Creative Events: Design & Production

Creative Event’s students at MADE with Director Nico Zeh. MADE is a creative studio space in Berlin. International artists, musicians and designers are invited to work in the space on collaborative experimental projects.

STUDENT HANDBOOK 2012-13

creative@kent.ac.uk
Creative Events: Design & Production Student Handbook
2012-13
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Your e-mail @kent.ac.uk
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HANDBOOK INFORMATION

Welcome

Welcome to Creative Events: Design & Production. We hope that this brief introduction will offer some helpful initial observations on both the programme and the handbook.

This is an exciting, relevant, well-resourced and high quality course which was the first of its kind, and which still remains unrivalled in terms of breadth and relevance to the sector. The broad field of creative events (what they are will be the subject of many lectures and seminars) has always been a strong cultural force but now seems to be one of the dominant modes of communication and cultural production and participation whether in the commercial or artistic arena – more usually somewhere in between.

Our teaching team and our links with the sector are continuing to grow and our third year students have all just successfully graduated (two with First Class honours). Our past graduates are working throughout the event’s field; four graduates have started their own companies.

All this should provide a lively, vibrant environment. We are still a small department, however, and you should always feel free to consult a member of staff when you are in doubt about any procedures, projects etc. What is good is that we are part of a much bigger more stimulating School of Arts and Fine Art Department. This does mean that we will now have to start introducing more formal processes for booking spaces and equipment, but in essence we are still a small, user-friendly unit.

The handbook is your guide to being a Creative Events student. It contains most (although probably not all) of the information you need about the formalities of your study; in it appears the official programme specification – the formal document laying out the aims, objectives and content of the degree. This is the document that guides everything we do and is the document that was first approved by the University when we started designing the degree. Also in the handbook is information about how we assess you (read this and understand it and we guarantee it will improve your assessment); there are pages on learning support mechanisms and on health and safety. All of this is crucial to effective learning, and in the online handbook you should find answers to most of your questions.

We hope you enjoy a successful year and encourage you to take full advantage of the opportunities we offer you in studying at Kent.

Best wishes,
The Creative Events staff team
Peter Hatton, Paul Gambrill, Elena Marcevska, Dermot O’Brien, Janet Hodgson
Staff & Facilities

All staff display their office hours outside their office. These indicate times when they may be contacted without an appointment. Telephone numbers are for internal calls only- for external calls, add 88 to the beginning of the number (e.g. for Peter Hatton, dial 01634 888922).

Creative Events Staff & How to Contact Them
You may reach us by phone, email, letter or coming to the office. Please however take note of staff office hours posted on the office door. P.Hatton’s office is room 9 located in the Old Surgery in the Historic Dockyard. All Associate Lecturers are based in room 209 on the first floor in Bridge Wardens College.

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<tr>
<th>NAME</th>
<th>OFFICE</th>
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<td>Brigid Carroll</td>
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<td>Student Experience</td>
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<td>Administrator (Medway)</td>
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<td>Louise Frith</td>
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<td>FIRST AIDER</td>
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<td>Technician Workshop</td>
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* Canterbury extension: full number 01227 827318

If you cannot get hold of one of us directly you can leave a message with Graham Lewis (g.lewis@kent.ac.uk) at the Old Surgery reception (x8980).

Other Useful Contacts
Drill Hall Library 01634 883878
Computing Helpdesk (Medway) 01634 883278
Student Learning Advisory Service (Medway) 01634 888884
Dockyard Security 01634 823828

Contacting You
We use email as the main means of communication with students.
Please check your university email regularly.
The School of Arts

Creative Events is part of the School of Arts which is itself part of the Faculty of Humanities at Canterbury. You are therefore students of the School of Arts, so it’s worth knowing a little about it. In addition to Creative Events, the School of Arts delivers programmes in Fine Art and Music and Audio Arts on the Medway campus in the Historic Dockyard.

On the Canterbury campus we have Drama (a 4 year M.Drama degree), Film Studies, History and Philosophy of Art, Visual and Performed Arts.

The main School of Arts offices are based in the Jarman Building.

The School manages the Creative Events programme; it oversees the teaching and programme content though the School of Arts Teaching and Learning Committee, and the Head of School (Dr Jonathan Friday) approves our strategic developments. Many of the policies employed by the degree you’re on are common across the School of Arts, and have been developed for School use. That’s not to say they’re set in stone – we can address anything, but it gives you a sense of the context.

The Canterbury campus is about one mile northwest of Canterbury city centre. You are of course more than welcome to visit it and make use of many of the resources there such as the library, computing rooms, bars etc.

The main Humanities Faculty offices are located on the Canterbury Campus in the Marlowe building.

The Medway campus

The Medway campus is actually home to three Universities and a further education college, but from your perspective they should merge seamlessly. On campus there is a library, sports facility, catering outlets, and a student bar (Coopers) as well as offices and teaching spaces. The University of Kent buildings are all at the ‘far’ end. The Medway Building houses the central administration team, open access computer suites, seminar rooms, Rochester Building or No1 Building(opposite the Medway Building) houses the Gulbenkian Café, open to staff and students alike. The Gillingham Building is the centre for student administration, the careers and volunteering teams and again has open access computer rooms and seminar rooms. The Pilkington Building is a shared university resource: it has a café and is home to the offices of the Universities at Medway Students' Association (UMSA: www.umsa.org.uk) who are always looking for people to volunteer or participate in a range of capacities and activities. Those of you with interests in entertainment technology or hospitality might want to make yourself known to them early on.

The university campus is also home to the Drill Hall Library where you will find extensive resources available to you – for further details see the section in this handbook on libraries.
The Historic Dockyard

The School of Arts at Medway is based in the Historic Dockyard and constitutes a very exciting development for the Medway Campus. The entrance to the Dockyard is opposite the gates to the Medway campus. It is approx a 10-15 minute walk from the Medway Building to the Historic Dockyard. Add another 10 minutes from Liberty Quays. A bicycle might be a good idea (there are bike racks at both locations).

We were the first of the School of Arts programmes to be based in the Dockyard. Music and Audio Arts and Fine Art are now based here as well. This offers exciting opportunities for future collaborative projects and interdisciplinary work.

The Creative Events office is in the Old Surgery, and the Galvanising Shop and Smitheries (see below for more details) are the main teaching areas. All teaching areas and facilities are shared with the other departments within the School of Arts.

Parking & Security

You can park in the main visitors’ car park to the Historic Dockyard (the big one as you drive into the Dockyard via the Visitors’ entrance) without the need for a permit. Please stay within the main car park and don’t park directly in front of the Galvanising Shop unless you’re unloading, in which case park, unload, and move.

You will have to show your student ID as you walk past through the security barrier to access Bridge Wardens College, the Smitheries and the Workshop.

Our Buildings

The Galvanising Shop

The majority of Year 1 classes and project work will take place in or around the Galvanising Shop, your design and production studio.

The building has, for the purposes of general use, six distinct areas (some of which have subdivisions).

1) Entrance and Front Studio.
   This will be the Year 1 base studio and general Creative Events “making area”.

2) Lighting and production area (back studio)
   Multi-purpose area used, for large lectures, conferences and depending upon project, for, lighting and projection projects, exhibition or performance. This is a School shared space and has to be booked in advance of use. Other courses will use this space.
3) **Mezzanine**  
   This will be the Year 2 base studio.

4) **AV Studio**  
   This is shared facility used for seminars as well as lighting and video projection. When not in use for teaching you may book it for your own use.

5) **Annex**  
   Almost exclusively for storage or washing-up materials. Do not try to work in this space and keep it tidy at all times.

6) **Courtyard**  
   A range of uses: storage, making/building, lighting exercises, perhaps exhibition. The toilets are located off the courtyard. Try not to lock yourself out of the building when using these!

**Access**  
The Galvanising Shop is accessed via an electronic card system. Your Kent ID card will unlock the door. Upon entering the Galvanising Shop, you should bear in mind that a class might be in progress in the building so please enter quietly. If you are the last person in the building please check that all external doors are closed securely. The card access system logs the details of the last person to enter the building – you have been warned!!

If you intend to undertake any activity in the space (such as construction, rigging, use of tools, use of AV equipment) then you must have received the relevant training from a member of staff beforehand.

Do not pass your access card on to anybody else, and if you lose it notify a member of the admin team **immediately**. The issuing of a replacement cards is likely to involve the payment of a fee.

The Dockyard security lodge is directly opposite the Galvanising Shop and is open 24/7, telephone 01634 823828. In an emergency go to the security lodge for assistance. This also means that the building will be a relatively safe environment. You must always be vigilant, however, aware of possible risks, and mindful of disturbance to others. Please do not leave the front door open.

**Using and booking the space**  
The AV studio and Back Studio should be booked through Graham Lewis at the Old Surgery reception. He will be able to tell you when it is available. Do not hog the space – we shall monitor who books the spaces and override bookings if we feel there is an imbalance of use. Where projects are going to make particular demands on spaces we shall notify you of specific arrangements.

The Galvanising Shop is open from 7.30 am to 9.30pm weekdays and 9.00am till 3.00pm on Saturday.
Smitheries

In Smithery 2 on the ground floor there will be a suite of macs for teaching and project research. These are available to all SoAs students. Your swipe card will allow you access. The upstairs studio will be the Year 3 base studio. Smithery 2 is open from 7.30 am to 9.30pm weekdays and 9.00am till 3.00pm on Saturday.

Workshop

You will undertake a workshop induction with one of our technicians so that you are familiar with the workshop policies and the tools and equipment. This is a shared facility with all SoAs students and all your major construction tasks can be done here or advice sought. Georgia Wright is the workshop manager.

Bridge Wardens College

This is also known as the Clock Tower building and is opposite HMS Cavalier further into the Dockyard. The School of Arts occupies all of BWC. You can access the building using your Kent ID card as a swipe card. Classes that need a more formal seminar room will be delivered here; there are two seminar rooms on the first floor together (202 & 203) with a mac suite (204) that can be used for research/project work when not in use for teaching by Music & Audio Arts. A schedule will be displayed on the door indicating availability. On the ground floor there is also a small lecture theatre where some modules will be taught. There is of course the café area on the ground floor plus vending machines and computers for general use. Music and Audio Arts and Fine Art have teaching spaces in this building. The Estates Department also have an office here – room 213.

Bridge Wardens College is open from 7.30 am to 9.30pm weekdays and 9.00am till 3.00pm on Saturday.

NO FOOD IS TO BE CONSUMED IN ANY STUDIO SPACE

Equipment

AV Equipment is stored centrally at Bridge Wardens College. Video cameras, projectors and audio recorders can be booked out and returned in room 207. There will be specific times for booking equipment; these will be pinned up in BWC. The technicians will share this job; their contact details are at the front of this handbook. You will be shown how to use all the items that you’ll need for any project, but the following general principles apply:
• Make sure that you know how to use a piece of equipment before you do use it (and have been trained by a member of staff/technician). If in doubt – please ask.

• Visually check all equipment before you use it. If anything appears wrong, such as loose or unsheathed wires, wobbly parts that shouldn’t be, crackles or sparks then do not use the item. Return and report it immediately.

• Before you take any item out of any of the School of Arts Buildings you must complete an equipment loan form (available from BWC room 207) and have it authorised.

