of the Planet of the Apes and The Hobbit: Battle of Five Armies. It was fun to work at such a big company; I quite like the pressure of being in a new place. I always feel that I have to prove myself and that is when I think I probably improve the most. It was also a great opportunity to see the other side of the world. New Zealand was amazing. I also spent a year and a half in Singapore working at Industrial Light & Magic. That’s one of the great things about this industry, the opportunity to work in different countries. I then returned to MPC to work on The Jungle Book and that’s where I am working now.

You’ve worked on some very different films; do they all bring unique challenges?

The experience varies from company to company and from film to film. Sometimes you work with other animators on a specific character. Collaboration is key to ensure the character always looks, feels, talks and moves in exactly the same way, and its personality stays constant, so that when the audience watches the film nothing jars. There is usually a lead animator who has developed the character and they keep their team in line.

There are sometimes sessions before the film starts where you talk about a character’s personality and if you know who is voicing the character can have an impact on those discussions. For instance, in The Jungle Book Baloo was voiced by Bill Murray so we watched a lot of Bill Murray films. He has kind of sleepy eyes and talks out of the side of his mouth so Baloo has those traits too. It has to be subtle because you want the animated character to be believable as the animal first, rather than recognisable as the actor.

In Maleficent, most of the creatures were imaginary, so you have a lot of creative licence but in Dawn of the Planet of the Apes because we are all very used to seeing chimpanzees and gorillas, there was a lot of scrutiny so our apes had to be perfect in every detail.
When you animate animals you have to do a lot of research and learn a lot about how they move and interact with each other, their mannerisms, quite in-depth stuff, which is fascinating and also really useful. Once we went to a zoo and met some of the trainers. It was a fantastic opportunity. On every project, you have an experience like that.

There is always pressure, every studio wants to win awards and Oscars and so you are expected to do more high-quality work in the same amount of time. The pressure can help you to improve but the balance has to be right between productive pressure and overloading people.

You have had an amazing career so far, what next?

I’m not sure really. Right now I have no plans to change what I’m doing. I love it so much. I am a Lead Animator, which means making sure my team is producing consistent work and taking responsibility for some of the character development. All of which means I do less animation. Leading is rewarding but it is hard to give up the animating; I really enjoy it, it is incredibly satisfying. Day to day, you might work on the same two seconds of animation for three months, but when you are in a cinema and someone laughs you think, “I created that emotion and not just in this cinema but in cinemas all around the world”. It’s a fantastic feeling; there’s nothing better.

What advice would you give to those looking to work in animation?

Speak to people in the industry. You have to be passionate about animation and be happy to keep learning and studying. If you are animating an animal, you need to know all about it, its skeleton, its muscle structure, how it moves and so on. You can be working on one shot for months so you have to be very dedicated to it. It’s hard work but so rewarding.

Maleficent, The Jungle Book and Dawn of the Planet of the Apes have all been shown at the University's Gulbenkian Cinema
Many students in the School of Engineering and Digital Arts move on to great things after graduation. One of the reasons for their success is that they are able to work on real-life projects during their studies.

In 2017, a group of final-year students were asked to contribute to a BBC project for Mental Health Awareness Week.

The challenge was to produce a five-minute animation to illustrate the experience of Sophie, a young woman who suffers from Borderline Personality Disorder, as she tried to access mental health services. The subject matter meant that as well as excellent technical abilities, the project also called for understanding and sensitivity. Students Sophia Ppali, Roan Caulfield, Rihanna Taylor (all Digital Arts), and Samantha Body (Multimedia Technology and Design) welcomed the opportunity to work on this important story.

Sophia Ppali, who worked on the 3D elements of the video, including storyboarding, set design and lighting, said: ‘Working with the BBC was rewarding as we got to animate a story that will have an impact. As it was a client project we pushed ourselves to achieve the best possible and professional result and I think it really paid off as it brought us out of our comfort zones and we got to learn so much.’

Samantha Body, who worked on the 2D infographic animations in the video, added: ‘It has been great to use the technologies and skills we have learnt throughout our degrees, applying them to something really worthwhile for our final-year projects.’

Following its publication on the BBC website, the film received hundreds of thousands of views, including from the Chief Executive of the Kent and Medway Partnership Trust, who issued an unreserved apology to Sophie and a promise to make changes.

The students were overwhelmed by the response to the film and delighted that their work had produced such a positive outcome. ‘It’s really important that this issue was addressed and the fact that our work has helped that happen is really special. We hope this gets the ball rolling and encourages changes to be made so that there won’t be any more stories like Sophie’s in the future.’

As well as demonstrating the technical skills gained on our programmes – the work involved a range of 3D animation and post-production software including Autodesk Maya, Adobe After Effects and Adobe Photoshop – the video showcased the student’s creative, empathetic approach, leading a BBC spokesperson to describe it as ‘a really special piece of work’. Using a different approach to standard journalism, their animation allowed the young woman to tell her own story in an accessible manner, helping to highlight a sensitive issue without the need for shocking images.

Project supervisor Ania Bobrowicz, said: ‘We are delighted that the project brought about a positive outcome for Sophie. It demonstrates the power of creative storytelling using digital technologies.’ The animation has been nominated for a Silver Screen Education award as well as a BBC Ruby award.

To find out more about our Digital Arts programmes, see www.eda.kent.ac.uk
Anthony Lowery graduated in 2012 with a degree in Film. Since then he has built a career as a professional writer and film critic. Here, he remembers his studies at Kent and tells us about life as a storyteller.

Describe your time at Kent?
When I visited Kent, I fell in love with everything it had to offer; I just knew it was right for me. There was so much to like about the place: its friendly and wooded environment, the fact it’s so large yet so self-contained that I never needed to leave campus, the on-campus cinema and theatre was appealing too. On top of that, the Film course was highly ranked and is one of the longest-running in the country.

During my studies, I learned so much about the industry I wanted to work in. The expert lecturers equipped me with the knowledge and technical skills I needed to give me a chance of success in a very tough industry. I also made great friends, people I wouldn’t want to live without.

So what happened next?
Over the past six years, I have worked across several artistic mediums, as an assistant director in the film industry, a film critic on various online and print publications, including Empire, and also on live radio. It’s been an exciting time.

What do you most enjoy about your work?
There are so many things. As a storyteller, I realised that I have the ability to free people from concern. I love that I can offer an escape from reality, even if it is just for the duration of a play, a film or a book because the effects of that have the potential to last a lifetime; and for me, there’s nothing more valuable than the effect you have on others.

How difficult is it to build contacts in the industry?
I think this comes down to how hungry you are. It’s a savage, cutthroat industry and, if you fail to reflect that in your efforts, then I’d say it’s nigh-on impossible.

It’s a fiercely competitive arena and you’re on your own. It comes down to hard work and an iron will, and there’s really no room for anything less. My mantra is: you win or you learn. Follow that and you’ll never be disappointed!

Is it as exciting as it sounds?
No, it’s actually rather tedious: I watch the latest films, kick back with celebrities, make movies with my idols, suffer audiences to my plays and sit through such drudgery as book signings. I mean, who needs that kind of negativity in their life?

On a serious note, it’s a wildly enjoyable lifestyle but it’s not always glamorous. Like most careers, it has its ups and downs, but if you’re lucky enough to do something that you love, you’re winning no matter what.

@MrAntLowery
THREE TO WATCH

Three members of the School of Arts Film Department pick a film they love and want you to see.

Small Time (1996, UK)
Shane Meadows

James Davis: Lecturer in Film Practice

Filmmaking is hard. Mentally, physically and emotionally. It’s hard for even the most experienced practitioner to manage all the creative, technical and logistical challenges involved in making a film, but the new filmmaker has an additional challenge to face: how to deal with the reality that the magnum opus in her mind might not be what ends up on the screen.

My ‘one to watch’ is Small Time, the debut feature from Shane Meadows who, since making the film in 1996, has gone on to become one of the most important voices in British cinema. It was made for ‘no budget’ (though the film was later granted £5,000 in completion funds), on a Hi8 consumer camcorder, using a script written by the then 24-year-old Meadows, which he reputedly wrote on his lunch breaks while volunteering at a media company in Nottingham in 1995. The cast and crew were all non-professionals. It was essentially a bunch of mates messing about with a video camera and, on the surface, this is exactly what it looks like.

But to watch it in the context of how Meadows’ career and abilities as a storyteller progressed from this moment provides valuable lessons for all filmmakers, regardless of experience. For what it lacks in polish, it makes up for in the raw material of character and the director’s voice. The characters embody truthful human needs and conflict and are brought to life with empathy. In short, it has a heart.

There are also a few funny wigs.

‘The key, especially early on, is not worrying about trying to make something perfect. Just experiment, keep making stuff and get your mistakes out of the way.’
Shane Meadows
Dr. Mabuse, der Spieler (1922, Germany); Das Testament des Dr. Mabuse (1933, Germany) Fritz Lang

Frances Guerin: Senior Lecturer in Film

Everything we have to learn from and about the cinema can be discovered in Fritz Lang’s films.

Lang is one of only a handful of filmmakers whose work spans the history of cinema. He made films in the silent period, and in sound, in black and white and colour, in Germany, France and the USA. In addition, he made urban thrillers and mythical narratives, as well as westerns, melodramas and films noir in the US after World War II.

The series of Mabuse films (Dr. Mabuse, der Spieler; Das Testament des Dr. Mabuse, pictured below) are typical of the German films that he made in the Weimar Republic. They are made in close collaboration with other film workers at Ufa studios, made in serial form as was popular at the time, and they engage topical issues of the day: social unrest, economic inflation, the underground world of drug culture, sexual promiscuity, and crime, and the failing authority of those in power. In addition, in these films we see all the techniques and concerns that will preoccupy Lang’s work over the next 40 years, techniques and themes for which he becomes celebrated by critics especially in France, and later Germany.

I love showing the Mabuse films to students as they are so different from the experience of cinema today, and yet, once they start watching the Mabuse films, students realise how much of the history of cinema is indebted to the creativity and control of Lang’s masterpieces.

Dragonwyck (1946, USA)

Joseph L. Mankiewicz

Tamar Jeffers McDonald: Head of Film

Dragonwyck (1946, pictured above) is an example of the woman-in-jeopardy Gothic and has this genre’s standard elements, borrowed from the Bluebeard story: innocent bride, brooding older man, perished previous wife, and ‘old dark house’ as setting. To this, however, Dragonwyck adds touches of the supernatural, inherited from the original Gothic novels, as well as memorable performances from Gene Tierney as the young heroine, Miranda, Spring Byington as the enigmatic housekeeper and Vincent Price as the mysterious Nicholas Van Ryn.

