

Programme Specification

Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found in the programme handbook. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

BA (Hons) Event and Experience Design

1. Awarding Institution/Body	University of Kent
2. Teaching Institution	University of Kent
3. School responsible for management of the programme	School of Music and Fine Art
4. Teaching Site	Medway
5. Mode of Delivery	Full-time Part-time
6. Programme accredited by	N/A
7. a) Final Award	BA (Hons)
7. b) Alternative Exit Awards	BA (non hon) Event and Experience Design; Diploma in Event and Experience Design; Certificate in Event and Experience Design
8. Programme	Event and Experience Design
9. UCAS Code (or other code)	W900
10. Credits/ECTS Value	360 Credits (180 ECTS)
11. Study Level	Level 6
12. Relevant QAA subject benchmarking group(s)	Dance, Drama and Performance (2015); Art and Design (2017); History of Art, Architecture and Design (2016)
13. Date of creation/revision	Nov 2013/March 2017/revised FSO Feb 2018
14. Intended Start Date of Delivery of this Programme	September 2018

15. Educational Aims of the Programme

The programme aims to:

- Produce graduates with a bold and extraordinary creative vision in the design of events, environments, experiences and performances (such as celebratory performances, theatre; site-specific projects, product launches, personal rites of passage; visitor attractions; brand experiences) - underpinned by a sound knowledge of production processes, who can make a distinctive contribution to the industry, nationally and regionally.

- Produce graduates who are critically aware of the range of types and contexts of performance events and experiences, and who are able to make choices appropriate to the context and informed by an understanding of theoretical and practical concerns.
- Provide an excellent quality of education delivered principally through coherent project work, introducing the interdisciplinary nature of the field, while giving students opportunities to develop creative and practical specialisms.
- Produce graduates who are able to present, argue and defend their ideas, verbally and in writing, who are able to research effectively, and synthesise arguments and responses from and to a range of (possibly conflicting) sources.
- Involve leading practitioners, artists, producers and commissioners in the delivery of the programme, alongside appropriately qualified permanent staff, in an environment conducive to learning.
- Provide students with transferrable skills in health and safety, the management of projects, problem solving, working to deadlines, resource planning, team working, making presentations, and the ability to reflect on and develop their own learning.
- Be regionally responsive, utilising the full benefits offered by the Chatham Historic Dockyard and local enterprise development initiatives whilst also aiming for national relevance and significance.

16 Programme Outcomes

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas.

The programme outcomes have references to the QAA subject benchmarking statements (SB) for History of Art, Architecture and Design (2016) (HAAD), Dance, Drama and Performance (2015) (DDP) and Art and Design (2017) (AD).

A. Knowledge and Understanding of:

1. The historical antecedents, forms, traditions and developments of the discipline (including key practitioners and theorists), and the critical and theoretical paradigms that have emerged from those developments and histories. (SB: AD 6.9i, HAAD 4.2vi, DDP 4.2iv,v)
2. The contribution made by design (primarily spatial and visual) to the experience, and communication of meaning in events, experiences, exhibitions, performances and related practices. (SB: AD 3.3, DDP 5.2ii & ix, & 5.3ii)
3. The cultural and contextual factors influencing a designer/producer's choices, and the reader/viewer's reception. (SB: DDP 4.2vi, AD 5.1)
4. The elements that contribute to the wider project and impact upon design decisions, such as: production issues, health and safety, practicality; architecture of performance spaces, texts, theatre structures, brand identity, narrative requirements, related technologies; visitor experience. (SB: AD 6.5ii, 4.4, DDP 7.10i)
5. Visual and spatial literacy: understanding the elements of design for events, performances and experiences (including space, time, character/costume, symbol, colour, form, audience/visitor experience and flow). (SB: AD 6.4 ii & iv)
6. Cultural policies and their effect on practice and production and the contribution of events to public culture and arts, local and regional identity. (SB: AD5.9, AD6.5ii)
7. The processes and operational and organisational structures encountered when making events and designs. (SB: DDP 5.6i,ii,iii, DDP 5.4ii)
8. The contribution of experiences and events to brand identity, distinctiveness and commercial value.
9. Professional, managerial (including H&S), contractual issues which underpin practice, facilitating students to operate as design professionals. (SB: DDP 5.6iii & 5.10iii)

