1. **KentVision Code and title of the module**

DRAM8560 Creative Producing – The Creative Idea

1. **Division and School/Department or partner institution which will be responsible for management of the module**

Arts and Humanities (School of Arts)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 7

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Spring

1. **Prerequisite and co-requisite modules** **and/or any module restrictions**

None

1. **The course(s) of study to which the module contributes**

Optional for MA Creative Producing

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Demonstrate overall development and deployment of advanced skills in the creation of new performance and/or company that will incorporate a creative idea and a detailed methodology in which to execute this using detailed business understanding and entrepreneurial methods;

8.2 Demonstrate a comprehensive understanding and knowledge of the component parts of a production and the procedures, processes and disciplines of working in a theatre company;

8.3 Understand and apply the basic forms of law and governance that are used within theatre including the use of intellectual property rights;

8.4 Demonstrate a comprehensive marketing strategy and plan;

8.5 Demonstrate a comprehensive financial and budgeting strategy and plan;

8.6 Pitch, present and defend original and independent arguments and propositions about a creative idea and execution.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Demonstrate effective communication skills using a variety of methods

9.2 Identify health and safety issues and understanding of risk assessment;

9.3 Manage individual activity developing time management, people management, project management and self-management skills;

9.4 Demonstrate critical judgement and risk analysis;

9.5 Demonstrate active research skills.

1. **A synopsis of the curriculum**

The creation of theatre is often seen from the perspective of the end product. However, to have an effect, Theatre needs to be attractive and robust enough to stand up to all the other offerings available in the “leisure pound” market. It requires a portfolio of components to be effective, such as: effective and stimulating content, an interesting interpretation, competent and suitable cast, evocative design, a suitable venue, pragmatic logistics to get the set, equipment, and cast into the venue and to and from it, an effective business plan and cashflow to enable it all to happen, and most importantly, an audience to play to. It is these components that make or break a professional theatre company. This module will look at the initial aspects needed to make theatre happen and give form to the creativity. This module is designed to allow the student to apply and demonstrate individual capability through working together as a group andproposing a business plan for the delivery of a creative idea. This will be assessed in the same way that a professional plan would be and the students will need to demonstrate a strong understanding of all aspects of pitching and developing an idea.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

The most up to date reading list for each module can be found on the university's [**reading list pages**](https://kent.rl.talis.com/index.html).

Amor, M. and Pellew, A. (2016). *The Idea in You: How to Find It, Build It, and Change Your Life*, New York: Portfolio Penguin

Chong, D. (2010). *Arts Management*, Second edition, London: Routledge

Dean, P. (2004). *Production Management: Making Shows Happen*, Marlborough: Crowood Press

Evans, V. (2011). E*ssential Guides Writing a Business Plan: How to win backing to start up or grow your business* (The FT Guides)

Foreman, G. (2009). *A Practical Guide to Working in Theatre*, London: Methuen Books

Seabright, J. (2011). *So, You Want to be a Theatre Producer?* London: Nick Hern Books

1. **Contact hours**

Total Contact Hours: 24

Private Study Hours: 276

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Portfolio (4,000 words) – 50%
* Pitch Presentation (20 minutes) – 50%
	1. Reassessment methods
* Like-for-like
1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** |  |  | **x** | **x** |  | **x** |  |  |  |  |
| Supervision | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Pitch Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Producing and touring the arts is a global industry, with the UK being a leading proponent through its Theatre, Museums and Galleries. This is a part of a programme that attracts students from across the globe, including USA, EU, Hong Kong and China among others. This module allows the student to build the skills of writing proposals and business plans. Although this is done under UK law and principles it is a basic format used the world over.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 11/08/17 | Major | January 2018 | 1, 7-9, 11-14 | Yes |
| 23/01/19 | Major | September 2019 | 6, 10, 12-13 | No |
| 16/02/2021 | Minor (ECA) | 2021/22 | 13-14 | No |
| 07/12/2021 | Minor | 2022/23 | 1,9 | No |

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| Revised FSO Jan 2018 |