The Gothic upsets romantic conventions, showing viewers what happens after the usual happily-ever-after: the husband proves unknowable, the bride must uncover the secrets in the house to determine if he loves or hates her. Unusually for the genre, Dragonwyck criticises not only the dangerous Nicholas, but also the ambitious heroine, highlighting Miranda’s willingness to ignore what happened to her predecessor in her desire to replace her and thus access luxury and social status.

The woman-in-jeopardy strand of the Gothic is generally assumed to be restricted to the 1940s, but the usefulness of the genre persists beyond this specific time. While there are still gender inequalities, there will be a place for the Gothic, even if the ‘old dark house’ is updated to become a modern semi, school or spaceship. Bluebeard will have his wives and secrets, and he heroine must investigate them to save herself.
BRINGING THE PAST INTO THE PRESENT

What does architecture have in common with the games industry? Howard Griffin, Director of the MA Architectural Visualisation programme, explains how developments in virtual reality are helping to visualise not just the unbuilt future, but also the past.

Ten years ago architectural visualisation was a niche discipline, something only a minority of skilled draughtspersons would engage with and reserved for grand projects commanding large budgets. Today, the continual advance of digital technologies and software programs means Building Information Modelling (BIM) is an expanding profession, hungry for skilled recruits equipped not only with the necessary digital skills, but also with an eye for composition, the aesthetic and the dynamic. It enables architects and designers to create complex designs, and communicate them in ever more realistic ways.

This is why Kent School of Architecture launched the Master’s programme in Architectural Visualisation, to focus students’ attention on the communication and visualisation, rather than the design, of architectural space. The work typically involves the depiction of unbuilt structures such as penthouse apartments, luxury hotels and skyline-changing office blocks.

This is also where the games industry comes into the picture. Until recently it has had little to do with architecture. Apart from a few interactions with games such as SimCity and, more recently, Minecraft, the two industries have developed along their own paths. However, the technologies used by both disciplines have been coming together and advances particularly in virtual reality have led architects to realise the potential for games technologies in the communication of architectural space.

Then, in 2012, Epic Games released the fourth version of their games engine, Unreal. This proved to be a game-changer in both its own industry and in architectural visualisation. Like its predecessors, Unreal Engine 4 provides a platform for developers and programmers to create levels and arenas for video games.
However, Epic Games also realised the potential for the use of this software in other applications: the increased realism of textures and lighting brought the possibility of real-time visualisation to the forefront of architectural work.

The real-time aspect of this new medium should not be underestimated. Until this point was reached, clients would typically rely on rendered animations or still renders of their buildings, viewing edited scenes and dynamic views. With real-time visualisation, the client can ‘enter’ a proposed building, walk forwards, then backwards, review the space, and assess it again from a different angle. The opportunity to immerse a client in the building they are financing is irresistible.

However, the skills and ambitions our students develop can be directed not just towards the future but also to the past. Through the MA Architectural Visualisation course, as well as traditional architectural visualisation we introduce the concept of virtual heritage, which is a growing source of employment following graduation.

The games industry has long relied upon historic narratives to roam ancient sites and apocalyptic worlds. Ubisoft’s series Assassin’s Creed is a good example: the first edition of the game set players on a quest of discovery in 12th-century Jerusalem and, while there is room for artistic licence, the similarities between Ubisoft’s Jerusalem and the real city are clear. But, most importantly, such games highlight their potential use to disseminate information on historic sites and architecture. You could say games technology is now the latest branch of virtual heritage.

On the Architectural Visualisation course, our students begin with simple modelling and rendering exercises, creating high-quality static images of current and past buildings. They quickly learn the similarities between modelling contemporary and historic buildings, but they also learn the differences, such as the absence of measured information, disparities in source evidence, and a lack of photographic or pictorial reference data. These challenges prepare students for further virtual heritage work later in the course, when they use games technologies to recreate historic sites.

Virtual heritage is not a new or innovative phenomenon. However, so far, the digital tools that virtual heritage uses have permeated into the heritage and tourism industries on a comparatively small scale. Combining architectural and archaeological expertise with video game development techniques opens up exciting new opportunities to increase the use of virtual heritage in the dissemination of historical information. Something our students experienced when they ‘rebuilt’ St Augustine’s Abbey.

To find out more about Kent School of Architecture, see www.kent.ac.uk/architecture

Rebuilding St Augustine’s Abbey

St Augustine founded his Abbey in 598 AD, having arrived in Kent the year before on a mission to convert England to Christianity. The Abbey and monastery, which was regularly upgraded and extended, stood on the site for almost 1,000 years until 1538, when it fell victim to Henry VIII’s Suppression of the Monasteries.

Some of the buildings were destroyed, some converted into a palace. Later an inn, a poorhouse and a gaol were built within the site and the Abbey itself was largely forgotten until the 1930s, when excavations began in earnest. The site is now managed by English Heritage, and it is with this organisation that Kent School of Architecture has collaborated.

The Abbey’s small museum contains a great deal of information as well as artefacts and pieces of masonry, beautifully displayed to help illustrate the former building. However, without the benefit of a vivid imagination it is still difficult to properly visualise what was once one of the most important abbeys in Europe.

All this has now changed. Working in close collaboration with English Heritage, our MA Architectural Visualisation students have been modelling the Abbey as it would have looked in 1538, just before Henry VIII struck. Working with a heritage site of this kind is challenging with limited information available, based on archaeology and supplemented with details from similar sites. But it is an exciting voyage of discovery, and the virtual reconstruction has shown that some assumptions made about the Abbey could be inaccurate, enabling experts to re-evaluate current data.

Now it is not just experts who benefit from this recreation: the visualisation was installed in the museum as a real-time virtual reality experience in June 2017, so today visitors can explore the building in a way that has not been possible for nearly 500 years.
Ben Prince completed his architecture training at Kent in 2011; he now runs his own architecture practice.

What attracted you to Kent and to architecture?

Architecture was a job I wanted to do from a young age, having had an obsession with how houses were laid out and organised. I left school as soon as I could to work in practice as an office junior. I ended up at the University of Kent as it was local, the course was brand new and a close friend was also applying.

How were your studies?

They were great – plenty of ups and downs with areas I was comfortable in and other areas where I felt really pushed. I appreciated that I was exposed to topics outside of, but still relevant to, architecture, primarily computer visualisation and animation.

What did you think of the teaching at Kent?

Personal. Over the course of five years I developed close relationships with most of the staff at the school. For me, this made learning a whole lot easier as it felt much more comfortable.

Did the course live up to your expectations; were you able to follow your areas of interest?

Yes. I am now a fully qualified architect, practising locally, so I couldn’t ask for more.

How would you describe your fellow students?

Fun and unpredictable, Architecture is the kind of course where you end up developing close relationships with your peers. A day at university may see you consoling a friend who is on the verge of a meltdown over a project, or feeling wholly inadequate while watching another student presenting their work, which just spurred me on!

Did the course change you?

For me, the course taught me how to explore ideas more thoroughly and to become a better self-critic.

How did you enjoy your time at Kent in general?

As a local boy I love Kent – the campus represents the county well too, by being a lovely green space to be in. As I mentioned, in architecture you develop close relationships with your peers, so the social life was excellent.

What careers advice did you receive at Kent?

It was drip-fed to us. Our projects were reviewed by professionals in practice quite often so you constantly got feedback from someone who was currently practising. I was also working part-time in practice, so was surrounded by the job I was interested in!

Tell us about your career path so far?

I graduated from the Master’s course in 2011 and went to work in a local practice. During my time there, I studied to achieve my Part 3 (to be a registered architect) and achieved this in late 2013. I was then made an Associate in that practice. In late 2017, I made the decision to set up my own studio.

Now that I work for myself, I can’t say that I have a typical working day. Each is varied with a whole host of tasks to undertake, from design work, to project admin, to client enquiries to accounting. It never stops! However, this is what I enjoy about the job – variety and meeting lots of new people (and their dogs).

What are your plans for the future?

My immediate plan is to see where this venture takes me – hopefully it will continue to offer me flexibility and excitement in what I do, and pay the bills. The grand plans are to complete my own self-build, which will be a live-work development that showcases what I am about as an architect.

What advice would you give to prospective Architecture students?

Kent is a great place. And from what I have heard and seen it is only getting better with a bigger selection of specialised staff and teaching.

My advice to a prospective student would be to simply enjoy it. Architecture outside of university is likely to be very different with real constraints, such as money, so it’s the time to go a bit crazy, push your limits and, most importantly, be excited!

To find out more about Kent School of Architecture, see www.kent.ac.uk/architecture
Kent School of Architecture provides all the latest resources including computer labs where you can explore advanced computer modelling practices and use some of the latest specification hardware for more demanding work in VR (Virtual Reality).

Our Digital Crit Space is one of the finest and most advanced learning environments in the UK. The multifunctional space can be changed into several layouts and features multitouch high-definition screens, computers, a speaker system, and a microphone and camera for recording seminars and presentations. Students gain invaluable experience of having their projects questioned and scrutinised – in the same way as real work situations.

All our design and digital studios are accessible 24/7. The digital studio includes workstations that offer industry standard software such as Autodesk and Adobe Creative suite, SketchUp Pro, Rhino, and several other architectural design packages. Other equipment includes high-resolution colour scanners, large-format printers and trimmers/cutting mats. Studio technicians are on hand to offer support.

In our digital workshop you can explore our ability to 3D scan, 3D model and 3D print through a digital design-based workflow, from initial conception through to completion.

We also have a workshop that is primarily used for model-making. Facilities include a bench saw, band saws, disc sanders, bobbin sander, pillar drill, vacuum former, hot wire cutters, laser cutters, high-speed CNC router and a large fully extracted spray room. Two full-time technicians with over 50 years’ combined experience in model-making and rapid prototyping are always on hand to guide you. You also have access to an excellent mechanical workshop specialising in metalwork and electronics, just two minutes’ walk across campus. www.kent.ac.uk/architecture
MEET THE EXPERTS

Academic research within the Centre for Music and Audio Technology (CMAT) ranges from performance, composition and songwriting to production, post-production and music technology, through to the history of music, music analysis and ethnomusicology. The academic staff at the Centre are not only experts in their fields but current musical practitioners, bringing to their teaching a wealth of experience across different genres and areas of the musical industry.
Dr Paul Fretwell, Head of Centre

'I write instrumental and electronic music, for solo performers, ensembles and full orchestra, as well as electro-acoustic compositions, live laptop performances, sound installations and interactive works. I enjoy creating works that play with musical references from different musical eras, as well as works that blur the boundaries between formal concert, club environment and background music. My first major acousmatic work, Asklepion (1999), was awarded an honourable mention in the final of the III Concurso Internacional de Musica Eletroacustica, Sao Paulo, Brazil, and went on to receive other international performances and broadcasts. Since then, I've received many commissions and my work has been performed nationally and internationally. I'm also a member of the Galvanize Ensemble, a group that champions new music, improvisation and cross-media art.