Skills and Other Attributes

B. Intellectual Skills:

1. Read, understand and engage critically and in an independently minded way with major ideas, intellectual and creative paradigms, scholarly literature and issues and debates within the area of event and experience design, performance, cultural policy and public arts, heritage and leisure experiences, design of brand experiences. (SB: AD 6.5i, DDP 5.3i)
2. Demonstrate a systematic understanding of key aspects of the field of design for performance, events or experiences, and in places developing detailed knowledge at the forefront of the discipline. (AD 6.5i, & 6.5v)
3. Synthesise information from a number of sources (written, visual and aural) in order to develop and present a coherent understanding of theory and practice. (SB: DDP 5.3i, HAAD 4.7ii)
4. Analyse and articulate the relationship between theory and practice. (SB: AD 6.5i, DDP 3.2ix)
5. Critique and evaluate designs and creative processes, both their own and of others, and develop their own practice in that light. (SB: AD 4.4.2ab)
6. Evaluate and research sources of information and evidence, and methodologies, and deploy them appropriately. (SB: DDP 3.2ix)
7. Informatively document the stages of development of a creative project in a manner recording the intellectual and practical experimentation undertaken. (SB: DDP 5.2vi)
8. Conceive of design as a process based practice from idea to outcome, characterised by stages of development, testing and refinement. (SB: AD 4.4 & 6.4iii iv)

C. Subject-specific Skills:

1. Generate ideas, concepts, proposals and solutions for designs for events, experiences, installations and performances, appropriate to the brief, text, location/site and context. (SB: AD 6.4i)
2. Employ media, techniques, methods and tool needed to develop, interrogate and communicate design ideas. (SB: AD 6.4iii)
3. Use digital design aids to advance the development and communication of the design idea, use a range of event technologies and performance related software. (SB: AD 6.5 iii DDP 5.2iii)
4. Select, manipulate and test, the elements of design (material, space, time, form, image, colour, symbol etc.) in order to develop the design idea. (SB: AD 6.4iii)
5. Employ lighting and other forms of AV to enhance the design or event. (SB: DDP 5.2iii ix)
6. Use design to evoke place, story, atmosphere and theme. (SB: AD 6.4 iii iv, DPP 5.3v)
7. Understand the needs, opportunities and challenges offered by project catalyst (text, brief and site). (SB: AD 6.4i)
8. Make effective use of the space provided for the event/performance/experience and to manipulate, effectively the relationship between the viewer/audience and the work within the space. (SB: DDP 5.2ii)

D. Transferable Skills:

1. Exercise initiative and personal responsibility. (SB: DDP 5.6 i iii, AD 6.6i)
2. Communicate
 - a. Research, analyse and synthesise information, debates and discourses with clarity and appropriate terminology; identifying possible bias and distortion, responding perceptively to contributions for others, making sustained and reasoned arguments (SB: AD 6.6b i ii)
 - b. Communicate complex information in writing, verbally and visually in a form and manner that suits the purpose for both specialist and non-specialist audiences. (SB: AD 6.10c ii iii, DDP 5.9ii)

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- c. Write extended documents of an academic or vocational nature using appropriate protocols and ensuring accurate presentation. (SB: DDP 5.9ii)
3. Work as part of a team
 - a. Plan working methods and structures (as a team) to ensure the achievement of intended outcomes; negotiating goals and managing differences. (SB: DDP 5.8i ii)
 - b. Review the strengths and weaknesses of the team (individually and collectively), feedback the results of this review and develop strategies for improvement where necessary while being sensitive to the views of others. (SB: DPP5.8ii iii iv)
 - c. Work in a team on creative, research and technical projects. (DPP5.8ii iii iv)
4. Solve problems and manage resources
 - a. Generate and deploy a variety of ways to tackle creative and practical problems and identifying the best options. (SB: AD 6.4iii)
 - b. Manage projects in such a way as to avoid or anticipate problems, and to have problem solving strategies in place should they occur (SB: AD 6.6ii)
 - c. Monitor the efficacy of problem solving strategies (SB: AD 6.4 iv).
5. Reflect upon and improve personal learning
 - a. Manage personal time and workload effectively, meeting deadlines and planning effective working methods. (SB: AD6.6a i)
 - b. Seek and use feedback and support and identify ways to improve learning. (SB: 66b I ii)
 - c. Monitor and critically reflect on what is being/has been learnt, relating learning in one area or module to learning in others. (SB: DDP 5.7 iii iv)
6. Use information technology (SB: AD 5.10 I ii)
 - a. Use information technology to send and retrieve information.
 - b. Use the World Wide Web efficiently as an information source and research tool, being aware of its pitfalls as such a source.
 - c. Create word processed documents using a range of style functions such as embedded tables, columns, heading style and numbered lists.
 - d. Use graphics programmes to create plans, images and publicity material.
 - e. Use a spreadsheet for budget tracking.
 - f. Use IT where appropriate for entertainment system control.
7. Application of number.
 - a. Keep accurate accounts.
 - b. Work in a variety of measurement scales.
 - c. Convert units of measurement.
 - d. Find areas, perimeters and volumes.
 - e. Derive angles using basic trigonometry.