• If any item is lost or damaged and it is found that it was not being used for bona fide course-related purposes, or that it was being misused, or simply left lying around you will be liable for the replacement cost.

The security of our spaces and equipment is extremely important, as we are unlikely to be able to immediately replace lost or stolen items. Please take all measures to ensure the safekeeping of our resources.

Never leave equipment unattended and never invite an unknown person into any studio space.

I.T. in Creative Events

Email is now the major means of communication between staff and students outside of the classroom, and while we realise that texting is often the method preferred by students we still require you to check university email regularly (twice a week at least).

All first year students will be given a resources pack by the University Computing Service which contains details about logging on to the University network and other IT information.

The Computing Helpdesk, located in the Drill Hall Library Welcome Desk (or contacted by emailing helpdesk@kent.ac.uk) is always available to help, and will be running drop-in sessions in the first couple of weeks of term. Tel 01634 88 3278 http://campus.medway.ac.uk/library/it/index.php

The computers in Smithery 2 are only for specific design use and are certainly not set up for dealing with email, word processing or other general use. Therefore please only use these machines for email in times of pressing need, and never for writing essays, personal web-browsing, game playing etc. Do not try to download programmes or rearrange file structures etc.

The computers in the café area of Bridge Wardens College are for your use and can be used for social networking.

The Dockyard

The Dockyard operated for four centuries as a naval base, building ships and submarines for the Royal Navy. It ceased to function as a shipyard in 1984, at the end of the cold war, and with its closure came a significant blow to
employment in the region. It is now an important heritage site and visitor attraction, as well as a thriving community of small businesses, many of which we may have interaction, and private homes. We are fortunate enough to be located on a site with a wide range of interior and exterior spaces, many of which we use for projects. You will be given details about how to gain access to the spaces needed for the project as and when the projects are set, but please remember the general principle that the Dockyard is a public and family space, a working industrial space and a place of particular historic importance and sensitivity. We must respect it on all these counts. The Dockyard Trust is keen to continue to develop a close working relationship with us, but we must earn and maintain that relationship.

The key rules when working in any space, on the dockyard or beyond are:

- Ensure that you have permission to be there, doing what you’re doing
- Risk assess the activity, and put in place any control measures
- Respect the space, report any damage immediately
- Leave the space in the same or better condition than when you found it.

For general information see also the Health and Safety Section at the back of this book.

The Dockyard is a very important teaching and learning resource for all of us.

The site is also frequently used as a film location. Over the last couple of years, students have spotted Robert Downey Jnr, Jude Law and Johnny Depp.

The University of Kent Libraries

The Drill Hall Library – Universities at Medway

The Drill Hall Library is situated at the heart of the Medway campus and is well stocked with books and journals to support courses taught at the Medway campus. Housed in the former Grade II listed Naval Drill Hall it provides students with access to over 350 PCs and 250 study spaces as well as a collection of over 130,000 items. In addition to books, this wealth of material includes newspapers, magazines, videos and DVDs.

In addition to the hardcopy materials available on the library shelves, you also have access to a range of electronic journals and databases, many providing full text access.

The computerised library catalogue allows you to search for books in the Drill Hall Library as well as to renew your books online and check your library account. We have a range of services available such as self-issue and return, an enquiry desk, IT helpdesk and a study skills support desk. In addition, you are also able to use the facilities at the University of Kent’s Templeman Library.
Library at Canterbury and we can have books sent from Canterbury to the Drill Hall Library for you to borrow.

The team of staff in the Drill Hall Library are here to help you make the best use of the facilities and services available so please just ask should you require any assistance.

Karen Worden is the Senior Academic Support Librarian for the Creative Events course email: K.Worden@greenwich.ac.uk Telephone 01634 883340

A full subject guide for Creative Events plus library staff contact details and information regarding services and facilities can be found on the Drill Hall Library website at: http://campus.medway.ac.uk/library/
http://dhlsubjects.wikidot.com/creative-events

The Templeman Library

This library is a fantastic resource, which can be an excellent means of support for you. It contains a real wealth of material, including books, academic journals, newspapers, magazines, videos, DVDs, CDs, audio cassettes, CD-ROMs, etc. The library website (http://library.kent.ac.uk/library) allows you to search the catalogue via the web and you can also use it to check whether something’s on loan, reserve items, renew your books, etc. There are also links to websites for the Special Collections, and various other resources.

You are able to request books from the Templeman Library to be delivered to the Drill Hall for your collection. Please ask the Drill Hall staff about this. As a University of Kent student you may also of course visit the Templeman. It is a great place to browse.
2: Programme specification and outline

The pages in this section make up the core definition and specification of the degree. It is upon this specification that approval and audit of the programme is based, and it provides the core framework and aims of the programme. It is the essence of the degree. Whilst every year the details and subtleties of delivery will change, this core specification remains. The important thing to remember is the hierarchy chain;

- the programme aims are our overarching ambitions
- the programme outcomes are a more detailed breakdown of what we intend you to learn over the whole degree (this are informed by national standards)
- the module outcomes (listed in each module handbook) take a more specific approach to delivering a number of the programme outcomes, across all modules we should have covered all programme outcomes
- the units of assessment (UoAs) in each module are a process of ascertaining that you’ve met/covered all module, and thus programme, outcomes to a satisfactory level.

We have provided here a digest of the programme specification. You are more than welcome to have a full copy, available on the Faculty website: http://www.kent.ac.uk/humanities/

Programme Aims

We aim to:

- produce graduates with a bold and extraordinary creative vision in the design of events, environments and experiences such as celebratory carnival performances, site-specific projects, product launches, personal rites of passage - underpinned by a sound knowledge of technical, managerial and other 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 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 transferable skills in health and safety, the management
of complex logistics, 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 neighbouring
Chatham Historic Dockyard and local enterprise development initiatives whilst
also aiming for national relevance and significance.

Programme Outcomes

These are more detailed than the aims; you will find that each module takes
some of these outcomes and develops them into the core of the learning on
the module.

A. Subject Knowledge, you will have a knowledge and understanding of:
1. the variety of forms and contexts (cultural, commercial and physical) and
aims of creative events (specifically but not exclusively: community,
celebratory, heritage, marketing, art installation), (SB DDPA 3.1d,f; HLTS
6.3.2)
2. the antecedents and history of the forms and traditions (SB DDPA 3.1.a)
3. the range of key components and processes in event production, including
visual and spatial design, lighting, sound (music), projection, food, physical
performance, audience interaction (SB DDPA 3.1g)
4. critical perspectives and theoretical debates on creative event production
and reception, and the interplay between theory and practice (SB DDPA 3.1e,
3.2b)
5. issues of cultural policy / politics as they affect the planning of events,
particularly in a community / public context (SB HLTS 6.3.3)
6. the role of such events in marketing, and an understanding of the nature
and purpose of marketing
7. professional, managerial, legal issues which underpin best practice (SB:
HLTS 3.2.5)
8. group processes and structures in the production of creative work (S:
DDPA 3.2f)
9. significant sources of critical and practical information to support research
and creativity in event production (SB: DDPA 3.1h: HLTS 3.2)
10. the multidisciplinary nature of the field, being aware of the range of
contributions, and developing specialist knowledge in some (SB DDPA 3.1.g,
3.2.h, 3.1.i)
11. the relationship between an event, its host community, its audience and
commissioners. (DDPA 5.j,n)

B. Intellectual Skills, you will be able to:
1. demonstrate a systematic understanding of key aspects of the field, in certain areas developing detailed knowledge at the forefront of the discipline, in addition to a broad general knowledge of the field;
2. synthesise information from a number of sources (written, visual, aural) in order to develop and present a coherent understanding of theory and practice;
3. critique and evaluate events and creative processes, both your own and of others, and develop your own practice in that light;
4. undertake extended independent research in the field of creative events, evaluating findings, and appreciating uncertainty;
5. devise coherent, sustained and supported arguments, verbally and in writing, with clarity and accuracy.
6. identify and articulate the relationship between theory and practice.

C. Subject Specific Skills, you will be able to:
1. participate in the design, creation and delivery of an event, responding to a specific brief, site and context, drawing on appropriate vocabularies and working methods to facilitate effective creative decision making and problem solving; (SB DDPA 5d, 5e, 5q; HLTS 6.3.4)
2. manage the logistics of event production, including having knowledge of keeping budgets, working to deadlines, complying with legislation, managing teams, managing resources, critical paths and time lines, clear communication; (SB DDPA 5e)
3. provide a specialised contribution to the production of events through one or several of: visual and spatial design; lighting, sound or projection design; management; direction (SB DDPA 5e);
4. effectively design and manage the event framework including: audience gathering and welcome; environment; spatial structure; catering (food / beverage); logistical arrangements (e.g. audience flow, parking); dispersal. (SB DDPA 5j)
5. use a range of event technologies, and performance related software and being able to understand and use specific terms relating to the equipment; (SB DDPA 5k, 5l)
6. relate specific events to a wider field of knowledge in performance, marketing, leisure and culture (SB HLTS 6.3, DDPA 5. n)
7. research, summarise, describe and critically assess performance events and their contexts and cultural frameworks; and critique analyse and interpret such events; and to undertake research as required by an event (SB: DDPA 5.0a, m,n; HLTS 3.3.1, 2)
8. engage productively with some of the current practices in cultural policy and grant funding (SB DDPA 5.0n,o, HLTS 6.3.3)
9. be able to communicate effectively with a range of agencies and participants involved in event production
10. understand the importance and requirements of Health and Safety and associated legislation and guidelines, and be able to apply this knowledge to inform the design and production of events.

D. Generic (transferable) Skills, you will be able to:

1. exercise initiative and personal responsibility
2. communicate (Level 4 by the end of the programme)
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 (KS Com level 4; SB DDPA 6.c,h)
b. communicate complex information in writing or / and verbally in a form and manner that suits the purpose for both specialist and non specialist audiences (KS level 4)
c. write extended documents of an academic or vocational nature using appropriate protocols and ensuring accurate presentation (KS level 4; SB DDPA 6.m)

3. work as part of a team (Level 4 by the end of the programme)
a. plan working methods and structures (as a team) to ensure the achievement of intended outcomes; negotiating goals and managing differences (KS WwO level 4; SB DDPF 6.i,k)
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 (KS WwO level 4, SB DDPF 6j, k)
c. work in a team on creative, research and technical projects (SB DDPA 5q)

4. solve problems and manage resources (Level 4 by the end of the programme)
a. generate and deploy a variety of ways to tackle creative and practical problems, identifying best options
b. manage projects in such away as to avoid or anticipate problems, and to have problem solving strategies in place should they occur
c. monitor the efficacy of problem solving strategies

5. reflect upon and improve your own learning (Level 4 by the end of the programme)
a. manage your time and workload effectively, meeting deadlines and planning effective working methods (KS level 4, SB DDPA 6l)
b. seek and use feedback and support and identify ways to improve learning
c. monitor and critically reflect on what is being / has been learned, relating learning in one area or module to learning in others,

6. use information technology (Key Skills level 3)
a. use information technology to send and retrieve information
b. to 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 (the majority of students should achieve level 2)
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  

8. Understand the principles of Health and Safety and Risk Assessment  

**Teaching and Learning Methods**  

It is the aim of this programme to provide the majority of its learning through **projects**, which integrate intellectual, creative, subject specific (creative, technical, production) and generic skills. Many modules focus their delivery around projects; there are also modules centred on a more traditional lecture/seminar/preparation format and these generally cover the theoretical and analytical aspects of the field.  