'Ve can explore the tensions and oppositions between the instrumental and electronic approaches to composition and performance; these divisions are often cultural, rather than specifically musical – for example, performance venue, audience, etiquette.'

Q: Do you have a favourite musical era?
Not at all! My musical experiences are wide and varied. I started out in brass and wind bands, I have sung in classical choirs and played in orchestras, big bands, played jazz piano in hotels, given recitals of 20th-century music, created acousmatic works and sound installations for performance over loudspeakers, and performed with Ableton Live on my laptop. I find all types of music exciting: it's the passion and talent behind it that really inspires me rather than the era or style!

Richard Lightman, Director of Employability

'I have worked throughout the creative industries, as a producer, composer, sound designer and musician. I've produced more than 50 albums, ranging from heavy metal and blues, to reggae, bhangra and garage, and played on more than 170 recordings. I've also composed for film, TV and radio, and worked with international broadcasters to develop educational content. As a practitioner, I bring all this to the academic arena.

'My involvement with the music industry includes contributing to the copyright committee of UK Music, the umbrella organisation representing the UK music industry, and sitting on the Council of Music Makers, which represents the creators, including members of BASCa, the MPG, the MU, the FAC and the MMF.

'My recent work includes composing the music for the feature film Tear Me Apart, which apart from its general release in international territories, has become a top 100 Amazon film. I was delighted to be able to employ music students from the University as session musicians for this project, giving them the opportunity to experience the professional world of film soundtrack recording.'

Q: What’s been your strangest/most memorable gig as a producer?
It has always amazed me as to how the twists and turns of the music industry present opportunities one would never expect. Working on An American Werewolf in London and the Superman films was an amazing experience but perhaps the most interesting development for me was ending up as one of the main contributory producers of the new British bhangra genre; something I would never have thought I’d end up doing.

Dr Ruth Herbert, Lecturer in Performance

'I'm a performer and music psychologist interested in the ways we experience music – as performers, as listeners, as composers. My psychology research focuses on people’s subjective experiences of music in everyday life, music health and wellbeing, music education, music and consciousness (including ASC and Trance) and the evolutionary origins of music.

'As a pianist, I've performed as a member of a diverse range of ensembles, notably recording soundtracks for two classic silent films for the British Film Institute (BFI). My newest ensemble, TableMusic, focuses on new, recent and 20th-century music, exploring a rich mix of influences: contemporary classical, jazz and world, sometimes incorporating improvisation and other instruments. We’re playing a range of London venues this year.

'I have a passionate commitment to music education and am a trustee of the National Youth Jazz Collective and a Senior Fellow of the Higher Education Academy. I'm co-editing a volume on Music and Consciousness for Oxford University Press (publishing early 2019), together with Professors Eric Clarke (Oxford) and David Clarke (Newcastle).

'Yesterday, I gave a guest lecture at Humboldt University, Berlin as part of The KOSMOS Workshop Mind Wandering and Visual Mental Imagery in Music. My lecture, Everyday Musical Daydreams and Kinds of Consciousness, featured both music we actually hear plus music that pops into our heads – including so-called “earworms”.'

Kevin Dawe, Professor of Music

'I research in the areas of global and popular music studies, musical instruments, community music and education, and environmental humanities.

'My first monograph Music and Musicians in Crete (2007) focused on bandleaders and entrepreneurship within a Greek island music industry. My second monograph The New Guitarscape (2010) was a cross-cultural and contemporary study of the guitar. My third monograph is again based on my own ethnographic fieldwork and professional experience and has the working title of “Deep Organology”. The book will focus on issues of community, wellbeing, education and environment in relation to musical instrument studies.'

'I have also edited/co-edited five books on such themes as guitar cultures, island musics, Mediterranean music cultures and ecumusicology. Recent keynotes include trips to Melbourne, Malta and Oxford. I am also a guitar and ukulele teacher for Kent County Council and continue to work on my mandolin, bouzouki, sitar and saz playing.'

Q: What’s the most unusual instrument you’ve come across?
In the Highlands of Papua New Guinea: a flying insect attached to a stick, which was held up to the open mouth cavity (which then acted as a resonating chamber).

To find out more about music at Kent, see kent.ac.uk/music
TAKE 3 IN STUDIO 3
– PUTTING ART AT THE HEART OF SCHOOL LIFE

Studying in the History of Art Department at Kent, you don’t just visit exhibitions, you create them and in the process create some art history of your own.

Studio 3 Gallery is based in the School of Arts’ Jarman Building and hosts exhibitions with works by internationally renowned artists such as Art & Language and Ana Maria Pacheco. The Gallery places the highest-quality art at the heart of daily life in the School of Arts and also acts as a springboard to careers in the art world for our students by providing valuable practical experience. This can range from volunteering as an invigilator – an important position of trust – to working directly with artists, curators and galleries to put on exhibitions. Opportunities to work with Studio 3 Gallery are integrated into History of Art’s programmes at both undergraduate and postgraduate levels: for example, through the prize-winning Print Collecting and Curating module for undergraduates, or through our Master’s in Curating.

Here is a look at some of the diverse exhibitions that have taken place in Studio 3 Gallery over the past year.

P is for Pop, P is for Print: A British Phenomenon
Curated by undergraduate students on the School of Art’s Print Collecting and Curating module, ‘P is for Pop, P is for Print: A British Phenomenon’ brought together iconic pop art prints from the 1960s and 1970s including works by Peter Blake, Eduardo Paolozzi, Richard Hamilton and Allen Jones. This exhibition celebrated the birth of Pop Art in Britain and showcased the important role of printmaking in the original and anarchic art of the 60s and 70s through a comprehensive selection of prints. This exhibition was the seventh exhibition in collaboration with the School of Arts’ Kent Print Collection. Established in 2005, the Kent Print Collection is an ongoing experiment in collecting, uniquely allowing students to acquire artworks for the collection.
The Ash Archive
A collaboration between Studio 3 Gallery, the University of Kent and The Ash Project, ‘The Ash Archive’ exhibition examined the human relationship with the ash tree and woodlands. Reflecting on the uncertain future of the ash tree, the exhibition brought together works by artists, designers and local makers that explore our dynamic and complex relationship with the life and death of the natural world, including works by Ackroyd & Harvey, Colin Booth, Adam Chodzko, Sebastian Cox, French & Mottershead, Magz Hall, Max Lamb, David Nash, Autumn Richardson & Richard Skelton and Sheaf+Barley and a collection of objects made from ash wood from Rob Penn’s book, The Man Who Made Things Out of Trees. This project was brought to life by students from all departments across the University who organised poetry and live music events in the gallery, a group of School of Arts students even got the chance to work on one of the exhibited artworks!

Extending the Frame
A collaboration between Studio 3 Gallery, the University of Kent, Analogue Ensemble and the Whitstable Biennale, ‘Extending the Frame’ presented an installation of experimental artists’ film, video and 3D light works featuring the work of Amy Dickson, Simon Payne, Andrew Pepper and Mary Stark. Bringing together holograms, woven film, recorded mobile phone performance and a classic avant-garde film used anew as a graphic score, this exhibition explored spatial relationships not only within the frame of the screen/projected image but also extending into the space of the gallery. Through a diverse public programme, students from the School of Arts were given the chance to showcase some of their own experimental films.

To find out more about History of Art, see www.kent.ac.uk/arts
ACADEMIC PROFILE

Rocio von Jungenfeld

Tell us a little about your background?
My background is in Arts and Design. Prior to coming to Kent, I was at the University of Edinburgh where I completed my PhD, while teaching digital media and design, and working at the data library. It was in Edinburgh that I really started moving towards the digital and also became interested in how digital assets can be preserved.

What attracted you to EDA?
I am interested in both creative practice and technology, and this is a unique School because it bridges two worlds; it is an exciting place to be.

Do teaching and research go hand in hand?
Of course. Your research feeds into your teaching, because your work and your interests are part of who you are, you can’t separate yourself into boxes: researcher; teacher; artist. When you teach, you are learning, researching and that inevitably feeds back into your practice.

What do you enjoy about teaching?
I enjoy listening to students’ ideas and discussing how they might realise those ideas. Sometimes, I am amazed by how a student decides to develop a brief. And that’s exactly what you want from the next generation of digital artists, that they produce distinctive work.

For me, the most important thing is to give students the skills and confidence to develop their own ideas. I run a module called Designing Media Environments, where, working in groups, students have three months to come up with and develop an idea. They learn about time-management, concept design, implementation stages and how to work in teams. Such skills are essential for success in professional environments, for instance in the creative industries.
I am interested in the ephemeral nature of things, in exploring the textures of surfaces and environments, and in establishing a dialogue between them and technology. Digital technologies allow me to produce playful, interactive and enjoyable creative experiences.

I have created a series of video walks and presented them at Alchemy Film & Moving Image Festival, I-Park, Edinburgh International Festival and recently at the Walk&Talk Festival in the Azores. Video walks and installations connect technology and environments. Ephemeral and participatory, they take the audience, both literally and metaphorically, on a journey.

My current research project "zones of flow" started during a sailing expedition across the Atlantic. This experience, along with a series of collaborative workshops on flows, making and geographies, has been shaping my research and creative projects in recent years.

While in the Azores, I produced the video walk "zones of flow (i)" using content I had recorded during the sailing trip. This video walk was performative and co-produced while walking in the streets of São Miguel with the crew and participants. It involved visual projections and plotting co-ordinates on the pavement.

In my practice, I try to create art that invites the audience into the work. With participatory artworks, you never really know what people will do and that fascinates me. One of the most exciting aspects for me is finding ways of telling a story or enabling participants to play their own story.

Last year, I created "zones of flow (ii)". A large audiovisual piece for the Media Art Nexus (MAN) display, for the ON/OFF exhibition at Nanyang Technology University (NTU), Singapore. Much of my work involves mobile projections and interactive installations, so producing work for a fixed screen (15x2m) was a challenge.

After testing the work at NTU, I had issues displaying the auto-generated work. So, I created a fixed media audiovisual piece based on flows. I used video and sound recordings from the sailing trip, featuring visual and sonic textures. On the screen, water, vessel and horizon move, and are displaced within the boundaries of the frame.

The "zones of flow" project has also influenced my teaching. One of the briefs I give my students is "to create an audio-visual piece for the MAN display". This gives them an opportunity to produce a large-scale work for an international context. This has also led to plans for a co-curated exhibition showcasing works by EDA and NTU students. The exhibition will run in two locations: the MAN display, and the Gulbenkian arts centre’s façade.

This is one of those moments when my life as teacher, researcher and artist come together!

Now undergoing its third iteration, "zones of flow (iii)" is becoming a photo-sensitive audiovisual installation developed in collaboration with EDA’s technical support team and PhD students. Once finished, a video projection mapped onto a 2m paper-boat covered in light-dependent-resistors (LDR) will send signals to light-emitting-diodes (LED) inside small paper-boats. These small paper-boats will be scattered across the floor serving as metaphorical water surface.