Teaching/learning and assessment methods and strategies used to enable the programme learning outcomes to be achieved and demonstrated

Teaching and Learning

Students will typically engage with the subject through lead lectures, seminars and other group discussions and prescribed reading, often but not always attached to practical creative projects, field trips, research and coursework. Where possible the acquisition of knowledge will be embedded in such projects.

In addition to the recommended readings it is expected that students will develop their knowledge and understanding through self-directed reading, research and observation.

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Regular 'crits' of projects in progress will give students the opportunity to articulate their practice and reflect upon development opportunities. Self and peer assessment are an important part of formative assessment and development.

The reflective student/practitioner is a central feature of the programme, and project evaluations focus on the ability to reflect on strengths and weaknesses. Deadlines, interim deadlines and project planners will aid time management.

Assessment

Students will typically be assessed through practical projects, essays and similar written projects, critical or evaluative reports, and oral, illustrated, presentations. These essays and presentations may be attached to a creative project, using the project to offer examples and case studies, or may be derived from lectures, seminars and reading.

Projects may result in theoretical/studio presentation including models (digital or 'real', mood boards, story boards, plans) or realised presentation. In the latter case, development material will normally also be assessed.

For more information on the skills developed by individual modules and on the specific learning outcomes associated with any Certificate, Diploma or BA non-honours awards relating to this programme of study, see the module mapping table, located at the end of this specification.

17 Programme Structures and Requirements, Levels, Modules, Credits and Awards

This programme is studied over three years full-time or six years part-time.

The programme is divided into three stages, each stage comprising modules to a total of 120 credits. Students must successfully complete each module in order to be awarded the specified number of credits for that module. One credit corresponds to approximately ten hours of 'learning time' (including all classes and all private study and research). Thus obtaining 120 credits in an academic year requires 1,200 hours of overall learning time. For further information on modules and credits refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>

Each module and programme is designed to be at a specific level. For the descriptors of each of these levels, refer to Annex 2 of the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfoannex2.html>. To be eligible for the award of an honours degree students must obtain 360 credits, at least 210 of which must be at level 5 or above, including at least 90 credits at level 6 or above at Stage 3.

Students successfully completing Stage 1 of the programme and meeting credit framework requirements who do not successfully complete Stage 2 will be eligible for the award of the Certificate in Event and Experience Design. Students successfully completing Stage 1 and Stage 2 of the programme and meeting Credit Framework requirements who do not successfully complete Stage 3 will be eligible for the award of the Diploma in Event and Experience Design. Students successfully completing Stage 2 of the programme and achieving 300 credits overall including at least 60 credits at level 6 or above in Stage 3 and meeting Credit Framework requirements will be eligible for the award of a BA non-honours degree.

Full-time students may apply to add either a Placement Year or Year Abroad onto their programme of study between Stages 2 and 3 via the Faculty-wide Humanities Placement Year or Humanities Year Abroad programme specifications. Full-time students that are not taking a Placement Year or Year Abroad may instead apply to add a Term Abroad in Spring Term of Stage 2 using the Faculty-wide Humanities Term Abroad programme specification.

Students successfully completing Stage 2 and also the year abroad/placement and meeting Credit Framework requirements will be eligible for the award of the Diploma with a Year Abroad/Placement Year.

For further information refer to the Credit Framework at <https://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html#exit-awards>.

Compulsory modules are core to the programme and must be taken by all students studying the programme. Optional modules provide a choice of subject areas, from which students will select a stated number of modules.

Where a student fails a module(s) due to illness or other mitigating circumstances, such failure may be condoned, subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework at <http://www.kent.ac.uk/teaching/qa/credit-framework/creditinfo.html>.

Where a student fails a module(s), but has marks for such modules within 10 percentage points of the pass mark, the Board of Examiners may nevertheless award the credits for the module(s), subject to the requirements of the Credit Framework and provided that the student has achieved the programme learning outcomes. For further information refer to the Credit Framework.