Each project will combine a proposition for a context and brief with the delivery of a number of skills in design and production, so that across all project you will cover the full range. Projects may result in performed events, as well as more class-based outcomes.  

Alongside the project-based learning you will be introduced to key material through modules emphasising learning through **lectures and seminars**; typically these will focus on academic/historical background, subject knowledge, working methods and study skills; with particular emphasis on material that cannot easily be delivered via project work, and the delivery of subject knowledge.  

In the first year project work and lecture/seminar modules will make a point of introducing you to methods and resources to facilitate your learning. Throughout the programme, lectures, seminars, research and case studies will support the project work.  

Outside of class time learning activities will include: research (library, internet, field-work) reading, project work in the studio, design work, writing essays and reports, analysing and preparing logistics.  

Intellectual skills will be present in all forms of learning and teaching (see above) but their nature means that their primary method of development and delivery will be through **seminars, research, lectures, writing and thoughtful preparation**. However they are present in all aspects of the programme.  

**Field trips** and **industrial placements** will further support the learning.  

Stage 1 includes modules that specifically support student communication skills for written, oral and graphic communication, as well as research skills. These areas will mostly be developed in group discussion seminars, and subject specific communication workshops. By stage 3 greater emphasis is placed on sophisticated communication skills. The Student Learning Advisory Service (see below) also supports this outcome.
All work is supported by studio supervision and feedback, focussing on ways to improve learning. Such feedback will indicate where and how learning (and outcomes) can be improved. 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, and interim deadlines, together with project planners will aid time management.

**Assessment Methods**

*See also Assessment Guidelines section below*

A full range of assessment methods will be used, ensuring that your learning is tested by the most appropriate means, and that there is no undue emphasis placed on one mode of assessment. Furthermore, assessment exercises, together with the written feedback given on the exercises, is considered to be an important aspect of learning.

All assessment will be in line with published assessment criteria, and will be double marked and/or moderated as required by Faculty conventions.

Class-based written papers will test the broad acquisition of knowledge, and the general understanding and deployment of that knowledge.

Essays and a dissertation will test your ability to read widely and deeply, to research, to develop and synthesise a reasoned argument, and to communicate clearly in writing using academic conventions.

Class presentation and oral contributions will assess your ability to communicate verbally, to use audio visual aids, to respond to questions and to structure your material, as well as assessing research and analytical skills.

Reports will assess your ability to deploy subject specific knowledge and skills, and to use appropriate, vocationally oriented modes of communication and vocabulary (e.g. Health and Safety Reports, Risk Assessments, Project Planning Reports, Funding applications); IT skills and use of number may also be present and assessed.

(Interim) Project Reports will assess your project management skills, preparedness, team working, problem solving, reflecting on your own learning. A project report may take the form of a mini-project, exhibition or other ‘showing’.

Event Project Showings will assess your creative thinking, organisational ability, team working, efficacy of planning and problem anticipation, understanding of the context of the work (and all associated subject knowledge).

All the above methods will assess your time management skills (deadlines will be set), your ability to select, analyse and deploy subject knowledge and skills.
in an appropriate mode, and your ability to reflect upon and develop your own learning.

Tutor observation (informed by peer group and self evaluation) will assess your contribution, attendance, and development (reflection on own learning).

Other assessment methods may be used as appropriate to the learning objectives of the programme and module.

Detailed assessment criteria will be provided with the details for each assessment.

**Programme Structure**

The degree is intended to be followed as a full-time student over three years. By full-time we mean that you would normally be expected to work around 35-40 hours per week for 27 weeks of the year. Taught classes will normally occupy around 6 to 8 hours per week; the additional hours will be undertaken working on projects, research, reading and writing. Each module handbook will detail what is expected of you more clearly.

The programme is divided into three stages each comprising of 120 credits. You must achieve specified requirements at one stage before being permitted to proceed to the next stage. A credit is an indication of weighting, and one credit represents approximately 10 hours of work/study. For full-time students each stage normally represents an academic year of study. Thus, for a full-time student each year of study involves approximately 1200 hours of learning time (in reality this is often nearer 1000). Generally speaking you have to pass all of the required credits from one stage before proceeding to the next, either at first attempt or at a re-sit (though under certain circumstances a failure of a few credits may be allowed - or condoned).

For full details on the credit system and the requirements for progression see: [http://www.kent.ac.uk/uelt/quality/](http://www.kent.ac.uk/uelt/quality/)

You will study the material in coherent blocks, called modules, each one investigating a certain theme, set of skills, context or approach. Though the modules are self-contained they will often relate to each other, and often build on knowledge and methodology acquired in a previous module. Each module is designated at one of three ascending levels of difficulty/sophistication: Certificate (C), Intermediate (I), or Honours (H). Each level requires a particular depth of knowledge and skill aptitude and these are fully defined in the Qualification Descriptors document. [http://www.kent.ac.uk/uelt/quality/](http://www.kent.ac.uk/uelt/quality/)

This programme is mostly taught through modules centred on project work, five in total on the degree, of which you must undertake at least four. The first two, in stage 1, prepare you with basic skills, methods and knowledge, and the latter 3 in stages 2 and 3 introduce you to increasingly complex contexts and requirements. Across the five project modules you will encounter the
whole range of skills, theories, contexts and approaches, and be able to develop your own specialist pathway should you so wish. A number of lecture and seminar classes parallel the projects, offering knowledge and skills pertinent to, but not immediately available in, the projects. The programme finishes with your own piece of extended independent work.

To be eligible for the award of BA (Hons) Creative Events: Design and Production students will have to have successfully completed 360 credits in total. Of these credits:

Stage 1: 120 credits at C level or above, at least 90 of which must be from the core list (see below);
Stage 2: 120 credits, at least 90 of which must be at I level or above;
Stage 3: 120 credits, at least 90 of which must be at H level.

Note that achievement at Stage 1 does not directly contribute to your degree result. You must pass Stage 1, however, to proceed to Stage 2. And of course, the knowledge, understanding and skills gained at Stage 1 will directly support and affect achievement at Stages 2 & 3.
The degree classification weighting of average marks is 40% of Year 2 marks and 60% Year 3. This allows for your intellectual and skills development and maturity to have greater impact in Year 3.
<table>
<thead>
<tr>
<th>Module</th>
<th>Stage</th>
<th>Term</th>
<th>Credit</th>
<th>Level</th>
</tr>
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<tbody>
<tr>
<td>Realising the Creative Idea</td>
<td>1</td>
<td>1</td>
<td>30</td>
<td>C</td>
</tr>
<tr>
<td>Visual Communication</td>
<td>1</td>
<td>1</td>
<td>15</td>
<td>C</td>
</tr>
<tr>
<td>Contexts &amp; Case Studies</td>
<td>1</td>
<td>1</td>
<td>15</td>
<td>C</td>
</tr>
<tr>
<td>Production Practice</td>
<td>1</td>
<td>2&amp;3</td>
<td>15</td>
<td>C</td>
</tr>
<tr>
<td>Fundamentals of Event Design</td>
<td>1</td>
<td>1</td>
<td>30</td>
<td>C</td>
</tr>
<tr>
<td>Industrial &amp; Regional Research</td>
<td>1</td>
<td>2</td>
<td>15</td>
<td>C</td>
</tr>
<tr>
<td>The Business of Event Production</td>
<td>2</td>
<td>1&amp;2</td>
<td>30</td>
<td>I</td>
</tr>
<tr>
<td>The Brand Experience</td>
<td>2/3</td>
<td>1</td>
<td>30</td>
<td>I</td>
</tr>
<tr>
<td>Celebratory Performance &amp; Street Arts</td>
<td>2</td>
<td>2</td>
<td>30</td>
<td>I</td>
</tr>
<tr>
<td>Digital and Interactive Media in Live Events &amp; Performance</td>
<td>2/3</td>
<td>2</td>
<td>30</td>
<td>I &amp; H</td>
</tr>
<tr>
<td>Installations and Interventions in the Public Realm</td>
<td>2/3</td>
<td>2</td>
<td>30</td>
<td>H</td>
</tr>
<tr>
<td>Scenography</td>
<td>3</td>
<td>1</td>
<td>30</td>
<td>H</td>
</tr>
<tr>
<td>Independent Project Realisation (2)</td>
<td>3</td>
<td>2</td>
<td>30</td>
<td>H</td>
</tr>
<tr>
<td>Creative Events Dissertation (2)</td>
<td>3</td>
<td>1/2</td>
<td>30</td>
<td>H</td>
</tr>
<tr>
<td>Project Pitch (2)</td>
<td>3</td>
<td>2</td>
<td>30</td>
<td>H</td>
</tr>
</tbody>
</table>

Notes
1) The list of available modules (including final year theory options) may vary year on year.
2) You choose two from the Creative Events Dissertation, Project Pitch and Independent Project Realisation

Although there are only a few formal options within the course structure the intention is that as the degree progresses you choose what to specialise in within each project and can tailor your studies to best suit your interests. The University does offer students the option of taking wild modules (30 credits) in a related subject but we recommend very strongly that you take all the Creative Events modules in Stage 1 as they will provide you with a comprehensive foundation for continuing your studies.

Module Details
At the start of each module you will be given a module handbook, this will provide the details of teaching and assessment methods for that module.

The module specification is a formal document that lists the key aims of each module. The module handbook is based on this, but the full documentation be found on the Faculty website:

http://www.kent.ac.uk/humanities/studying/modules/index.html

Progression
There are specific regulations covering your progression from one stage to the next. To avoid inaccurate or incomplete paraphrasing here please see:
http://www.kent.ac.uk/ualt/quality/
School of Arts Year in Industry and Year Studying Abroad

The School of Arts ‘Year in Industry’ module is an opportunity for a student to take a year ‘out’ to gain experience of the workplace. We have long recognized the benefits of students taking a year abroad, where the relevance of the subjects taken is of secondary importance to the experience itself, and the benefits to the student of increasing awareness and confidence. We now want to offer these benefits to students within the workplace, and also give them an opportunity to increase their contacts and network to let them hit the ground running when they graduate.

You can also opt to study at one of our partner institutions for a year. This is a great opportunity to be immersed in another culture and learning environment. You don’t have to study exactly the same subject that you are currently studying but you should think carefully about what you choose.

The Year in Industry and Year Abroad is in addition to the standard undergraduate programme that you are enrolled on; it falls normally prior to you entering your final year, so in a 3 year degree this will be between academic years 2 & 3, creating a total of 4 years study. The year itself will be pass/fail and is assessed through employer feedback and a submitted report from you that is marked. The year will offer much reduced fees, is flexible in its approach and need not be specifically aligned to your subject of study. There are scholarships that you can apply for to assist with costs.

In the first instance approach your Head of Studies with your proposal, including what you feel you will gain from the experience and we will take it from there. Applications will need to be approved early in the Spring Term of the preceding year so please do discuss as early as possible in the autumn term.