Working as an artist in academia is invigorating because you are in touch with the latest technological and philosophical innovations. I enjoy exploring the creative possibilities of new technologies with my students, but I also think it is important that our ideas, research and creative practice drive change rather than the other way around.

To find out more about our Digital Arts programmes, see www.eda.kent.ac.uk
create a form by just touching the screen, and tablets with an app that allowed them to such as clay and papier mâché. She then gave introduced them to materials that she thought would be familiar to them and invoke memories, producing art could have a positive effect with dementia viewed sculpture and felt that forming art could have a positive effect on their wellbeing.’

Sumita observed various groups to help her decide which materials to use. She then enrolled seven participants on to her six-month programme of workshops at Canterbury’s Beaney House of Art and Knowledge. First, she introduced them to materials that she thought would be familiar to them and invite memories, such as clay and papier mâché. She then gave them tablets with an app that allowed them to create a form by just touching the screen, and tools including a 3Doodler pen, with which they could create colourful sculptures. ‘They enjoyed working with the tablets, I think the fact that tablets are small and easy to hold helped them to focus.

‘Working with them was challenging and inspiring. Often, they couldn’t remember what they had done previously, but by observing them closely I was able to give them visual cues to remind them. I followed their ideas on form and colour and guided them as to how their idea could become an artwork. I then produced 3D models of their ideas. I looked at all stages of the artistic process from conception to production, to presentation. I wanted to ensure that their work was exhibited, so that they could see it displayed but also so that I could see what other people felt about it.’

Sumita then curated an exhibition at the Beaney, showing her own work alongside that of her participants. She noticed that her participants enjoyed handling sculpture, so she created small, clay sculptures of each member of the group as well as the white 3D-printed models. In keeping with one of the themes of her research, she created the clay sculptures entirely from memory. The 3D printed models were placed on plinths in front of screens; sensors were placed in front of the plinths, which meant that when a participant entered the room everything was still but when they moved in front of the plinth, an animation created by Sumita using colours that the participant liked, began to move. ‘I wanted to create an environment where the participants would feel relaxed and welcome and be able to recognise their own work. I also wanted to see if they recognised themselves in my artworks – most of them did.’

Following this successful exhibition (more than 1,100 people attended), Sumita began to focus on her own work and found her practice was becoming more abstract and less representational. ‘I laser-cut shapes from a perforated stainless steel sheet, welded them together and then added extracts from my conversations with my participants. I had never added text to my work before but doing so gave me more freedom to express all that I wanted to. I loved working this way.

Her exhibition combining the virtual and the real also included a sculptural installation: ‘I made a huge sculpture on to which I projected the hands of the participants, which gave the impression that the sculpture was moving. However, on closer inspection, you discover that it is the hands that are moving, “working” on the sculpture, like fragments of memory.’

Her work on this project has already led to personal success including a Kent Creative Award and an FRSA Fellowship, with further exhibitions planned. Now, close to completing her PhD, Sumita has seen her own practice move on in ways she couldn’t have predicted. ‘My figures are not like the ones I produced before, I now look for what is within the person, move on in ways she couldn’t have predicted. ‘M y figures are not like the ones I produced before, I now look for what is within the person, moving on in ways she couldn’t have predicted.

As an artist Sumita Chauhan challenges perceptions. Combining traditional and digital sculptures in physical and virtual space, her multi-layered exhibits encourage us to rethink how do you produce or appreciate art? Artist Sumita Chauhan seeks answers to these questions in her PhD.

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Liam Megran is in the final year of his four-year Digital Arts MArt programme.

Why did you decide to come to Kent?
As soon as I visited Kent, I felt it was the place for me. I liked the mix of green areas and buildings and having accommodation on campus was important for me.

When did you decide on Digital Arts?
Originally, I was looking at studying computer science or video games but I was attracted by the variety of the Digital Arts course. In your first year, you study programming, web design, 3D and filmmaking. I enjoyed the 3D module most.

Why 3D?
3D is used in game design and in films and those are both areas I’m interested in working in. In games design, everything starts from a 3D model. You start with a basic shape, say a cube, and you just build it up layer on layer, using textures to make your model convincing.

It sounds complex, is it difficult to learn?
It is a struggle at first, it’s very technical software. In my second year, one of our lecturers would record his workshop sessions, which meant that we could go over the content again and remind ourselves of how the software works.

Does the skill level move up each year?
Yes. In the first year we created simple models just using shadowing and lighting; in our second year, we moved on to animated models, for example a robot; in our third year, we completed an independent project. I chose to do a project with a military theme.

I had to plan it from modelling to animation to final production and present my work to my teachers, as if they were my clients. I came up with the full concept for a game and produced a trailer for it using 3D. It was exciting to create something new; I enjoyed it and was pleased with how it turned out. I had to troubleshoot as I went along and meet my deadlines, just as I would if I was working in the industry. It was good preparation for the workplace.

How did you find the transition to your Master’s year?
It was a big step up. We are now working at industry level and have been learning about visual effects used in film. A lot of our teachers have industry experience, which is great. We are learning how to integrate 3D into video scenes. For example, in a scene where a car crashes into a building, we create a digital double of the driver so realistic that the audience won’t even be aware of it. It can take hours but you don’t really notice because you are completely immersed in that digital world. You just keep going until you get it right, and when you do, you feel great!

Apart from studying, what else have you got up to at Kent?
I’ve really enjoyed my time here. There’s plenty to do. I went to the Venue (on-campus nightclub) a lot and there are loads of societies you can join. I did some photography and also wrote an article for the student newspaper, Inquire.

I have lived on campus throughout my studies – the combination of old houses and cobblesstones in Canterbury isn’t great for a wheelchair user! I enjoy living on campus though and get on well with my new housemates each year – though they do seem very young this year.

What are you planning to do next?
Ideally, I would like to work as a visual effects artist for a film company or a 3D environment artist or character designer for a games company. It is a competitive industry but the course has really changed my mind-set. Now when I play a game, I think about how it has been created and how I might do it differently; it’s become instinctive, I don’t even realise I am doing it. The idea of designing games for a company whose games I play is very exciting.

Do you think university has changed you?
I am definitely more confident and I think I am also a more understanding person, I have had to learn a lot over the past four years.

What advice would you give to a prospective Digital Arts student?
It’s a great course, especially if you are not sure exactly what path you want to choose as it covers so many areas. It opens up lots of possibilities for you.

To find out more about our Digital Arts programmes, see www.eda.kent.ac.uk
BECOMING THE STORY

Dr Kaitlyn Regehr teaches students to explore how meaning is created and communicated in different mass media – a subject that can become very personal, as she discovered.

Dr Kaitlyn Regehr is a media and gender theorist and documentarian. In addition to serving as a presenter on Canada’s The Slice Network and as a topic specialist for BBC World, she has created content for iTunes, SWR (DE), ARTE (FR) and the Toronto International Film Festival (TIFF Bell Lightbox).

There surely cannot be many – or even any – other lecturers who have created a body of work discussing how they were assaulted in public. But when Dr Kaitlyn Regehr was groped on a London bus, another man intervened: he called out her attacker, asking if he had any women in his life and saying, ‘She could be your mother; she could be your sister.’ By the time the bus reached Kaitlyn’s stop the exchange had become heated so she later posted a message on Facebook, wanting her Good Samaritan to come forward so she could make sure he was OK and thank him properly.

The story went viral, reaching as far as Korea and Russia, with tweets from Ashton Kutcher and Margaret Atwood. It ran in newspapers around the world, leading to many messages of support. But it also prompted a flood of misogynistic Tweets and accusations of ‘celebrity victimhood’, leading Dr Regehr to conclude that many people thought she ‘should just shut up and accept the sexual aggression of predatory men as part of the natural order of things’.

However, as a gender theorist and scholar of cultural studies, the experience instead sparked Dr Regehr’s exploration of the digital sphere as a platform of feminist activism – and more laterally the MeToo era – and a platform for the demonisation of not just the survivors of sexual assault but also their supporters. Most recently, Dr Regehr and Professor Jessica Ringrose of University College London have contributed a chapter to the book Mediating Misogyny: Gender, Technology, and Harassment. Professor Ringrose has also suffered the attentions of online trolls after using Twitter to denounce the increase in misogyny after the election of Donald Trump. Despite their unpleasant experiences, the two academics conclude, ‘What we take heart in is the manifold ways that feminist resistance has taken hold and root online, and subsequently offline…these manifold forms of passionate digital storytelling enable victims to transform into cyber-survivors and thrivers.’ This work has since been expanded to document women’s experiences in public transit in London in a new project for Sadiq Khan. Whether on a 1.5-hour commute across town, a 2:00 am night train home from the club, or a walk to the corner shop for milk, Regehr and Ringrose, along with doctoral student Shiva Zarabadi, have been joining women and girls from every postcode region of London on their frequent journeys through the city. The project, commissioned by London communications firm Freuds, will result in a series of documentary-style digital stories of diverse women’s experiences in the city for the Mayor of London.

This same documentary approach and ethnographic methodology was employed in her last project with photographer Matilda Temperley, The League of Exotic Dancers, which documents one of the first sex worker unions in America. The union began in order to raise the wages of Las Vegas strippers who were stripping as a means of survival – there were few jobs for women in the mid-1950s. Dr Regehr talked to many performers who were working in the 1950s and now, often to their astonishment, have found an audience again in the Burlesque Hall of Fame, thanks to today’s neo-burlesque enthusiasts. Among many questions, she explores the subversive nature of aging bodies in performance, whether these burlesque queens consider themselves feminists, and how their choice of employment raises questions of class and opportunity.
ACADEMIC PROFILE

Kaitlyn Regehr

How does your work influence your teaching?

My professional practice, research and teaching operate in conversation with each other. For example, our module, Social Media and Participatory Culture is connected to my work on digital activism, online misogyny and the current MeToo era.

I’m working on a new module, Documenting Subculture about film ethnography, which I’m really looking forward to. When I’m working with a community or subculture – whether moving through the London tube system (see p22), working with breast cancer survivors or in decrepit old casinos in Las Vegas with The League of Exotic Dancers (see p22) – my projects tend to exist across different types of media. Turning proposals into projects often requires you to be able to work across a multitude of mediums and Peter Stanfield and the Media Studies board have developed the programme with this in mind. From podcasting to online content creation to Jonathan Friday’s photography module or Aylish Wood’s Transmedia module, we are all using our knowledge to show students how ideas can become realities.

What does Kent’s Media Studies degree offer that others don’t?

We teach practical skills that are industry facing: podcasting, digital storytelling which is online content creation and making media. We support these technical skills with theoretical modules, which analyse media history, social media and participatory culture, and media ethics. This means our students develop the technical skills to create content as well as the ability to understand the impact that content might have.