KV Code	Code	Title	Level	Credits	Term(s)
Stage 1					
Compulsory Modules					
EVNT4001	CR301	Realising the Creative Idea	4	30	Autumn
EVNT4003	CR309	Visual Communication	4	15	Autumn

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EVNT4000	CR300	Contexts and Case Studies in Creative Events	4	15	Autumn
SMFA4000	CR307	Lighting and Sound for Events	4	15	Spring
EVNT4004	CR310	The Fundamentals of Event Design	4	30	Spring
EVNT4002	CR308	Industrial and Regional Research	4	15	Spring
Stage 2					
Compulsory Modules					
EVNT5000	CR500	The Business of Event Production	5	30	Autumn
SMFA5002	CR524	Digital and Interview Media in Live Events and Performance	5	30	Spring
EVNT5002	CR525	The Brand Experience	5	30	Spring
Optional Modules					
Students must select 30 credits from a list of modules provided by the School					
Stage 3					
Optional Modules					
Students must select 60 credits from the following:					
EVNT6004	CR516	Scenography for Creative Events	6	30	Autumn
EVNT6003	CR522	Installations and Interventions in the Public Realm	6	30	Autumn
Up to 30 credits of optional modules from a list of modules provided by the School					
Optional Modules					
Students must select 60 credits from the following:					
SMFA6004	MU600	Dissertation	6	30	Autumn and Spring
EVNT6001	CR506	Project Pitch	6	30	Spring
EVNT6002	CR510	Independent Project Realisation	6	30	Spring

18 Work-Based Learning
Where disabled students are due to undertake a work placement as part of this programme of study, a representative of the University will meet with the work placement provider in advance to ensure the provision of anticipatory and reasonable adjustments in line with legal requirements.
Professional practitioners frequently contribute to the programmes often with students following live, or real, briefs. Thus, while this is not learning in the workplace it does invite the workplace into a student's learning.
Student project work may be carried out in the work place/public realm.
Students may choose to include the optional Year Abroad/Placement year in their programme of study. If this is the case students should refer to the relevant programme specification for details of the work-based learning requirements.

19 Support for Students and their Learning

- School and University induction programme
- Programme/module handbooks
- Library services <http://www.kent.ac.uk/library/>
- Student Support <http://www.kent.ac.uk/studentsupport/>
- Student Wellbeing www.kent.ac.uk/studentwellbeing/
- Centre for English and World Languages <http://www.kent.ac.uk/cewl/index.html>
- Student Learning Advisory Service <http://www.kent.ac.uk/uelt/about/slas.html>
- PASS system <https://www.kent.ac.uk/teaching/qa/codes/taught/annexg.html>
- Academic Adviser system <https://www.kent.ac.uk/teaching/advisers/index.html>
- Kent Union www.kentunion.co.uk/
- Careers and Employability Services www.kent.ac.uk/ces/
- Counselling Service <https://www.kent.ac.uk/studentwellbeing/counselling/>
- Information Services (computing and library services) www.kent.ac.uk/is/
- Undergraduate student representation at School, Faculty and Institutional levels
- International Recruitment Office <https://www.kent.ac.uk/internationalstudent/>; International Partnerships Office <https://www.kent.ac.uk/global/partnerships/>
- Medical Centre <https://www.kent.ac.uk/studentwellbeing/medicalcentre.html>

At School Level:

All staff have regular published office hours and are contactable by email. Appointments may be made outside of office hours. All students are encouraged to seek advice from any member of staff to discuss any matters of academic or non-academic concern.

The Subject Director provides consultation and advice in matters of: academic guidance, module choices, change of modules, change of degree, timetable clashes.

Module conveners will offer advice and support in specific module-related matters, but may also be consulted in any area of concern.

The Chief Examiner is available to offer support and advice to students who have a concern with their marks, or the process by which they were arrived at.

The Senior Tutor is responsible for overseeing student progress and will identify and contact students who are experiencing difficulties, or are not attending or submitting work, offering them appropriate support or referring them to other agencies within the University. The Senior Tutor is also responsible for academic discipline.

The day to day administration of academic welfare is undertaken by the Student Support Officer who provides administrative support for the Senior Tutor, keeps records on welfare issues, identifies students of particular concern, and offers advice and guidance to students seeking support.

The Board of Study regularly reviews student progress, identifying students who need particular help or attention. Students identified during this process will be invited to see the Senior Tutor or Student Support Officer for consultation and advice.

A subject Concessions Committee considers cases from students who have been unable to submit work due to illness or other unforeseen circumstance, or who feel that their work has been affected by illness or other external factor.