For any general advice or information please visit http://www.kent.ac.uk/goabroad/
For further information email Dermot O’Brien with the subject heading ‘SoA Year in Industry’ on dlo@kent.ac.uk or our administrator Ann Howe A.Howe@kent.ac.uk
3: Course Delivery

Being a Creative Events Student

This is a demanding subject. All students have to adjust to the pace and expectations of University life: for some this may mean becoming more independent: taking responsibility for time management, finances, domestic arrangements etc. For others it may be adjusting to a world away from work where you no longer have such a set routine – but are encouraged to make time to think, read and learn. Many students are living away from home for the first time, undertaking part-time jobs and trying to cope with a very different rhythm of work to their previous studies. For Creative Events students there are the additional pressures of project work on top of essay deadlines; some students engage in extracurricular production work in addition to their practical course work. All of this can lead to high levels of stress, anxiety and tension. Students who leave essays until the last minute place extra pressure on library resources and library staff. Practical project work left to the last minute is likely to suffer from lack of planning, restricted access to equipment or spaces, and insufficient time to develop ideas. We endeavour, as far as possible, to prevent these situations through careful planning and management of essay deadlines and performances. We also issue schedules of all deadlines at the start of each term for clarity and to try to minimise clashes. However, we also feel it is useful to remind students of their responsibilities for managing their learning.

Some guidelines
1. Read the Creative Events Student Handbook so you are fully aware of our procedures
2. Read the Module Handbook at the start of a module, make a note of the deadlines and be responsible for planning and preparation in good time. If two or more deadlines fall at the same time alert your module convener(s) to this situation or email p.hatton@kent.ac.uk
3. The nature of the programme means that you may have to work some evenings and weekends. Also, as group work is frequently involved, you will have to be able to attend project meetings scheduled at times to suit the whole group. As you all do the same modules this should not be too difficult, but still requires thought and planning. Be clear about other work and transport schedules, but be aware of your responsibilities to the rest of your group.
4. Talk to staff about balancing part-time work (or childcare responsibilities) with your career as a student, if you plan ahead and manage your time there is no reason what you shouldn’t hold a part-time job and we will exercise sensitivity whenever possible to students with childcare commitments.
5. Alert the School of Arts Student Support Officer Louise Frith to any personal difficulties or circumstances, which might affect your performance. If you need to make staff aware of confidential information or issues, these should be conveyed through Louise. Do not let difficulties spiral.
6. Attend all classes punctually, appropriately prepared and inform the Module Convener of any forthcoming or current absences. If you are due to play a key role in a class, avoid absence if at all possible – if you are truly unable to
attend, ensure that you have spoken to the staff member in advance of the session.
7. Prepare for classes in advance, ensuring that you are keeping up with the required and recommended reading. If you need books to prepare for essays, order them in good time or borrow from the library and return swiftly so as not to disadvantage other users.
8. If you need equipment or support for practical work, you should organise it in good time.
9. Ensure that you comply with health and safety requirements as published in module handbooks and in this handbook as well as other circulated instructions.
10. Staff and students should ensure that they are familiar with the University Policy Document: Dignity at Work and Study: Policy and Procedures http://www.kent.ac.uk/equalityanddiversity/dignity-at-work-and-study/index.html
11. You can expect to spend up to £50 on books or materials for most modules.

Attendance & Punctuality
Complete attendance is a requirement of all modules undertaken as part of degree programmes. Late arrival at a practical class, lecture or seminar is discourteous and disruptive. It is clearly impossible to run a workshop or a studio-based class without the full and punctual participation of all members of the group. Classes and workshops will begin on time – this means that you must be ready for work and appropriately dressed at the stated time. Entering a studio with a cup of coffee and eating breakfast does not constitute being ready for class! Most modules have a Unit of Assessment that reflects your attendance, punctuality, contribution and preparedness.

Preparation and Independent Learning
All students are provided with module handbooks prior to the module’s commencement. It is imperative that you attend classes having undertaken the required reading.

Many modules involve a process mark (of up to 20%), which reflects your contribution to seminars and workshops. You cannot expect to gain good marks if you attend classes unprepared. Students who do not undertake the required reading, research and/or practical preparation impair both their own learning and the learning of others in the group as seminars are dependent on informed group discussion and the sharing of knowledge.

Seminars involve learning from your peers as well as from your tutors. This means that you have a shared responsibility for the learning of all members of your group. Seminars involve sharing ideas; you will be able to develop and refine your understanding of a subject through discussion with others.

Similar principles apply to practical work. You may be required to rehearse in small groups or to work on a project or task or to undertake research prior to the next session. Any student failing to do this will be penalised in their process marks and may, at the tutor’s discretion, be required to undertake
alternative methods of assessment if the tutor feels that group work isn’t appropriate for a particular student.

Such decisions will involve consultations with the Senior Tutor and the Chief Examiner. If a tutor observes a student who is failing to complete the required reading s/he may issue a warning. If you have not been able to undertake the required reading for good reason you should inform your tutor in advance of the session.

**The Style Sheet for Essays, Reports and Dissertations**

It is important that you learn and develop the techniques necessary to present all your written work in a clear and professional manner. Essays should be typed or word-processed. If you do not already use a computer you should acquire the necessary skills by using the facilities, self-help guides, and training opportunities that exist within the University. Word for Windows is the word-processing software that you will find on all open access PCs on the campus and we strongly recommend that this is the software that you should use. If you are an already experienced user of, for example, the Apple Mac platform, then there is no need to change – but you should sufficiently familiarise yourself with the KENT ‘Standard Desktop’ so that you may benefit from the local network facilities such as the library, careers information etc.

Word-processed work will not only achieve a more professional presentation (properly located foot/endnotes, spell-checker etc.) but also the storage and retrieval of data, ideas and notes, only possible within a word processing environment, will greatly assist you to organise your study and to extend your research skills. Proper citation of your sources and your bibliography are also much more effectively developed within such an environment. As an aid to your time management, word-processing your essays and written assignments can help you avoid the ‘staring at a blank sheet of paper’ apprehension which often prevents you from starting to organise your ideas and encourages a tendency to leave things to the last minute. The impermanence of the blank computer screen with the ability to edit and move ideas around, can give you confidence to begin working earlier on a project and to ‘break the ice’.

**Basic Format of Written Work (essays, reports, etc)**

1. To help us give you good written feedback, it is very important that you number each page, and leave adequate margins for comment (about 50mm) on the left-hand side of the page. Pagination should run through continuously from beginning to end and include appendices, etc. Cross-references should include page numbers.

2. Use double-spacing and print on one side of the page only – we require essays to be submitted both in hardcopy and through Turnitin on Moodle. Please, use no smaller type than a 10-point font. Carefully check for and correct typographical and grammatical errors before submission.
3. Titles of performances, artworks, books, journals, magazines, newspapers, long poems etc., must be underlined or set in italic.

4. Words or short phrases in languages other than English should also be underlined or set in italic. Of course you are only able to properly set in italic with a word processor. If you submit work in handwriting (for example timed essays) or typewritten, then underlining is the professional sign to the printer to print in *italics*.

5. Quotation marks should be used for the titles of articles in books, chapters of books, short poems, which do not have the status of being a book (e.g. “The Eve of St. Agnes”, but, *Paradise Lost*).

**Quotations**

1. Short quotations, of a few lines or less than 50 words, should be run in as part of the text, in double inverted commas.

2. Longer quotations, of more than a few lines or 50 words, or of several lines of dialogue, etc., should be indented from the main body of the text and not enclosed in inverted commas. Such quotations should be single-spaced and separated from the main body of the text by an extra line space.

3. Ellipsis: if you wish to skip over part of a sentence or paragraph, which is being quoted, indicate this by an ellipsis – three spaced dots (thus...). For example, to drop out part of the sentence: “Broadway is not a jungle, it is a machine into which a great many parts snugly interlock”, quote it this way: “Broadway ... is a machine into which a great many parts snugly interlock”.

**References**

The standard referencing system used for undergraduate written work in Creative Events is the [Harvard system](http://www.kent.ac.uk/uelt/ai/Harvard_Style_Guide.pdf). We have opted for this system because it is straightforward, quick to master and easy to apply; employed properly, it will enable you to provide clear and accurate references for the information and ideas that you have made use of in your writing and research. Whether in the form of direct quotation or acknowledged paraphrase, facts and figures, or theories and ideas, secondary materials need to be identified in order to differentiate your own work from that of others, as well as to enable the reader to follow up the material you have cited if they wish to do so.

Referencing is easy to do as long as you keep track of the relevant information as you work, which means keeping a full record of the bibliographic details of the sources you are using.

For **books**, this means the following:
- Author(s) or editor(s)
- Year of publication
- Full title (including any subtitle)
• Edition (if applicable)
• Volume number (if applicable)
• Publisher and Place of Publication
• Page numbers for the material cited

For chapters in books, you should include all the above, plus:
• The title of the chapter
• Page numbers

For journal articles:
• Author(s)
• Year of publication
• Article title
• Journal title
• Volume and issue number of the journal
• Page numbers

For web-based materials, include all of the above, plus:
• Date you accessed the material
• Web address

For films, videos and DVDs:
• Director
• Year of release
• Title
• Country of origin
• Distributor or Network
• Duration

There is at present no standardized system for referencing performances in this format. You should, however, attempt to include as much of the following information, where relevant, either within the main text of your essay or in a footnote:
• Author(s) of text, if there is one
• Director
• Designer
• Date(s) of performance, especially the first night
• Venue(s)
• Institutional location or hosting body (e.g. Royal Court, Royal National Theatre, Medway Council)

To cite references within the text of your essay, you only need to supply (in parenthesis) the author's name, date of publication, and page numbers (unless you are referring to an entire book or article).
**Example One: Direct Quotation**

*Citation:*

A distinctive feature of *Kumonosu-jo* is Akira Kurosawa’s tendency to ‘purposely restrict…himself’ (Richie 1973: 120).

*Or:*

Richie argues that Kurosawa tends to ‘purposely restrict…himself’ (1973: 120).

*Reference:*


**Example Two: Generalised Citation**

Occasionally, you will want not to quote directly from a source but to alert the reader to the theoretical or critical background to, or context of, your discussion. In such instances, an allusion to, or summary of, the relevant critical work will be accompanied by a reference to the source in its entirety. In the example given below, the citation is designed to suggest to the reader that the key terms (cultural field, cultural spaces) are derived from Bourdieu’s work.

*Citation:*

Successful intercultural performance stretches the boundaries of the cultural field…by creating new theatrical and cultural spaces through a complex negotiation of possible positions within the field (Bourdieu 1993).

*Reference:*


**Reference List**

At the end of your essay, you should supply an alphabetical list of works cited, thus:


You may also be asked to provide a full bibliography of works that you have used in the essay but not directly quoted in it. This may be divided into Primary Sources (e.g. plays, historical documents, reports) and Secondary Sources (e.g. works of criticism and reference, reviews).

**Footnotes and Endnotes: A Note**

When using the Harvard system, you do not need to use footnotes (located at the bottom of the page) or endnotes (located at the end of the document) for
referencing purposes). However, you might wish to use footnotes to supplement the main body of the essay with material that cannot be readily accommodated there, to refer to further reading, or to introduce qualifications or counter-arguments which you wish the reader to consider. For example,

Always interested in stirring up controversy, Schechner declared that ‘the new paradigm is “performance”, not theatre. Theatre departments should become “performance departments” (1992: 9). Predictably and appropriately, this aggressive gesture provoked a number of responses, some quite violent.¹

The most celebrated practitioner of this approach is Spalding Gray, whose solo performances propelled him during the 1980s, from the relative obscurity of New York’s downtown scene to international acclaim.²

After an official letter of protest from the Knesset to the German government, a number of (unsuccessful) lawsuits against the theatre, and a petition of renowned theatre directors and managers from all over Germany in support of the play, the theatre eventually announced that the production would be postponed until further notice.³

Always make sure you use Arabic numerals for footnotes and endnotes.