What qualities do you think students need to be successful?

I think they need to be creative thinkers, interested in innovation, new technologies and how these developments interact with the arts.

How do you prepare your students for life after study?

Peter Stanfield and I are very focused on employability. I often share my own experiences of presenting and working in television, but more importantly, we work to engage students directly with industry. Whether bringing in colleagues from the BBC, the Guardian Online or having students work with creative partners in London, we are looking to build students’ contacts, experience and professional knowledge base.

Recently, Caroline Waterlow the producer of O.J. Made in America, which won the best documentary film Oscar in 2017, came to talk to our students. On the back of Caroline’s win, the academy changed the rules to disallow multipart documentaries from entering the competition, a move that limits the opportunities for documentaries funded by television. The students were able to speak to Caroline about the film/TV dichotomy and question whether such terms were still relevant in the Netflix age.

We also had a visit from Daisy Lilley, series editor on the BAFTA award-winning Love Island (2017). Daisy spoke to the students about the skills they need to get jobs and helped them to think about the new interplay between television and social media.

In the third year of the programme, we will be bringing in a module on podcasting, which will result in the development of a podcast series. Students will then have the opportunity to pitch their series to commissioners.

I think our job as teachers and researchers is to work on the cutting edge, constantly updating the programme so that on graduation our students are prepared in a way that nobody else is. I am almost hesitant to name specific jobs because I believe that the jobs our graduates will do may not even exist yet. Having said that, there are lots of possibilities: online film and content producers, gallery curators, podcast producers, media analysts, work in marketing… It is a vital time to be working in this area.

What do you enjoy about teaching?

I’m very enthusiastic about this programme; it’s exciting to teach a subject that is changing so rapidly. I remember in one class, we were talking about representations of race in the media and my students were livestreaming the coverage of the Las Vegas shootings. We were able to discuss how the media was framing this individual, a white man, ‘lone wolf’ rather than as a terrorist – we saw this happen in real time.

I also learn a lot from my students in terms of the platforms they engage with and the experiences they have online – positive and negative. The content that I choose to build into my lectures comes from them, what they’re working on, what they’re interested in, things they are struggling with or concerned about.

Taking them through the course is a great experience; I know I will feel very emotional when my first cohort move on into the world, but I’m also very excited for them. I want them to succeed.

To find out more about Media Studies, see www.kent.ac.uk/arts
The latest recording equipment, unusual live performance venues and an inspiring historic setting give our students a taste of all sides of the music industry.

Studying at Kent’s Centre for Music and Audio Technology allows access to top-of-the-range technology.

Kent’s music degree programmes are taught at the Centre for Music and Audio Technology (CMAT) on the University’s Medway campus. Located at Chatham’s Historic Dockyard, CMAT is housed within stunning historic buildings, where cutting-edge undergraduate and postgraduate programmes combine excellent teaching in a professional and collaborative learning environment with state-of-the-art facilities. Our students can develop their knowledge, skills and abilities through lectures, seminars, practical workshops and masterclasses, ranging from one-on-one coaching to group performances and project work.

Because successful graduates need to know their way around industry-standard equipment right from the start, the University recently invested more than £5 million in the Centre’s music facilities. This means our students can hit the ground running, giving them the edge when it comes to finding one of the many careers the music business offers.

Recording and post-production studios

CMAT’s studio facilities were designed by award-winning high-end audio specialists DACS Audio and are equipped with technology from leading manufacturers such as AMS Neve, Solid State Logic, Avid and Universal Audio. The flagship studio at the Centre integrates a new Neve Genesys Black G48 recording and mixing console with a Genelec 5.1 surround system, a large live room and a vocal booth.

In addition, there’s an Avid HD studio with SSL Matrix console, a Genelec multi-speaker studio, a modular analogue synthesiser suite, a Foley recording studio and well-equipped post-production suites and iMac workstation rooms.
Music and Audio Arts Sound Theatre

The impressive Music and Audio Arts Sound Theatre (MAAST) is a portable and flexible sound system designed for the performing of electroacoustic music and research in spatial sound. One of the best systems in the UK, it comprises a custom-made 32-channel Gluion console and 42 Genelec loudspeakers.

Ensemble rehearsal and practice rooms

Practice makes perfect, and so students have access to many practice facilities, from the seven soundproof pods to large live rooms and ensemble rehearsal rooms, most of which contain an upright or grand piano and access to guitar amps and drum kits.

Performance venues

When it comes to putting theory into practice, there’s a variety of individual, characterful on-site performance venues that give valuable experience of public performance, from the intimate or club-like to larger, more formal spaces.

- The Galvanising Shop is a large, flexible space suited to chamber concerts and popular music gigs, as well as to performance coaching and masterclasses. This space can also be booked as a practice space by students.
- The 300-seat, 19th-century Royal Dockyard Church is a beautiful performance space with excellent acoustics. Here, the Centre hosts concerts by students and guest musicians.
- The Deep End, in the Medway Student Hub, is a restaurant, bar, social and performance space that holds regular live music nights.
- Music students can also enjoy the Colyer-Fergusson Concert Hall at Kent’s Canterbury campus, a multimillion-pound auditorium with adjustable acoustics and retractable seating.
We understand the impact digital technology is having on the industry and on individuals. So we look at how music is licensed and the commercial terms that determine the distribution of digital revenues to the creators and stakeholders.

We recognise the importance of the business of music, its changing economic landscape and how this affects current practitioners and those to come. Our Music Business and Production degree has a strong industry focus, but we also include business-related modules in our Music Technology and Audio Production, and Music, Performance and Production programmes. This ensures that all our students understand the revenue streams and rights of the creator, enabling them to best represent their rights so as to provide economic stability in their careers going forward.

With this at the forefront of CMAT’s objectives, we have educational associations with the main organisations within the music industry and people working in key areas in the business regularly visit the University to offer an insider’s perspective. We also share our own industry experience with our students. As a member of the Copyright Committee of UK Music, a board member of the Council for Music Makers and former CEO of the Music Producers Guild, I am able to offer insight into these complex areas.

We are committed to engagement with the industry and our students are encouraged to participate in industry networking events and seminars. This is as important to the educational experience as the lectures and seminars provided.

CMAT recognises the importance of employability as a key issue within today’s educational landscape and we incorporate this ethos into all our degree programmes.
Do 21st-century architects still need fine art skills or is digital knowhow the key to success? We met Patrick Crouch, Kent School of Architecture’s artist in residence, to find out.

Technology has had a huge impact on the practice of architecture, and has created new career paths and opportunities within the industry. Knowledge of appropriate software and technical skills are a must for all architecture graduates, but these advances have not lessened the need for excellent drawing skills. That’s why the Marlowe building, home to Kent School of Architecture (KSA), includes workshops where more traditional methods of putting ideas into practice can be used, as well as all the latest technology.

For an architecture student, their sketchbook is still a key element of their learning, a useful tool for quickly exploring and testing ideas. This is one of the reasons KSA retains a resident fine artist to work with students. Patrick Crouch is responsible for helping students to develop creatively, teaching them observational and life drawing, as well as sculpture creation and installation. ‘My advice to students who want to improve their drawing technique is simple: a sketchbook, first and foremost. I also tell them to look closely at the work of other artists, architects and sculptors. There are little tricks and techniques that I can help students with, but it is important that they have a good visual vocabulary from practising artists.’

A large part of Patrick’s work at KSA revolves around the first-year module, Folio. This module introduces students to the skills needed for architectural communication including the technical, digital and fine art aspects of visual representation. Patrick is in no doubt of the value of this module: ‘The Folio module is one of the foundations of the School and a central part of our philosophy. Students start work on their “folio” on their first day at the School and continue working on it throughout their time with us. We ask students to keep everything they work on, and we then edit their work with them. Usually, two or three tutors work with each student, advising on what should be kept, what should be redrawn, and what should be dismissed. This becomes a record of their progress, demonstrating to the School, and also to potential employers, how their technical skills and creative problem-solving abilities have improved.’

Patrick makes clear to his students the added value that drawing can bring to their work: ‘We know that employers and architectural practices expect good computer skills, but we also know that they value traditional drawing techniques too. A good drawing is a great way to communicate an idea, it reveals more of your personality than a computer graphic can, which can help you to develop a relationship with a client and so build trust.’

Also, he adds: ‘If you can draw a building, you can understand it. We all photograph buildings we like but then flick through the images, spending a minimum amount of time looking at them. However, when you draw a building, you’re learning how to look, and you’ll begin to understand its form.’

Having spent a number of years working at KSA, Patrick knows the School very well. He enjoys its diversity and the unique insights brought to the course by students from across the world. Each year a new group of students with new ideas walk through our doors and Patrick is there to meet them: ‘The entrance to a building, its threshold, is one of the most important aspects of design. Once you step through the front doors of the Marlowe building, your life will change.’

MY ARTISTIC INSPIRATIONS

Favourite artist: my teacher, Edward Bainbridge Copnall
Most influential artist: Henry Moore, England’s most significant sculptor since the middle ages.
Sara Choudhrey is studying for a PhD in the School of Engineering and Digital Arts.

How would you describe your research?
My research is an investigation of digital Islamic art in the UK. Islamic art tends to be associated with hand-crafted methods, yet digital Islamic art goes beyond this: it demonstrates the continuity in tradition while adopting new approaches to art-making. For example, visual forms common in Islamic art, such as geometry and floral motifs, may be presented as an animation or even an interactive installation.

Why did you choose to do your PhD at Kent?
I had a background in multimedia and was looking to integrate that knowledge with my interests in Islamic art. One of my supervisors specialises in art history and digital media; the other is an engineer with knowledge of Islam and Islamic art. With the right expertise, and all the facilities I needed, Kent was the place for me.

Could you describe the practical elements of your research?
My own art practice combines a number of processes including construction and drawing of patterns, often combined with digital techniques. The process is always organic and experimental, which can lead to unexpected but exciting results. Being in an academic environment encourages you to question the ideas behind your work. For me, the theory and the practice inform each other. My other research activities have been quite varied as I enjoy being involved in different projects and meeting new audiences whether it’s through a blog, a workshop, an art exhibition or an academic conference.

One of the highlights of my research was curating a group exhibition of digital Islamic art in London. I focused on the aspect of ‘hybridity’ in artistic practice and collated the audience’s responses. I was interested in their perceptions of the work and whether they identified it as ‘Islamic art’ or not. The experience was invaluable and I received a lot of positive feedback.