The School of Music and Fine Art has a strong relationship with local arts providers, and students are frequently involved in off campus projects with local and regional partners.

<p>20 Entry Profile</p> <p>The minimum age to study a degree programme at the university is normally at least 17 years old by 20 September in the year the programme begins. There is no upper age limit.</p>
<p>20.1 Entry Route</p> <p>For current information, please refer to the University prospectus</p>
<p>Programme suspended</p>
<p>20.2 What does this programme have to offer?</p> <ul style="list-style-type: none"> • Innovative and practically oriented introduction to design for a range of events, experience and performances. • An emphasis on creative practice; primarily based round practical projects with associated academic study. • Many interactions with professional practitioners. • An integrated approach to the study of events in the public and private sectors. • An inspiring location, with dedicated facilities and equipment, on the Chatham Historic Dockyard. • An opportunity to take modules from other related design degrees. • A unique focus on outdoor and street events, public arts, cultural performance, celebratory performance. • Firm relationships with regional artists and arts events. • Design agencies and live briefs feed into the degree. • Use of traditional and digital modelling and graphics processes. • Introduction to aspects of theatre technology and production.
<p>20.3 Personal Profile</p> <p>Students are expected to have a demonstrable interest in design for cultural performances and experiences, whether evidenced through visiting and observing projects, or by becoming involved themselves. The majority of applicants are interviewed and asked to bring a portfolio illustrating their creative work, whether it is in design, art or a related area.</p> <p>Students are also expected to be intellectually curious, motivated by creative exploration.</p> <p>Students will enjoy a certain level of practical production work, and be prepared to work occasional evenings or weekends.</p>

<p>21 Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning</p>
<p>21.1 Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards</p> <ul style="list-style-type: none"> • Student module evaluations • Annual programme and module monitoring reports http://www.kent.ac.uk/teaching/qa/codes/taught/annexe.html • External Examiners system http://www.kent.ac.uk/teaching/qa/codes/taught/annexk.html • Periodic programme review http://www.kent.ac.uk/teaching/qa/codes/taught/annexf.html • Annual staff appraisal • Peer observation • Quality Assurance Framework http://www.kent.ac.uk/teaching/qa/codes/index.html

<ul style="list-style-type: none"> • QAA Higher Education Review http://www.qaa.ac.uk/InstitutionReports/types-of-review/higher-education-review/Pages/default.aspx
<p>21.2 Committees with responsibility for monitoring and evaluating quality and standards</p>
<ul style="list-style-type: none"> • Staff-Student Liaison Committee • School Education Committee • Faculty Education Committee • Faculty Board • Education Board • Board of Examiners
<p>21.3 Mechanisms for gaining student feedback on the quality of teaching and their learning experience</p>
<ul style="list-style-type: none"> • Student module evaluations • Staff-Student Liaison Committee • Student rep system (School, Faculty and Institutional level) • Annual NSS
<p>21.4 Staff Development priorities include:</p>
<ul style="list-style-type: none"> • PGCHE requirements • HEA (associate) fellowship membership • Annual appraisals • Institutional Level Staff Development Programme • Academic Practice Provision (PGCHE, other development opportunities) • Professional body membership and requirements • Programme team meetings • Research seminars • Conferences • Study leave • Equality, Diversity and Inclusivity (EDI) awareness <p>All lecturers in the School of Music and Fine Art are expected to spend at least 5 days a year on Staff Development activities.</p>
<p>22 Indicators of Quality and Standards</p>
<ul style="list-style-type: none"> • Results of periodic programme review • QAA Higher Education Review 2015 • Annual External Examiner reports • Annual programme and module monitoring reports

22.1 The following reference points were used in creating these specifications:

- QAA UK Quality Code for Higher Education <http://www.qaa.ac.uk/assuring-standards-and-quality>
- QAA Benchmarking statements for History of Art, Architecture and Design; Art and Design; Dance, Drama and Performance'
- School and Faculty plan
- University Plan <https://www.kent.ac.uk/about/plan/> and Learning and Teaching Strategies <https://www.kent.ac.uk/uelt/strategies/ta.html>
- Staff research activities
- Kent Inclusive Practices (<https://www.kent.ac.uk/studentssupport/accessibility/inclusive-practice.html>)

23 Inclusive Programme Design

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the programme 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.

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CR516 Scenography for Events	x	x	x		x	x	x			x	x	x	x	x	x	x	x	x	x	x	x		x	x		x		x				
CR522 Installations and Interventions in the Public Realm	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		