Plagiarism in Written and Practical Work

It is vital that you understand the meanings and implications of plagiarism and academic integrity.

The University provides a full document offering guidance on these issues at: http://www.kent.ac.uk/uelti/ai/academicpolicies.html (select plagiarism from the menu). It is very important that you read this. Although this document generally refers to written work, the same principles apply to creative and practical work.

In short, plagiarism is the act of attempting to pass of somebody else’s work as your own. That somebody else may be another student, the author of an article, a member of staff or an artist. You may have intentionally or accidentally made use of, or misrepresented, their work as your own – in either case this is plagiarism. Staff are vigilant and if you are found to have intentionally plagiarised another’s work the consequences can be very severe.

¹ See Worthen (1995) for a carefully reasoned response to Schechner, and the many responses Worthen printed in the same issue of TDR.. For a less temperate response to Schechner, see Hornby (1995). (Auslander 1997: 2, 141)
² Please note that this chapter was written prior to Spalding Gray’s tragic death early in 2004. rather than amend everything here to “past tense”, however, it seemed appropriate to leave the discussion as it is, in recognition of the “present-time” spirit of Gray’s performances. (Bottoms 2005: 522, 534).
³ In the following years, some German theatres organized stage readings and public discussions of Der Müll, die Stadt und der Tod. (Schülting 1995: 65, 165)
Turnitin produces a report on referencing and identifies any text that has been used elsewhere.

The most common accidental plagiarisms occur when:

- You have read something interesting and want to paraphrase it in an essay or presentation, but in so doing you fail to properly acknowledge the original source and author of those ideas. Always make sure your text properly cites this – see above.

- You have downloaded something from the web and cut and paste it in, or cut and paste from notes or another document, later forgetting to add the reference.

- You take notes from a book and copy the notes directly into your writing or presentation. You forget that the notes were verbatim, and hence plagiarism occurs.

In short any direct quote, or indirect (paraphrased) use of material **MUST** be referenced. It is easy to detect plagiarism.

Refer to the style guide above, and the University Guidance document (web page cited above). If in any doubt consult a member of staff. **Do not submit a piece of work that you are in any doubt about** – seek guidance first.

The guidelines on plagiarism apply to all of the forms of assessment employed on the Creative Events degree. We have dealt with the case of essays already, but you should be aware that proper acknowledgment of your sources is also appropriate for **Seminar Presentations**: while you are not expected to deliver this verbally, you should include your references in any written materials that you have produced to accompany your presentation.

**Creative Writing**, like essay writing, should also be your own original work, although you might also need to identify influences on your work or models you have chosen to imitate. You may even opt to pastiche, parody or otherwise quote a particular author, genre or style: if so, you should identify the relevant target, source or point of reference. If you are submitting a **Research or Project Portfolio**, take care to distinguish between material you have copied or downloaded and your own work.

In the case of **Practical Work**, plagiarism is feasible but unlikely: it would take a great deal of technical and creative ability (and nerve) to reproduce the design or performance work of another practitioner and to pass it off as your own. Your work will usually be expected to evince familiarity and engagement with the relevant professional practice, but you should take care that it does not appear too derivative or predictable (factors which the criteria for assessment take account of). It is also the case that sometimes a teacher may encourage the use of **homage** or stylistic reference in creative work. Provided that you understand the purpose of this, its use as a learning tool, and provided you do not try to pass it off as your own creative idea in an
exhibiting or assessment context this is a positive method of learning about creativity.

**Different Cultural Takes on Plagiarism**

Students who are less confident in their grasp of language should be especially aware of the problems that may occur. Furthermore, it has been our experience that cultural factors and educational conventions concerning plagiarism may differ. For example, in some other countries’ educational systems it is expected that undergraduates be required to present a compilation of material from known authorities upon a subject, with little or no critical intervention by the student. A careful reading of our criteria for assessment will show that we place considerable value upon your ability to both acquire information and to process and critique it within your own mind.

As always, our advice is that if you are in any doubt whatsoever, then you must talk about this with the module convener or your tutor.

**Researching on the Internet**

The internet is an exciting and accessible resource for many student research projects, and a number of modules direct you to web pages. However there are a number of possible dangers of which you should be aware:

- **How valid is the information?** Do you know who wrote it? Are they an acknowledged expert or simply someone with a passing interest? Anyone may publish on anything on the internet, and unlike a book or journal there is no process of peer review before publication.

- **Is the material of an appropriate level?** While there are many academic articles on the web there are also a large number of populist pieces that may be interesting and accurate, but may not explore the material in the depth required by a University degree.

- **Does the material reference its sources?** An article on the web may repeat or paraphrase another’s work without due acknowledgement.

- **Have you cited it properly?** It is all too easy to download chunks of text from the internet, insert them into your essay and forget where they came from. You will then hand in your essay with unreferenced quotation: this is PLAGIARISM. As the same piece may be problematic for the reasons given above there is double jeopardy here. Also, since your teachers use the same search engines as you this is easily discovered whether intentional or not.

We have noticed a tendency in recent years of students relying heavily on Wikipedia. Wikipedia is an online encyclopaedia which anyone can edit; and that’s where the problem lies. Because anyone can edit an entry, not all of the information it contains is accurate. In fact, in December 2005, Wikipedia had to bring in restrictions to protect it from libel after complaints by John Seigenthaler, a former assistant to the former US attorney general Robert Kennedy, about
misleading information posted about him on the site. However, it’s not just the
danger of information being potentially inaccurate that should make you wary
about using Wikipedia. You should also question whether any encyclopaedia will
offer you the fullest and most insightful account of the aspect of creative events
you are researching. The general rule should be that you only use sites like
Wikipedia if you are unable to get the information from a more reliable and
authoritative source.

Have you explored other sources? The internet may be useful but it is not by
any means the only source of material. It may be too tempting to depend only on
the web and ignore the vast quantities of reasonably verifiable material in the
library.

**Good Practice in Public Projects**

You may often work in the public domain, or even if the event/exhibition is
private the public may be close by. Leaving aside the academic requirements
for such work to be properly planned, the following should always be guiding
principles.

- Ensure the work has been risk assessed and that you are putting
  nobody in danger. If in doubt stop work, ensure the environment is
  safe, and consult.
- Keep intrusive noise and shouting to a minimum. It goes without
  saying that language should be family friendly.
- If there is any need to disrupt the public, ensure notices are posted,
  ideally in advance.
- Obey all local rules, guidelines and laws.
- Clear all litter after you – ensure this has been considered in advance.
- Clear the site as soon as possible after the close of the project.
- Never work on a project while under the influence of alcohol or drugs.
- Wear clothing that marks you out as part of the event.

**Health & Safety and Risk Assessment**

One of the great attractions of event and performance related work must be its
endless variety and its lack of repetition. Performance is always at its most
exciting when it is challenging assumptions and prevailing practices; it *never*
consciously repeats itself. However, this creative strength of our work poses
particularly problems in creating a healthy and safe working environment.
Repetitive jobs may be codified and regulated and, of course, there are some
of these within the technical areas of creative events where guidelines and
clear advice on safe working practices have been produced by the ABTT
(Association of British Theatre Technicians) to cover such things as Flying,
Rigging, Firearms and Pyrotechnics etc. But the combination of elements will
*always* be new and requires a particular vigilance upon the part of everyone
concerned.

Health and safety cannot be left to committees, university officers, safety
representatives or tutors. *Everyone* in our section has a duty to think about
their own safety and that of others; to constantly assess the risks of each and every activity that they undertake. Legislation, and especially CDM (Construction Design and Management, 1995) places a duty of care and responsibility upon the artistic and design planning process and requires risk assessment to become a structured and formalised part of the director and designer’s work. Risk assessment and health and safety issues are therefore compulsory items at all production meetings.

Healthy and safe working and risk assessment is part of your degree programme. It is a structured part of the Stage 1 modules and you will be carefully instructed before you will be permitted to use equipment or operate within a performance environment. Each module that involves practical work will produce Health and Safety information which is particularly relevant to the module (either contained in the module handbook or in a separate booklet).

**Display Screen Equipment: Safety Notes for Students and Occasional Users**

It is known that long hours of intense work using Display Screen Equipment can sometimes cause muscular-skeletal problems, visual fatigue or mental stress to a minority of users. Problems such as eye-strain are short-term in nature and are unlikely to have continuing consequences for long after the work has ceased. However, muscular-skeletal problems caused by rapidly repeated keying or bad posture, for example, can have long-term effects and may be difficult to rectify even if working methods are changed or the work ceases.

- Sit with your back supported, head up and upper arms held in to the body to reduce the risk of a sore back, neck or shoulders.
- Keep your wrists straight when using the keyboard, to reduce the risk of tendon injury
- Position your pointing device (mouse, trackball, etc), so that you do not have to work with your arm stretched to help prevent arm and shoulder ache; move the keyboard out of the way, if possible.
- Set your screen at a comfortable viewing angle and height – look down slightly at the screen to prevent neck and shoulder ache
- Re-position your screen if glare or reflection are a problem.
- Adjust the contrast and brightness controls if necessary.
- Change your position regularly to keep your muscles relaxed.

**Don’t work at the screen for too long before taking a break. Do this before you feel tired. The maximum length of time spent at your computer screen before taking a break should be 50 minutes.**
Introduction

As noted above we use a wide range of assessment methods, intended to best measure and test your learning. Assessment has two main purposes:

1. to offer you an opportunity to demonstrate the level to which you have achieved the outcomes (or objectives) of the course/module;

2. to further enhance your learning – the process of undertaking assessment (of whatever kind) is a learning process; you read, you research, you develop projects etc.

The module handbook will specify how each module is assessed in general terms. It may also include details of specific assessment exercises. If it does not contain the specific details (e.g. project brief/essay title) then you can expect to receive this in good time from the module convener. Each assignment/assessment ‘brief’ will detail the task, parameters, deadline and assessment criteria.

Remember assessment is also part of learning; thus a project, for example, is simultaneously both a method of teaching and a method of assessment. This is the nature of such continuous assessment.

On the following pages you will find a set of criteria and descriptors for different types of activity and assessment. These help us mark them, and should help you prepare them.

We use a wide range of assessment methods, and it would take many pages to write detailed lists for each type of exercise, instead we have provided criteria for the main / archetypal activities – all assessment exercises can be marked using one or several (in combination) of these.

These are:

1. Essays and Formal Seminar Presentations (assessing knowledge, argument and communication).

2. Practical and Creative Work (outcome or product)

3. Contribution and process in practical projects.

4. Contribution to seminars and other discussions.

You will note however that we use a range of assessments, not always fitting neatly into these. Some projects use two or more of these sets of criteria, sometimes these will be marked separately in a project, but more often they overlap too much, and one mark will be given, derived from a combination of
the areas above. Your module handbook and convener will let you know which criteria are being used for each project.