What are your future plans?
I’ve just passed my PhD viva and hope to continue my research, as well as my art practice, into a postdoctoral career. So far, it’s going well. I’m currently on a residency at Griffin Gallery in London and was recently awarded a Winston Churchill Memorial Trust Travel Fellowship in the craft and design category (in partnership with the British Council). This Fellowship will allow me to visit Spain and Portugal to document the decorative arts of the Mudéjar and share the knowledge I gain with wider audiences when back in the UK. I will also be running an art project for those affected by the Grenfell fire where members of the community will be invited to learn about digital Islamic art, try their hand at pattern-making, and contribute towards an artwork installation to be exhibited at Maxilla Space, London.

Any advice for those who want to do a PhD in Digital Arts?
Kent is a motivating place – they steer you in the right direction and provide many opportunities along the way. So, if you have ambitious ideas, throw them this way and make the most of your time here!

To view more of Sara’s artworks and to stay up to date on her exhibitions, activities and travels, please visit her website: http://www.sarachoudhrey.com or follow her on Instagram through her handle: @sara_0_0

To find out more about digital arts, see www.eda.kent.ac.uk
DIGITAL ARTS FACILITIES

School of Engineering and Digital Arts

It is vital that students in Digital Arts and Multimedia Technology and Design have access to the very latest technology. The School works closely with industry partners to ensure that the software and hardware students use is what is needed by the industry. Our new computer suite is completely comparable to the current professional workspace, with the industry-standard software to match. Former students who have gone into industry have commented on how our environment and practices dovetail exactly into the real working environment.

Specialist digital media equipment available to students includes Nikon DSLRs, Sony video cameras, and 3D scanning and motion capture facilities. The School is also equipped with the latest versions of professional software packages, such as Adobe Creative Suite, Maya, 3ds Max and Unity 3D.

Our production studio has over 100 square metres of filming/performance space along with a control room and sound studio. The main studio is equipped with an extensive lighting grid and incorporates a permanent green screen with infinity curve. Facilities are available for high definition (HD) video recording, with live capture and monitoring and both analogue and digital mixers, plus a selection of studio and radio microphones.

We also have a fully equipped photographic studio, with lighting, backgrounds and still life facilities.

www.eda.kent.ac.uk

School facilities are open to students from across the University by arrangement and we encourage arts students in all schools to make the most of what is available.
Starting their own theatre company is a dream for many drama students; at Kent, that dream can be realised.

Since 2010, Kent has run a Graduate Theatre Company scheme. This offers Drama and Theatre graduates the chance to develop their fledgling theatre company, providing them with an office, IT support, mentoring and access to rehearsal spaces (among other things).

So far, the recipients have been pleasingly varied in their methods and intentions. Not only does the scheme allow Drama Department graduates to blossom into exciting, innovative creative artists, some of them come back to teach our current undergraduates.

Our most recent recipients were GASP! Theatre Company. Founded by Georgina Stafford, Alexandra Saunders-Yates, Sophie Kronenberg and Philippa Holmes in their first year at Kent, the company creates comedic performances combining devised and written work. Their approach unites thought-provoking messages, with heels, handcuffs and fake moustaches as they explore everyday situations in quick-witted, risqué performances.

They created their first piece of work, *She Wears the Trousers*, during their studies at Kent. Set in a dysfunctional 1970s feminist meeting, it was performed in Kent and Surrey before completing a successful run at the Edinburgh Fringe Festival.

Their latest work is *Not All Plane Sailing*. Preparing for the first flight of Concorde 9945, air hostesses Norma, Aoife, Gigi and Joyce are joined by two brash pilots, and an eccentric group of passengers. Each member of GASP! plays at least three characters, signifying character changes with a simple piece of costume. The whole show moves at an extremely fast pace with each scene presented in a sketch show style while the highly stylised performance adds to its satirical tone.

*Not All Plane Sailing* was originally performed as part of a final-year module at Kent, and since then has been performed at theatres in London, Surrey, Ipswich and Kent. As the School of Arts’ resident company, GASP! have found the rehearsal space, advice, contacts and support that has come their way to be invaluable. Their studies inspired their own practice, giving them the confidence to experiment with different styles of both performing and theatre-making.

Kent also runs a smaller scale mentoring scheme in which multiple new companies are given help and guidance through the summer of their final year as drama students. The success rate has been extremely high. The companies mentored at this point include the highly fêted national touring company Little Bulb (of whom The Times wrote: ‘Praise be to the young and highly talented’), and ace improv comedy troupe The Noise Next Door (whose show was described by The Daily Telegraph as: ‘hilarious… a superior kind of chaos’).

To find out more about Drama and Theatre, see www.kent.ac.uk/arts
SCHOOL OF ARTS FACILITIES

The School of Arts provides industry-standard film production facilities alongside a workshop where students can learn practical skills from staff who have extensive professional theatre expertise in prop and set construction, sound, lighting and production management.

Students are encouraged to take a hands-on approach as they build what they need, whether that is a life-size horse, or a commedia dell’arte face mask. They may need to learn how to sculpt in clay, to sew or to use a laser cutter, how to build a ‘marble’ fireplace out of wood and polystyrene or to master complex paint effects and body-casting techniques. The technicians ensure they acquire these skills safely and the students discover what is involved in creating a production that meets professional standards.

The School’s Jarman Building also has its own art gallery and two large studios with semi-sprung floors, a full lighting rig and underfloor heating. We have a traditional 113-seat auditorium, the Aphra Theatre, as well as the Lumley Studio, a large flexible studio space.

Our extensive video and film-making equipment includes a sound-proofed production studio, with projection, green-screen and black serge cycloramas, as well as an extensive lighting grid and an adjacent sound-dubbing studio. Individual edit suites are equipped with Final Cut Pro, and there is a digital studio where students can learn about post-production software. Our new Lupino Cinema ensures that students regularly see films on the big screen.

Our students are familiar with the immediacy of digital photography, but we also give them the chance to experience the magic of analogue photography, providing a darkroom where they can see their images come to life.

www.kent.ac.uk/arts
Kent is known as the UK’s European university due to its strong links and partnerships across Europe. The University has postgraduate centres in Paris, where programmes in architecture and the arts are offered, and in Rome, where further arts programmes are taught. Students have the opportunity to spend up to two terms studying and taking advantage of the vast cultural resources of these amazing cities. Kent also has centres in Athens and Brussels.

Our international reputation means we attract a high proportion of students from overseas, which leads to a cosmopolitan atmosphere in which to live and learn. We encourage our students to take advantage of our international links by studying abroad in Europe or further afield, in North America or Asia.

Schools also run overseas trips where students are accompanied by academic staff who act as ‘tour guides’ ensuring students get the most out of their experience. For Kent School of Architecture, the trips give students the opportunity to experience the real built environment and immerse themselves in new cultures, exploring sites hosting both historic and contemporary architecture. Recent trips have included stays in Berlin, Vienna, Copenhagen, Iceland, India, Amsterdam and Barcelona.

The School of Arts has also been successfully running international trips for some time, giving students the chance to enhance their subject knowledge and to see for themselves the works of art they discuss or explore the locations they have seen on film. Recent trips have included stays in Rome, Paris and New York.

By studying overseas or attending school trips, students are able to add another dimension to their studies. Here, architecture and arts students tell us about their experiences on the road.

Musica Building in Amsterdam, designed by Danish architects A4A.
First-year BA Architecture student Claire Schroeder in Barcelona

‘The objective of the trip was not only to record the site for the following term’s Building Design module but also to enjoy the main sites.

‘Throughout the week, we visited some of Barcelona’s iconic features such as Park Güell, Sagrada Familia, the Casa Milà and the Casa Batlló. Recording the site for our Building Design module allowed us to experience what the analysis of a site entails, from the dimensions of lamp-posts to the current social occupation of the space and its functionality throughout time.

‘There is definitely no way to capture how wonderfully charming Barcelona is in words, it’s a must-see and this trip was definitely an unforgettable experience.’

Second-year BA Architecture students Paula Priest and Natasha Paul in Amsterdam

‘During our visit to Amsterdam, we toured the central Stock Exchange and the older parts of the town as well as visiting a mixture of contemporary buildings including The Eye (a film museum) and several art galleries. Amsterdam offers an eclectic collection of architecture with modern and old nestled together, which makes for a very interesting city. The residential buildings were definitely a motivation and provided great precedents for our Collective Dwelling module.

‘We spent our evenings touring the town in search of restaurants and shops – don’t miss out on the opportunity to try the local cheese or waffles!

‘Luciano Cardellicchio and Chris Gardner accompanied us on the visit and made great tour guides; they were not only entertaining but also informative. This trip was educational and enjoyable, and we got a lot out of it.’

MArch student Srimathi Aiyer in Istanbul

‘We travelled to Istanbul as part of our Design 4A project. The objective was to study this vibrant city as an “emergent urbanism” and focus on the culture, activities and history that define the city today. The chosen site was located in Tophane, a location that has been subject to rapid social and urban changes, resulting in conflicting perceptions about the area.

‘The first day was spent at Istanbul Technical University (ITU), where we teamed up with Turkish MArch students, and the two parties provided effective feedback on each other’s projects to date. Using the knowledge gained from the ITU students and tutors, we started to look into mapping Istanbul through the use of photography and all-important sketching.

‘The trip wouldn’t have been complete without getting the opportunity to visit some of Istanbul’s gems, such as the Blue Mosque, Topkapı Palace Museum and Hagia Sophia. These stunning landmarks that span the centuries helped us to observe in depth the architectural language that Istanbul has to offer.’

To find out more about School of Architecture trips, see www.kent.ac.uk/architecture

Film graduate Harriet Cash in Berlin

‘One of the reasons I chose Kent was the opportunity to study abroad. I spent a year in Berlin at the Freie Universität studying film. It’s a huge cliché but it really was one of the best years of my life. I discovered a lot of German film and social history that I hadn’t encountered before and studying in German massively improved my language abilities.

‘Berlin is a brilliant place to be a student as it’s cheap and full of culture. But the most important thing for me was the confidence boost and lifelong friendships I made.’

MA History and Philosophy of Art graduate Sarah Bolwell describes studying at our Paris centre

‘Studying art history in Paris allows you to really get up close to the paintings and artworks under discussion. You can trace the history of modern art on every street corner in Paris, as well as in the galleries.

‘The building where Kent’s Paris School of Arts and Culture is based is also home to other major universities such as Columbia (New York), and Sarah Lawrence College, which gives you the chance to meet and share ideas with other students. The building is also just a stone’s throw from Modigliani’s studio, one of Picasso’s studios and a whole heap of bars that Hemingway drank at.

‘The course was great in that it filled in the gaps in my art historical knowledge. The set texts were challenging and engaging; seminar discussions were often lively. I also took advantage of the chance to attend modules from other disciplines, sitting in on some English literature seminars and participating in a creative writing class.