**Examples:**

A creative project presentation (a ‘crit’, ‘pitch’ or ‘exhibition’) will include assessment elements from 1 & 2 above.

Similarly reflective journals and portfolios will utilise 1 & 2 above, only here the means of communication (and visual) will be written rather than verbal and visual.

Some practical projects assess your contribution and outcome together (particularly the case in exploratory projects earlier in the term, or in lower stages), thus including 2 & 3 above. Your module handbook may, in these cases, indicate an approximate split between these elements in the project – but more often it will not, on the basis that in certain project process and outcome are inseparable, and both contribute in partnership to the achievement of the objectives.

Reading and understanding these criteria will give you a clear sense of what is being looked for, and therefore, if used well, should help you to achieve the highest possible marks. Since these criteria are common to all our modules (to ensure that we all use the same standards) some of the phrasing is naturally a little general. However, if you use these in conjunction with the module’s learning outcomes (objectives), these will become much more specific. The module outcomes influence the way the criteria are applied.

Your work will always be assessed according to its level, its relevance to the module’s learning outcomes, its demonstration of appropriate knowledge, understanding and skills, and the manner of its presentation.

**IMPORTANT NOTE:** Familiarise yourself with the University’s definition of PLAGIARISM (see previous section). We will ALWAYS take action when plagiarism is suspected, and where proved this may well result in a zero being awarded for the piece of work in question. In the worst cases, or where a student is found to have committed plagiarism on several occasions the punishment may be more severe, potentially resulting the requirement to withdraw from the University.
ASSESSMENT CRITERIA FOR WRITTEN WORK AND FORMAL SEMINAR PRESENTATIONS

Coursework is assessed in various forms of writing, ranging from traditional academic essays and dissertations to portfolios comprising a variety of components from reviews to reports. Formal presentations of research and academic arguments may also be part of the assessment. Whether written or oral most of the criteria for this presentation of research and synthesis remain the same, only the means of communication varies. The actual assessment methods employed by individual modules reflect their aims and objectives as stated in the Module Specification. For all written work and formal presentations, the application of intellectual discipline and thorough research, reflecting individual study beyond the set hours of lectures and seminars, along with appropriate communication of securely founded ideas and coherently structured arguments in a well-presented form are the basis of assessment. Students' work will be assessed with regard to the following qualities, which are inflected accordingly for formal oral presentations:

1. The ability to communicate (in writing, or in live presentation) lucidly and with focused relevance, avoiding vague and unsupported generalities.
2. The ability to go beyond description to analysis, identifying issues with precision.
3. The ability to present, sustain and conclude a complex argument based on a secure grasp of source data and to draw reasoned and logical conclusions.
4. The ability to identify and productively work with appropriate illustrative and supportive material through research.
5. The ability to discriminate between primary and secondary sources, to assess the reliability of source material, and to synthesise information while avoiding overdependence.
6. The ability to adhere to academic conventions for formatting written work, including standards of punctuation, spelling, and referencing.

The level of expected achievement is assessed with respect to the student’s stage of study according to the following skills and criteria:

A) Knowledge and understanding of relevant practitioners, works, social, historical and cultural contexts, the impacts of theory upon practice, as well as theoretical perspectives and critical methodology

Students are expected to demonstrate:

at C-Level:
- their knowledge of fundamental concepts, works, and facts as appropriate to the module outcomes
- the ability to make sound judgements and interpretations applying basic critical theories and analytic concepts;
- the acquisition, development, and application of new skills and perspectives.

at I-Level:
• their knowledge and overview of well-established concepts, works, and key contexts relative to the module outcomes, and the way in which these have historically developed;
• an awareness of the main critical methods and methodological discourses in the subject area;
• the ability to apply underlying critical concepts and principles effectively, including outside the context in which they were initially introduced and studied.

at H-Level:
• their systematic understanding of key concepts, works, practitioners, and contexts;
• a conceptual understanding that enables the students to review, consolidate, extend, and apply their knowledge and understanding;
• the ability to describe, synthesize, and comment upon aspects of current academic research, and theoretical problems of the subject area, and/or practical issues, tendencies, and developments as appropriate to the nature of the assignment.

B) Research: undertaking, management, independence of thought, cataloguing and representing own practice
Students will be tested to demonstrate their ability:

at C-Level:
• to evaluate the appropriateness of different material with regards to a given topic/area/essay title;
• to interpret the material within this given context;
• to critically approach research material and published arguments.

at I-Level:
• to demonstrate a wider range of approaches to initiate research, to trace material, and to conduct a critical analysis;
• to show the ability to use effectively diverse research resources;
• to critically evaluate the appropriateness of a diverse range of found information and arguments;
• to assume responsibility for framing their own arguments.

at H-Level:
• to initiate and direct their own independent learning, and to trace resources beyond the remit of the material used in the course, and indicated in the module bibliography;
• to acquire detailed knowledge from scholarly publications and primary knowledge, at least some of which is informed by the forefront of the subject area regarding the defined aspect of the task;
• to deploy accurately and productively techniques of analysis and enquiry;
• to critically evaluate arguments, underlying assumptions, concepts, contexts, and data.
C) Structure of argument: synthesising, presenting and sustaining; clarity; conclusion
Students are expected

at C-Level:
- to develop and frame a structured and coherent line of argument;
- to communicate the result of study and research adhering to basic academic/professional standards and registers.

at I-Level:
- to propose solutions to given problems on the basis of their own analytical enquiry;
- to understanding the limits of their own knowledge, and how this influences analysis and interpretation based on this limited knowledge.

at H-Level:
- to devise and sustain arguments that are using and applying ideas and techniques informed by the forefront of the discipline;
- the ability to frame appropriate questions to achieve a solution, and sustain an advanced level of argument to arrive at conclusions that achieve a solution, or identify a range of potential solutions to critical and/or practical problems of the discipline/profession.

D) Form and Presentation: topic according to the assessment title, word count / length, style sheet, spelling, grammar, referencing, use of visual support
Students are expected

C-Level:
- to work accurately and reliably;
- to be able to present text according to academic conventions.

I-Level:
- to communicate effectively in a wider range of appropriate forms;
- to develop an awareness of a wider register of discourses, both specialist and non-specialist.

H-Level:
- to communicate information, ideas, problems, arguments, and solutions in an advanced range of appropriate textual registers, informed by the forefront of the discipline’s academic knowledge, as well as required in a professional situation.

NEW MARKING SCALE

The University has introduced a 21 - point categorical marking scale. This is primarily to clearly identify the classification quality of the work.
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<tr>
<th>Classification</th>
<th>Numerical Scale</th>
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<td>First Class</td>
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<td>Lower Second Class</td>
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<td>52</td>
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**Grade Descriptors:**

95-100%: Work marked high in this category will demonstrate outstanding qualities in all aspects and will evidence the skills to the highest level. It will show the excellence of written work that may be considered for publication and/or used in the professional context.

78-85% Marks awarded in this category will be awarded for work that is excellent in all aspects, and outstanding in some (lower range), or many (upper range). The work is of exceptional quality and will put forward complex and imaginative ideas in a clear and perceptive argument, deploying a wide range of resources and supporting material with rigour, responsiveness and confidence. The argument is perceptively constructed with precision, displaying critical awareness, and advancing and/or challenging knowledge and understanding, and it is faultlessly presented and communicated.

72-75%: Marks in this category will be awarded for work that is very good in all aspects, and excellent in many. The work will demonstrate deep knowledge, a secure grasp of complex material, and is intelligently and inventively framed in a coherent, sophisticated argument. It is effectively constructed and eloquently presented. It explores a range of appropriate material beyond that offered on the module, showing an awareness of problems and questions. The presentation is largely faultless.
65-68%: Works marked higher in this category will demonstrate very good qualities in all aspects, and excellence in some respects. The work will be fully informed, focused along a carefully planned line of argument that demonstrates originality as well as a competent and complex understanding, and displays some independence of analytical thought. It will engage with a comprehensive range of sources, which are effectively synthesized and utilised to put forward conclusions. It communicates clearly, and is presented with care.

62%: Marks in this category will demonstrate very good qualities in most aspects, and good qualities in all respects. The work will give evidence of a well-constructed, insightful argument that is appropriately informed by a range of sources and analytical approaches. It shows a clear knowledge and an appropriate awareness of contexts, and is attentively and persuasively presented, showing no more than an acceptable number of minor faults in language, spelling, and academic format.

52-58%: Marks in this category will be awarded for clear and solid work that displays good qualities in all aspects, and is satisfactory throughout. The work will show some analytical understanding and some sound knowledge, while it may be somewhat restricted in being descriptive rather than analytical, relying on obvious sources and not engaging with more complex aspects. On the lower range of the scale there will be a greater reliance on description with limited analysis. While properly presented, there may be a few faults in the presentation.

42-48%: Works marked in this category adequately achieve the majority of objectives. On the lower range of the scale, one or two aspects may only be poorly developed or show flaws; at the upper end, there will be evidence of solid work in most regards. The work will show reasonable knowledge, but be presented lacking clarity, coherence or focus, demonstrating only a limited analytical approach and a simple argument. It will miss proper supporting evidence, and may contain a number of errors in linguistic and academic standards.

35-38%: Marks awarded in this category will indicate that the submission did only show some but limited evidence of skills, and did, while adequate in some respects, generally not meet the objectives of the relevant assignment as detailed in the Module Handbook, and the qualifications appropriate for the relevant level of studies. The work may not engage with, or may misunderstand the topic, without a sufficiently developed argument, and contain inaccurate or unsophisticated knowledge, and/or omit vital aspects, demonstrating insufficient research and lacking academic investigation. It may also be under or over length, and be poorly presented, not adhering to conventions and/or grammar.

32%: Works in this category do not show adequate achievement in relation to the objectives and expected qualifications, and will only evidence the most basic skills, with significant errors or omissions. The work is poor in most
respects, some aspects being very poor. The work may not have addressed the full range of the topic, deviated significantly from the given objects, and rely on only most basic knowledge, containing significant errors. The analysis and argument may be superficial or misconceived, ignoring details and complexities, resulting from only minimal research and engagement with the task. It may show flaws in conventions and language, and/or excessively deviate from the set word count.

20%: Works in this category are very poor in most respects, while some aspects may not be met at all. The work will be disorganised and unfocused, and show no or only tentative knowledge and understanding. Academic and grammatical standards will be insufficiently adhered to or ignored.

10%: Marks awarded in this category will indicate minimal achievement with regards to the objectives and relevant level qualifications. There will be little or no measurable evidence of some criteria, while others may be very poor.

0%: This mark will be awarded for non-submission by the deadline, and for work that has been found to contain plagiarism.

ASSESSMENT CRITERIA FOR CREATIVE & PRACTICAL WORK

Practical and creative work in events comes in many forms: acting, performing, directing, devising, design, scriptwriting, technical work, etc. Depending on the nature of the practical or creative work being assessed, the criteria will be inflected differently; and in any particular project the relative importance of each criterion may be different. The level of achievement in each of the four areas differs depending on which year you are in, as indicated below.

Criteria:

1. Ideas: the quality of practical and creative ideas behind the work and your research, particularly as they respond to (and achieve) the brief, the quality of imagination at work, and possibly innovation and taking artistic risks
   a. C-level (first year): students should be able to show imagination and ideas appropriate to the work
   b. I-level (second year): students should be able to show developed imagination appropriate to more specialised disciplines
   c. H-level (third year): students should be able to show a greater level of creativity appropriate to specialised disciplines, and the work should be at, or informed by, the forefront of defined aspects of the relevant disciplines

2. Skills: as appropriate to the project. These may include, creative, design or directing skills; craft and technical skills, skills in management and time management, modelling, computer aided design; creative writing skills, ability to adapt existing material; skills visual presentation, spatial choreography etc.
   a. C-level (first year): students should show a sound grasp of basic skills and be able to develop new skills
b. I-level (second year): students should be able to deploy *key techniques of the discipline effectively*

c. H-level (third year): students should be able to *apply the methods and techniques they have learned to initiate and carry out projects, and the work should be at, or informed by, the forefront of defined aspects of the discipline*

3. **Coherence**: the coherence, clarity of communication, organisation and structuring of the work
   a. C-level (first year): students should be able to present *structured and coherent work*
   b. I-level (second year): students should be able to present structured and coherent work and exercise some level of initiative and personal responsibility
   c. H-level (third year): students should be able to present structured and coherent work, work more autonomously, and *exercise initiative and personal responsibility*

4. **Understanding and critical awareness**: as shown in the work. Depending on the particular project, this may include: an intellectual understanding of the work; an understanding of social, historical, cultural and/or performance context; awareness of relevant practitioners and/or theorists and theories.
   a. C-level (first year): students should be able to demonstrate *knowledge of the underlying concepts and principles of the work*
   b. I-level (second year): students should be able to demonstrate *knowledge and critical understanding of the well-established principles of the work*
   c. H-level (third year): students should be able to demonstrate a *systematic understanding of key aspects of the work*

The following grade descriptors will be interpreted bearing in mind the level of Ideas, Skills, Coherence and Understanding appropriate to the level (and year) of study, as defined above.

**Grade descriptors:**

95-100%: Work marked in this category will be *outstanding in terms of the practical and creative ideas it encapsulates; the relevant skills demonstrated; its structure and organisation; and the intellectual understanding of the relevant context which it embodies.*

78-85%: Work in this range will be consistently *excellent, and will be outstanding in one or more of the following areas: the practical and creative ideas it encapsulates; the relevant skills demonstrated; its structure and organisation; and the intellectual understanding of the relevant context which it embodies.*

72-75%: Work in this range will be consistently *excellent in terms the practical and creative ideas it encapsulates; the relevant skills demonstrated; its structure and organisation; and the intellectual understanding of the relevant context which it embodies.*

62-68%: Work in this range will be based on *very good practical and creative ideas; will show a very good level of relevant skills; will be coherently*
structured and very well organised; and will show a developed intellectual understanding of the relevant context. For work marked in the upper range one or more of these areas may be excellent; for the lower range, one or more of these areas may be merely solid and clear.

52-58%: Work in this range will be solid and clear and will involve practical and creative ideas which are essentially sound if not fully developed; a competent level of relevant skills; structure and organisation which is essentially solid if sometimes inconsistent; and a clear intellectual understanding of the relevant context. This level of work may be somewhat predictable, and/or inconsistent.

42-48%: Work in this range will be inconsistent and perhaps in places unsatisfactory, while showing some degree of ability. It will show practical and creative ideas, which are limited, derivative, not fully thought through and/or poorly articulated; a basic if incomplete grasp of the relevant skills; structure and organisation which are weak and/or inconsistent; and a limited intellectual understanding of the relevant context.

32-38%: Work in this range will be poor and show a limited level of ability. Practical and creative ideas will be extremely simple and poorly expressed; there will be a limited grasp of the skills; organisation and structure will be unsatisfactory; and there will be a limited intellectual understanding of the relevant context.

20%: Work in this range will be very poor. Practical and creative ideas will be extremely simple and very poorly expressed; there will be a poor grasp of the relevant skills; organisation and structure will be highly unsatisfactory; and there will be a very limited intellectual understanding of the relevant context.

10%: Work in this range will be highly flawed. Practical and creative ideas will be extremely superficial or misconceived and very poorly articulated; there will be a very poor grasp of the relevant skills; the organisation and structure will be highly flawed; and there will be very little evidence of any intellectual understanding of the relevant context. There will be very little evidence of any achievement.

0-% This mark will be awarded for non-submission by the deadline, and for work that has been found to contain plagiarism.

**ASSESSMENT CRITERIA FOR CONTRIBUTION AND PROCESS IN PRACTICAL PROJECTS**

Assessment methods reflect the philosophy, aims and objectives of the individual module. Students’ contribution to the process of making creative and practical work will be assessed with regard to these qualities:
1. Evidence of preparation (intellectual and practical) for rehearsals, workshops or other project meetings.
2. The contribution of research findings, ideas and positive criticism to project development.
3. Discipline in timekeeping and the exercising of responsibility in the preparation of the project.
4. The ability to work effectively within a group, understanding the developing group dynamics, addressing and resolving differences.
5. The ability to communicate effectively with peers and support staff about intentions and needs.
6. The ability to be organised in dealing with the logistics of the project.

The assessment may also be informed by consultation with other project tutors and professionals, peer assessment, a portfolio of ‘evidence’ a written journal detailing activities undertaken (this is distinct from a separately assessed evaluative journal / critical essay – the module handbook will clarify).

This mark, where used, will reflect only work in the preparation of the project and will not inflect, or be inflected by the success or otherwise of the final outcome.

In the categories below, work may reflect the qualities listed above in to a greater or lesser extent. The best will show distinction in all areas, and the worst will not participate significantly in any. The range between will reflect these abilities in varying degrees.

85-100%: In terms of contribution, management and collaboration, a mark in this category will indicate that the student took full responsibility for their work. They contributed beyond expectation, motivated the team (if there was one), were scrupulously prepared, managed resources or time with excellent and informed judgement, and communicated extremely clearly with all those involved, ensuring everybody knew what was expected of them and by the project. Their involvement will certainly have pushed the project to a high level of achievement.

72-78%: Work in this range will be consistently excellent and will show discipline, thorough and wide-ranging preparation, and excellent communication and motivation skills. It will be meticulously organised and foresee many problems before they occur. The student will be thoroughly engaged with all aspects of the project and be determined to see it succeed.

62-68%: Work in this range will be very good and will show efficient organisation and timekeeping, sensitivity to the group, an energetic engagement with many aspects of project, and effective and valuable research and preparation.

52-58%: Work in this range will be solid and will show some organisation and preparation. The student will be reliable and take their share of creative or practical responsibility without ever showing the drive of higher grades.
42-48%: Work in this range will be will show adequate contribution to the project. The student may sometimes be unreliable, disorganised or have undertaken only limited preparation, although they will have been involved sufficiently to have evidenced some commitment. They may not be sensitive to the dynamics of the group, or may avoid tasks of responsibility. The student will show only limited engagement with the aims of the project or class.

35-38%: Work in this range will show only limited engagement with the project or class, demonstrating minimum preparation. The student may be consistently late for sessions, and only contribute occasionally or marginally.

20-32%: There is unlikely to be any preparation, and any contributions will be superficial or even inappropriate. There may be a significant number of unexplained absences or regular lateness. There is likely to be no evidence of understanding group dynamics or problem solving. Simple tasks assigned will be carried out in class time (rather than before). Responsibility will not be taken. There will be little or no evidence of a pro-active approach to the work.

10%: Contribution will be minimal and possibly disruptive.

0%: Failure to attend 50% of scheduled classes and meetings will produce an automatic mark of 0%.

ASSESSMENT CRITERIA FOR CONTRIBUTIONS TO SEMINARS AND OTHER DISCUSSION CLASSES

Assessment methods reflect the philosophy, aims and learning outcomes (objectives) of the individual module.

These criteria will be used to assess your general contribution to class discussions/ seminars. Most modules with a seminar element have a mark called ‘contribution to seminars’ or ‘oral contribution’. Practical classes with discussion / seminar elements will make use of these criteria in combination with the assessment criteria for creative & practical work.

Students’ contributions to seminars will be assessed with regard to these qualities:

- contributions relevant to the topic under discussion, responding to the material set
- the ability to listen to, understand and advance the discussion
- evidence of preparation for the class (your research as required by the module, and additional to requirements)
- attendance and time keeping

Note that attendance will be reflected in this mark. However strong your contribution and preparation, you will not be able to gain the higher bands of marks if your attendance is irregular/ poor. Similarly full attendance will not wholly compensate for poor contribution and preparation. If you have had to
miss a seminar for good reason you must inform the seminar leader, ideally in advance. If the absence is unavoidable and for good reason the seminar leader may be able to discount that absence when coming to a final mark. An unexplained, or poorly justified absence will affect your overall mark. Frequent absences for good reason, e.g. long-term ill health, may be compensated, but this will normally require the formal process of submitting a concessions form (available from OS Reception). The Student Support Officer or your seminar leader will be able to advise you on this. Generally you should assume that each absence (unless for accepted good reason) will reduce your maximum possible mark by around 8-10%. However we do not propose a precise formula for this since it is for the seminar tutor to assess the balance between contributions, preparation and attendance.

In the categories below, work may reflect the qualities listed above in to a greater or lesser extent. The best will show distinction in all areas, and the worst will not participate significantly in any. The range between will reflect these abilities in varying degrees.

85-100%: Marks in this range will have all the qualities of the descriptors below but to the highest level. Preparation will be extremely well researched with cross references followed. The context of the material will be clearly understood in all its complexities. Contributions will be sophisticated in the extreme, perceptive, eloquent, persuasive; they will develop the debate proactively, and if necessary take contrapositions with equal vigour and rigour. At the highest level (90-100%) these qualities will be demonstrated consistently throughout the module or will be demonstrated with extreme insight, imagination and skill.

72-78%: Contributions and preparation will be excellent, reading is likely to be full and analytical, and includes material beyond what was prescribed. Contributions will show sophisticated analysis and clear, possibly eloquent expression. Exemplar material may be brought into class (videos, images etc). Contributions raise the level of debate and tackle complex issues. Makes the most of contributions made by others. Contributions may be personal or anecdotal, but the value and nature of these will be fully understood and appropriate. Timekeeping and attendance will be flawless (unless known and good cause prevents this).

62-68%: Evidence of full preparation including reading around topic, contributions show wide knowledge and good understanding, points clearly and articulately made; advances discussion, possibly in an innovative direction; engages others with the debate.

52-58%: Attends regularly, on time; evidence of full preparation as required, including background work; contributions informed and develops (on) discussion; listens to and responds to others. Analytical thinking present, solid. Contributions may lack sophistication or eloquence. Preparation may not extend far beyond what was required.
42-48%: Attends regularly with some absences or late arrival; preparation limited to the minimum asked; some oral contributions, to the point, straightforward responses, perhaps dominates session without real intellectual contribution, does not allow debate to develop.

35/38%: **Attends less than 50%**, very limited evidence of preparation; very few contributions- possibly vague, unclear, simplistic or off topic. Does not contribute to a debate but makes one-off, perhaps only partially relevant points. Nonetheless some evidence of reading, thinking and contribution.

20/32%: Poor time keeping, frequent unexplained absences or lateness, negligible preparation, minimal contribution– and contributions that are made are likely to be anecdotal, off topic, poorly articulated.