‘The students were a diverse group; I’m British, but there were several Americans, a student from Iran and another from Turkey, and I made friends for life. Kent presented us with lots of opportunities and we jumped at all of them. I have so many happy memories: the marching band at the Queen’s birthday party at the Ambassador’s residence; chairing a panel discussion on the 400th anniversary of Shakespeare’s death at the British Council; a poetry reading in a print workshop; a boat cruise down the Seine; cheap but excellent wine; cycling to Versailles; drinking strong coffees on the canal; mint tea in the Grand Mosque; going into Chanel on rue du Faubourg Saint-Honoré pretending I can afford the clothes; and the smell of bread everywhere.’

New York

The School of Arts Film Department runs an annual trip to New York, where students learn first hand about the city and its place in film culture. Students are accompanied by academic staff who take them on a tour of the key neighbourhoods that have played a vital role in the films they watch and discuss as part of their degree. Students who go on the trip always appreciate the unique cultural heritage of the city and are inspired by its atmosphere and the strange familiarity of streets you may never have set foot on but feel you know. As one student put it: ‘Film history + art + culture = inspiration.’

To find more about School of Arts trips, see www.kent.ac.uk/arts
Discover how we can help you turn your creative instincts into a rewarding career.

The cultural and creative industries are an exciting, fast-growing part of both the UK and global economies. That’s why Kent is proposing a range of specialist degree courses at our Medway campus. These programmes will meet the need for well-qualified graduates who can work flexibly across current and developing creative technologies.

Medway is the perfect location for such a venture. As well as being a unique visitor centre in its own right and one of the busiest film locations in the South East, Chatham Historic Dockyard is home to a thriving creative hub. The stunning historic buildings within the dockyard abound with talent, ranging from graphics and branding companies to furniture and lighting designers, architects and model-makers, with one of the UK’s leading gaming and simulation experience companies about to expand its operations there. These companies not only contribute to the regional creative economy but are also a key part of the UK’s growing creative sector, working nationally and internationally.

Our proposed Centre for Design in the Creative Industries will share the site with this vibrant creative community, offering our students a unique learning environment. We will work closely with these creative practitioners, who will share their expertise and experience, giving students an insight into future career options.

Study with us

From September 2019, within the Centre for Design in the Creative Industries, we plan to offer undergraduate degrees in the areas of visual communication and spatial design, as well as an MA in Event and Experience Design. The programmes will draw upon the research-led expertise at Medway, to provide professionally focused education and training across a wide range of creative disciplines.

Undergraduate study

At undergraduate level, we plan to offer two visual communication programmes, one focusing on graphics and the other focusing on interior and spatial design.

Our proposed graphics-based programme will concentrate on advertising and marketing, and have an experimental and challenging ethos. With an eye on future developments it will explore the possibilities of new media as a communication platform (web, advertising) but it will also ensure students gain experience of existing publishing media and digital production media/software, including photography and video production.

Our proposed interior and spatial design programme will teach the skills necessary for spatial design for retail and other commercial spaces, as well as for narrative spaces such as museums and visitor attractions, exhibitions and events. Students will also work on the creation of experiential and immersive environments for entertainment and marketing, TV and stage design.

All visual communication students will work alongside students from the Centre for Music and Audio Technology, also based at our Medway campus. This will offer exciting opportunities for collaboration with composers and producers, and access to industry-standard recording facilities to create soundtracks for advertisements and videos.

In addition, Kent is home to Britain’s only university-led commercial television station, KMTV, a unique partnership between the University and KM Media Group. Broadcasting original news, sport and music on Freeview Channel 7 and Virgin Media Channel 159, and available online at KMTV.co.uk, KMTV is based in the University’s Centre for Journalism. Students from the Centre work as journalism interns at KMTV and Kent students can study TV production.

Career opportunities

Visual communication students can find careers in a wide range of areas including: advertising and marketing, graphics studios, web design, gaming art, video production, creative and art direction, retail display, museum, exhibition and interior design.

Postgraduate study

Our proposed Master’s in Event and Experience Design is ideal for art, design, digital arts and performance and drama graduates, or professionals keen to continue their creative development. This practice-based MA covers contemporary culture that is delivered or formed through live and mediated events. The events industry is global in reach and activity and is an expanding field.
A cultural and creative hub

Alongside the Centre for Design in the Creative Industries, we aim to create an Institute of Cultural and Creative Industries, which will become a centre of national and international significance. Instigating a two-way relationship with industry will allow us not just to be reactive to present needs but, through our research, to look ahead, encouraging innovative creative and business practices.

The Institute will bring together the knowledge and specialist skills of the University’s schools and centres in Medway. These include: Kent Business School, the School of Computing, the Centre for Journalism and the Centre for Music and Audio Technology. With access to the expertise in these schools and centres, our students can gain technical skills such as TV broadcast production, creative computing and audio technology to accompany video production, as well as entrepreneurship and enterprise skills. As a young creative designer, the acquisition of these practical and business skills puts you in a strong position to pursue your career whether you go on to work as a member of a large or small company, or independently.

The Institute will demonstrate the relevance of the creative industries to many areas of life. A University-wide initiative, it also draws on the experience and expertise of the Kent School of Architecture and the schools of Arts, and Engineering and Digital Arts based at our Canterbury campus.

As part of the development of this creative and cultural hub we consulted with Luise Yang, Research and Policy Officer of the Creative Industries Federation, who voiced the industries’ concern that current graduates lack interpersonal skills and don’t always realise the transferability of their creative or technical skills. We believe that our innovative approach, where students work with different schools, gives them the chance to develop self-confidence and those essential interpersonal skills – collaboration, problem-solving and public speaking – the industry is looking for.

If you are interested in a career in the creative industries, now is the time to join us. We’re excited by what you – and we – can achieve.

See the latest information about these degrees at www.kent.ac.uk/creative
By choosing Kent, you are deciding to become part of one of the UK’s leading universities. Kent has an excellent academic reputation and you learn from some of the most influential thinkers in your field. Your ideas and opinions are listened to and you are encouraged to improve your knowledge and widen your experience by attending open lectures, readings and workshops; visiting exhibitions; and discovering how the latest technologies impact on the arts, from installation art to stand-up comedy, theatre and film.

Kent is highly rated for both its teaching and research. In the recent Teaching Excellence Framework, Kent received a gold rating for its outstanding teaching*. While in the most recent Research Excellence Framework, 97% of our research was found to be of international quality.

The University has UK campuses at Canterbury and Medway, a centre in Tonbridge, and European centres in Athens, Brussels, Paris and Rome. Our Canterbury and Medway campuses are just 30 miles apart and a free shuttle bus runs regularly between the two during term time, so that students can take advantage of what both sites have to offer. Both the Canterbury campus, where the schools of Architecture, Arts, and Engineering and Digital
Arts are located, and the Medway campus, home to the Centre for Music and Audio Technology, are within easy reach of London, giving students access to its cinemas, galleries and theatres, music venues and other cultural highlights. Students tell us that proximity to the capital is an important factor when they are considering coming to Kent.

The University’s thriving research culture is supported by our involvement with consortia including: CHASE (the Consortium for the Humanities and Arts South-East England) and ARC (the Eastern Academic Research Consortium). CHASE comprises: The Courtauld Institute of Art; Goldsmiths College (University of London); The Open University; and the universities of East Anglia, Essex, Kent and Sussex. It supports PhD students in the arts and humanities across the partner institutions. Eastern ARC is a collaboration between Kent and the universities of Essex and East Anglia, and stimulates cross-institutional working.

Kent’s student community is made up of over 19,000 students from around the world; at last count there were 157 nationalities represented at the University. In addition, 40% of our academic staff come from overseas, which means that you gain a truly international perspective during your studies.

If you enjoy the cosmopolitan atmosphere at Kent, you may decide to take advantage of the opportunities we offer for studying or working abroad. There is a world of study and work placements available, including in Asia, North America, Latin America and Europe, and many of our students describe the time they spent overseas as one of the most exciting periods of their lives.

As well as our excellent academic facilities, Kent also has student support services, such as the Student Learning Advisory Service, which assists students with essay writing and revision tips, and the Careers and Employability Service, which offers advice on how to perform well in interviews and aptitude tests and provides information on graduate opportunities both before and after you graduate.

There are many arts-related societies at Kent, such as Get Crafty, the Circus Society, and the Drama, Film, Music, Photography, Video Gaming and Game Development societies; if an area you are interested in is not represented, you can always start up your own society with help from the students’ unions – Kent Union at Canterbury, and GK Unions at Medway.

Kent also has excellent links with galleries and arts organisations, including the Institute of Contemporary Art (ICA) in London, and more locally, LV21 in Gillingham, Eastgate House in Rochester and the Turner Contemporary in Margate.

*The University of Kent’s Statement of Findings can be found at www.kent.ac.uk/tef-statement*
Arts at Canterbury

The Canterbury campus is built on 300 acres of parkland and is just 25 minutes' walk from Canterbury city centre. It is self-contained and includes student accommodation, a library, sports centre, theatre, nightclub, cinema, the Colyer-Fergusson Building (the University’s music performance centre), places to eat, bars and shops.

There is a thriving arts scene at Canterbury. The Gulbenkian Cinema shows a range of films, from current blockbusters to silent movies, as well as independent, arthouse and foreign language films. It also regularly broadcasts live from the National Theatre and the Royal Opera House. The Gulbenkian arts centre also houses the Gulbenkian Theatre, a 340-seat venue, which is home to a wide range of theatre productions, as well as dance, music and stand-up comedy shows. The Colyer-Fergusson Music Building hosts a range of music events, featuring the University’s talented musicians performing in our symphony orchestra, dance, concert and big bands, and choirs. The Colyer-Fergusson also hosts performances by musicians from outside the University.

In addition, the campus has its own art gallery, Studio 3 in the School of Arts’ Jarman Building, which stages international art exhibitions by artists such as Henri Fantin-Latour, Frank Auerbach, Humphrey Ocean, Tracey Emin, the Chapman Brothers, James Barry and Ana Maria Pacheco, as well as the annual student show. Both the Gulbenkian and Studio 3 encourage students to work or volunteer in the venues, which gives students a chance to gain experience of working in an arts-related field, learning skills that will be useful in the future.

The campus has two further theatres, the 113-seat Aphra Theatre (a courtyard-type gallery theatre space) and the Lumley Theatre, a flexible and adaptable white room space. In Eliot College, there is an additional rehearsal studio, a sound studio, a theatre design suite and a darkroom used by students studying photography. There is also a well-equipped construction workshop in the School of Arts.

In the neighbourhood

Canterbury is a historic city, with a cosmopolitan atmosphere as befits Britain’s closest city to continental Europe. It has a unique charm, with ancient and modern sitting comfortably together, and there are plenty of specialist shops, as well as many restaurants, pubs and bars.

Canterbury is a cultural city with a strong focus on the arts. There are a number of galleries and the annual Canterbury Festival attracts thousands of visitors. The city is also home to the Marlowe Theatre, which hosts national touring productions of West End shows and attracts top artists from the worlds of dance, music, comedy, drama, ballet and opera.

Getting around

Canterbury is only 56 miles from London on the M2/A2 and high-speed trains run regularly between Canterbury West and London St Pancras and take under an hour. Regular trains also run to and from London Victoria, Charing Cross, Waterloo East and London Bridge – journey time is approximately 90 minutes.

You can also take the Eurostar from Ashford or Ebbsfleet to arrive in Paris or Brussels in just over two hours. The Channel ports are less than 20 miles away, and it is only 30 minutes’ drive to the Channel Tunnel at Folkestone.
Arts at Medway

The Medway campus is shared with three other higher education institutions and offers a lively and modern campus, with purpose-built, innovative buildings alongside the original historic structures. Facilities on campus include the Drill Hall Library and the Student Hub, a well-designed, flexible space where students can relax and socialise. The Hub houses The Deep End, the students’ union bar and entertainment space, which serves hot and cold drinks, and has an extensive food menu. High-quality student accommodation is available nearby.

The Centre for Music and Audio Technology is based at The Chatham Historic Dockyard, a riverfront complex just ten minutes’ walk from campus. The Dockyard has a range of historic buildings, the sheer scale of which – including the immense covered slips – is impressive. The 20-acre site is also home to a variety of small businesses, including design, film, photographic and gaming companies, and is frequently used as a location for film and TV productions. Many of our students find the environment inspiring and enjoy studying in buildings where the interiors reflect the area’s history while the exteriors have been adapted as creative 21st-century spaces. See p34 for details of our plans for a creative and cultural hub at Medway.

The Dockyard provides many on-site performance venues, such as the Galvanising Shop, a flexible space which can be used for chamber concerts or gigs, and the 400-seat, 19th-century Royal Dockyard Church, which has an excellent acoustic and hosts a number of concerts by students and guest musicians.

In the neighbourhood

Medway is a bustling area with lots to see and do. Kent students are eligible for concessions at many of Medway Council’s sports centres, attractions and entertainment venues. If you love films, multi-screen cinemas in Chatham and Rochester offer reduced tickets for students. The Central Theatre in Chatham offers a full programme of music, theatre and comedy, while the Brook Theatre acts as a cultural hub for the area, offering dance and theatre classes and arts workshops.

The Medway region has a rich and diverse history of music-making from the Rochester Cathedral Choir (founded in 604 AD) through to the Medway Delta bands that included groups such as the James Taylor Quartet. The music scene in Medway continues to thrive with venues such as the Tap ‘n’ Tin and Brook Theatre alongside Medway Festival of Music, Homespun Festival and Rochester Castle concerts. Students are encouraged to get involved where possible and a number of student bands have performed at the Tap ‘n’ Tin and other venues, both locally and in London.

Getting around

Medway has excellent road and rail links and is well-served by the M2, M20 and M25 motorways. Heathrow and Gatwick airports, the Channel ports of Dover and Ramsgate and the Channel Tunnel are all about an hour’s drive from the campus. There are direct rail links to London Victoria and Charing Cross – approximately 55 minutes’ journey time – and from Ebbsfleet station, just 30 minutes from campus, there is a 19-minute service from Ebbsfleet to London St Pancras. From Ebbsfleet, you can also take the Eurostar and be in Paris in just over two hours.
KENT SCHOOL OF ARCHITECTURE
Architecture ARB/RIBA Part 1 (K100) 3 years
BA (Hons)
Master of Architecture ARB/RIBA Part 2,
2 years MArch

For details of these programmes, please see www.kent.ac.uk/architecture

SCHOOL OF ARTS
Single honours
Art History (V352) 3 years BA (Hons)
Drama and Theatre (W400) 3 years BA (Hons)
Film (W510) 3 years BA (Hons)
Media Studies (W900) 3 years BA (Hons)

You can spend a year on a work placement or studying or working abroad on all of our single honours programmes.

For details of these programmes, please see www.kent.ac.uk/arts

Joint honours
It is possible to study Drama, Film and Art History as part of a joint honours programme; for details of all available joint honours combinations, see www.kent.ac.uk/ug

SCHOOL OF ENGINEERING AND DIGITAL ARTS
Digital Arts (W381) 3 years BA (Hons)
Digital Arts with a Year in Industry (W282)
4 years BA (Hons)
Digital Arts (W283) 4 years MArt
Digital Arts with a Year in Industry (W284)
5 years MArt
Multimedia Technology and Design (G4W2)
3 years BSc (Hons)
Multimedia Technology and Design with a Year in Industry (G4WF) 4 years BSc (Hons)

For details of these programmes, please see www.eda.kent.ac.uk

Centre for Music and Audio Technology
Music Business and Production (W302:K) 3 years
BA (Hons)
Music, Performance and Production (W306:K)
3 years BA (Hons)
Music Technology and Audio Production (W352:K)
3 years BSc (Hons)

For details of these programmes, please see www.kent.ac.uk/cmat
POSTGRADUATE PROGRAMMES

KENT SCHOOL OF ARCHITECTURE

Taught programmes
- MArch Architecture ARB/RIBA Part 2
- MSc Architectural Conservation
- MA Architectural Visualisation
- MSc Architecture and the Sustainable Environment
- MA Architecture and Urban Design – on this programme you study in Canterbury and Paris

Research programme
- PhD Architecture

For details of all programmes, see www.kent.ac.uk/architecture

SCHOOL OF ENGINEERING AND DIGITAL ARTS

Taught programmes
- MSc Computer Animation
- MSc Digital Visual Effects

Research programme
- MSc, PhD Digital Arts

For details of all programmes, see www.eda.kent.ac.uk

CENTRE FOR MUSIC AND AUDIO TECHNOLOGY

Taught programmes
- We are devising new taught programmes to run from 2019. All of our taught programmes will include a dissertation, an extended project and a selection of other modules. They will broadly cover the following themes:
  - music performance
  - music production
  - music technology.

Research programme
- PhD Music

For details of all programmes, see www.kent.ac.uk/cmats

SCHOOL OF ARTS

Taught programmes
- MA Curating
- MA Film – it is possible to study this programme in three ways: either in Canterbury, in both Canterbury and Paris, or entirely in Paris
- MA Film (Paris)
- MA Film with Practice
- MA History and Philosophy of Art – it is possible to study this programme in three ways: either in Canterbury, in both Canterbury and Paris, or entirely in Paris
- MA History of Art – on this programme you study in Canterbury and Rome
- MA Physical Acting
- MA Theatre Making

Research programmes
- MA, PhD Drama: Practice as Research
- MA, PhD Drama by thesis and practice
- MA, PhD Film: Practice by Research
- PhD Film
- PhD History and Philosophy of Art

For details of all programmes, see www.kent.ac.uk/arts

POSTGRADUATE PROGRAMMES

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- MSc Architectural Conservation
- MA Architectural Visualisation
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Research programme
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- PhD History and Philosophy of Art

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Come and visit us to see for yourself what we can offer you and what it is like to be a student at Kent.

Open Days
Open Days are a great way to find out about student life at Kent. For instance, you can:
• learn more about the course you are interested in at a subject presentation
• ask questions – talk to the academic teams at the information stands
• experience our teaching at a taster lecture*
• find out about student finance, opportunities to study abroad and extra-curricular activities such as those run by Kent Sport.

Explore the campus at your own pace on the self-guided walking tour. You will be able to visit different types of accommodation, chat to current students and enjoy the stunning views over the city of Canterbury.

Open Days are held in the summer and autumn. Book your place at www.kent.ac.uk/opendays

Applicant Days
If you apply to Kent and we offer you a place (or ask you to come for an interview), you will usually be invited to an Applicant Day.

Applicant Days run in the autumn and spring terms and are an opportunity to find out about the course in more detail. You spend time with your academic school meeting staff and current students, and take part in activities that give you a flavour of your prospective course and university life.

Informal visits
If you can’t make it to an Open Day or Applicant Day, you can still visit us. We run tours of the campus throughout the year.

If you live outside Europe, we appreciate that you might find it difficult to attend our scheduled events, so we can arrange a personal campus tour for you and your family.

Let us know you’re coming
Scheduled tours and personal campus tours (for international students) need to be booked in advance – you can do this via www.kent.ac.uk/informal

Meet us in your country
Our staff regularly travel overseas to meet with students who are interested in coming to Kent. We also have strong links with agents in your home country who can offer guidance and information on studying at Kent. Find out more at www.kent.ac.uk/courses/international

Self-guided tours
If you prefer to explore on your own, you can download a self-guided walking tour at www.kent.ac.uk/informal or pick up a copy from us.

A self-guided audio tour is available too, which allows you to learn about Kent without even leaving home. See www.kent.ac.uk/courses/visit/informal/audio-tour.html

Explore online
If you can’t come and see us, you can find out more about the University, the course and events at Kent at www.kent.ac.uk

Keep in touch with us via social media:
www.facebook.com/UniversityofKent
www.twitter.com/UniKent

*Programme varies by subject

Applying to Kent

Undergraduate degrees
For entry on to full-time honours degree courses, all students should apply through the Universities and Colleges Admissions Service (UCAS), the UK’s central admissions service.

The institution code number of the University of Kent is K24, and the code name is KENT.

What you need in order to apply
You can find detailed instructions on how to apply at www.ucas.com, or in the UCAS directory, which you can get from schools, colleges or public libraries.

You should apply online if possible, either via www.ucas.com if you are applying directly or via your college or school if it has a UCAS online application system.

Postgraduate degrees
You can apply for postgraduate programmes at Kent electronically via our website at www.kent.ac.uk/courses/postgraduate/how-to-apply

If you do not have access to the web, please contact the Recruitment and Admissions Office for advice.

Further information
If you have any further queries on how to choose your degree, our admissions procedures, how to prepare for your studies or would like information about the University of Kent’s facilities and services, please contact us.

T: +44 (0)1227 768896
www.kent.ac.uk

This magazine was produced in June 2018. The University of Kent makes every effort to ensure that the information contained in its publicity materials is fair and accurate and to provide educational services as described. However, the courses, services and other matters may be subject to change. For the most up-to-date information, see www.kent.ac.uk/ug and for full details of our terms and conditions, see www.kent.ac.uk/termsandconditions

For the University to operate efficiently, it needs to process information about you for administrative, academic and health and safety reasons. Any offer we make to you is subject to your consent to process such information and is a requirement in order for you to be registered as a student. All students must agree to abide by the University rules and regulations at: www.kent.ac.uk/regulations

If you would like further information about any of our degree programmes, please see:
www.kent.ac.uk
‘Synapse-Soleil’ marks the entrance to the home of the School of Engineering and Digital Arts (EDA). Designed by Michael Green and Sam Fewer when they were studying at the School, its intertwining strands are symbolic of the various disciplines within EDA.