0/10%: Contribution and preparation will be minimal/non-existent and possibly disruptive. Attends only occasionally.

Submission of Written / Graphic Coursework
The following applies to all project or assignments, which have a written component. The University has adopted Turnitin system to help avoid plagiarism. For work that needs to be seen in situ other procedures apply. Your course convener will notify you if any procedures other than those below apply.

1. Written assessments and assignments have to be submitted electronically through Moodle. Both Moodle and Turnitin will be explained to you in detail. Your tutor will set up an assignment submission link on the module Moodle page and you click on the link and submit in a similar way to sending an attachment. You will receive confirmation of a successful submission. Turnitin produces an originality report for you so that you can check that you have referenced any material not your own and make corrections.

2. A hard copy of written must also be handed in at Bridge Wardens College Reception. IT MUST BE HANDED IN - IN PERSON, not to your module convener or tutor. You must also have a properly completed cover-sheet (available from Bridge Wardens College Reception). You can collect the form prior to submission and fill it in at home. You must specify the full title of the module, module number and the title and number of the unit of assessment on this form. The form will be date-stamped and you will be given a receipt, which you are advised to keep in a safe place as an important document. **Work will not be accepted which is submitted after the deadline (see below), or which is slipped beneath the staff office doors or otherwise submitted without following the procedure stated in this section.** This is also your insurance in case there are any problems with the electronic submission.

3. Graphic or portfolio work must also be handed in at BWC reception and a cover sheet filled in as above. One copy will suffice. The work may be submitted in envelope folders, box files or other similar structures and labelled clearly (inside and out).
4. Where a project is specifically to be submitted in electronic format you will be required to submit a CD or DVD in the manner described above for written work. A duplicate will not be required (though you may wish to keep your own for reference).

5. Where a project is required to be submitted on video/DVD or audio CD the same process should be followed as in item 1 above. Items should be fully labelled. Duplicate copies are not necessary.

6. Normal essay or dissertation sized work should be submitted without a folder but simply and securely stapled in the top left-hand corner. Bulky work may be submitted in envelope folders, box files or other similar structures and labelled clearly (inside and out). Please do not place sheets of paper in individual plastic sheaths.

7. For the submission of unconventional items please consult with your course convener.

Submissions of Events, Presentations, (Group) Interviews, Exhibitions etc.

1. The course convener will notify you of the time and place of your submission. It is expected that the piece will be presented (within a small margin of error) at that time and place. The examiner(s) will be present at that time and will take what they see to be the submission.

2. The submission may be videoed/photographed for archive and further assessment purposes.

3. Any written or documentary work that accompanies the project should be submitted in the manner detailed above (for written/graphic work).

4. In the case of a verbal presentation illustrated with slides a copy of the PowerPoint on CD/DVD must be submitted at the time of the presentation.

5. While the agreed and specified time of presentation is considered to be the deadline special circumstances can lead to a little more flexibility in renegotiating these; it is understood that external factors may occasionally impinge without warning. Thus the module convener may agree a change to the published deadline – effectively a rescheduling rather than overriding a deadline. If the convener does not agree to such a change normal concession procedures apply.
DEADLINES ARE STRICTLY NON-NEGOTIABLE!

PLEASE NOTE THAT WORK RECEIVED AFTER THE DEADLINE WILL AUTOMATICALLY RECEIVE A MARK OF ZERO. THE EXCEPTION IS WHERE UNFORESEEN CIRCUMSTANCES HAVE REQUIRED THE RESCHEDULING OF A PRACTICAL PROJECT. THIS WILL BE NOTIFIED BY THE CONVENER, IN WRITING.

The Board of Studies for Creative Events, in line with University policy, must have a strict policy on deadlines. This is relevant to all your programme modules, and you will be given written deadlines for all pieces of work to be submitted. In return for your proper adherence to the deadlines, you have the right to expect that your essays will be returned to you quickly, and with appropriate feedback. Please note that a deadline is exactly that: you may of course always submit your work any time prior to the eleventh hour!

Concessions and Extensions Procedures

There are two different procedures, with two different forms, that aim to accommodate the negative impact on your work because of illness, family problems etc.

- An extension application (on an extension form) is about an individual late piece of work

- A concessions application, (on a concessions form) is about a more general issue that may have affected the quality of your work – over one or several projects.

The difference is very much whether the problem has just affected your ability to submit one or two pieces of work on time, or whether it has had a more profound or complex effect on your work as a whole. The former would be dealt with by extension, the latter by concession.

If in doubt then consult with the Course Director or Senior Tutor. The most common case is an extension – concessions are for more serious cases, and need to be backed-up with full evidence. Both of these forms are available from BWC Reception.

In your final year, there cannot be an extension for second term assessments so any submission difficulties are dealt with by a concessions form.
Extension to a deadline

This is the system by which you request an extension to a deadline for any work asked of you. You may ask for it at any point, so you may submit an extension form to:

- Ask for an extension before the published deadline, in the full knowledge that you won’t make it. (There are not many circumstances where this is likely to happen)

- Ask for an extension after the deadline has passed, but before you submit the (late) work. This should be within a few days of the original deadline, 5 working days maximum. Any later and it must also be accompanied with the work in question – see point below.

- Submit the work late (after the deadline) then ask for the extension at the same time (attaching the form to the work). We will look more favourably on work submitted sooner rather than later – if you were ill for 4 days you should submit the work no later than 4 days after the published deadline. Two weeks would be considered the normal maximum delay – if in doubt speak to the Student Support Officer or Course Director. This is the normal and preferred method of applying for an extension.

This applies as much to presentations and exhibitions as it does to essays. The only case where it may not be possible is within group work, where an extension may not be possible for an individual - in this case the individual should consider as ‘concession case’ see below.

Since it is not fair on you, your tutor or your colleagues to ask a tutor to make an immediate decision about your request, we ask that you put your request in writing on the extension form, and submit it via the Old Surgery reception. At least 2 members of staff will consult and make a decision on your request. If it is granted you will be given a new deadline. Either way, you will be notified of the decision by email.

The following points should be borne in mind.

- We shall attempt to make a decision on an extension within a week of its submission – usually sooner.
- Wherever possible extension requests should be accompanied with evidence, particularly where they relate to illness. However we realise that this is not always possible
- Although we will be as sympathetic as possible to your circumstances we will not grant an extension simply on the basis of ‘I forgot’ or ‘I didn’t have time’, there needs to a compelling reason.
- The closer to the published deadline you submit it the more likely we are to grant it.
- If we grant the concession, your work will normally be marked without penalty.
• If we grant the extension no other concession will be made (for example for you being ill and thus not doing your best) unless an exceptional and separate concessions case is made.
• If we grant the extension the new deadline will be absolute.
• If we do not grant the extension, but you have handed in the work, we will still mark it, but will not enter the mark on the system. This is to help your learning and development.
• Students with an inclusive learning plan (ILP) will normally get a pre-approved ongoing extension, perhaps providing them with an additional week for each written project (for example). See the Student Support Officer for more information.

The following are not normally considered sufficient grounds for granting an extension.

• Completing coursework too late and missing deadlines because of computer or transport difficulties.
• Losing work not backed up on computer disk.
• Failure to make alternative travel plans in the face of known disruptions.
• Normal employment commitments.
• Failing to read an examination timetable correctly.

**Concessions Cases and Forms**

A concessions case should be made if you feel that a set of circumstances have lead to you underachieving in your work. Normally this will be illness, or problems of a personal/welfare nature. If it is a short term problem that simply meant you handed in an essay or project late, or were not able to complete it to your best ability on time then you would put in an extension form. If the problem affect the overall quality of your work, then put in a concessions form. You should still complete an extension form for any work that has missed the deadline, and make reference to it on the concession form – the two may be taken together.

A concessions form should be handed in at the O.S. Reception when you know the extent of the problem. In most cases we will know about the issue before the form is handed in, so we may have spoken to you about it – the form is the ‘formal’ part of the process.

A concession case (unlike an extension) is often not acted upon immediately, but is discusssed by a Concession Committee and taken into consideration at the exam board, or similar formal situation. These boards will make specific recommendations. In some cases where there is evidence that you under-performed in one or two pieces of work compared to your normal achievement, your marks may be recalculated to compensate for this, or similar steps taken. In order to do this formal evidence of the problem is likely to be required.
Although normally the granting of an extension means that a concession cannot be applied to the same piece of work, there are exceptional cases where both may be applied (you were allowed to hand the work in late, but were still affected by ill health, for example). Consult with the Student Support Officer.

In order for your concession to be considered it must be handed in to O.S. Reception by the following dates. After these cut-off dates, no concession petitions can be accepted, and no concessionary evidence can be put forward for missing these concession deadlines.

Autumn Term modules: Friday Week 14 (January)

Year-long and Spring Term modules: Friday Week 27 (May)

Feedback

Feedback is a vital part of the learning process it is not simply given as a justification for the mark awarded, but also to help you develop. For every piece of work you submit for a module’s Units of Assessment (UoAs), you will receive a sheet of written feedback. This should tell you what was good about your work, the areas where it was less successful, and possibly give suggestions about how to improve your work. You should read this carefully - understanding the strengths and weaknesses of your work is an important part of the learning process, and it should help you to do better next time. If you do not understand the feedback (either because you don’t understand the point being made or because you simply can’t read the handwriting), you should consult the lecturer who has written it who will be happy to clarify the comments for you. Every module will also have a one to one verbal feedback session.

Assessment of Contribution

Almost all modules have a component of on going assessment that reviews your general contribution to, and development on, the module. This is marked alongside the criteria (see above) in the same way as any other UoA, however in this case it is on going and will reflect all of your activities on a module. Usually the UoA will specify what is being marked. Needless to say contribution, key skills, preparation, punctuality, initiative and responsibility feature highly.

Often this assessment will be supported by means other than simple tutor observation, these may include self and peer assessment, a register of attendance, a tutorial/interview, and perhaps the assessment of small items of work (weekly projects etc) that are not assessed elsewhere.

This mark will only be finally determined at the end of a module, but it is normal practice to let a student know if their performance in this area is below what is expected. Similarly you should ask the convener if you’re worried. As with any other UoA you should expect to receive feedback on this area.
Failure to attend 50% of scheduled classes and meeting will produce an automatic mark of 0% for this UoA and a concession should therefore be sought. This will be the process even in cases of long term sick-leave. The convener cannot ‘make-up’ for such absence, the Concessions Committee will decide on the best course of action. You should apply for concessionary consideration via the Concessions Form (available from BWC Reception).

Occasional absences may be condoned (allowed) provided work is caught-up with and every effort is made to minimise any negative impact. Naturally good reasons for absence will be taken into account, but they still cannot make up for lost work.
The Personal Academic Support System (P.A.S.S.)

The Personal Academic Support System (PASS) at Kent provides academic and personal advice, guidance and support for students throughout their period of study, both within Schools and through central University services. The University of Kent is introducing Academic Advisers for all students from 2012/13.

Academic Advisers

Each student will have an Academic Adviser. You will meet at least twice in the First Year and then once a year afterwards. You can also contact your Academic Adviser and meet during office hours if you need advice at any point.

Your Adviser will support your academic development by providing academic advice and guidance at key stages, reviewing overall academic progress and skills development, and advising on opportunities for development. They will also assist with planning your academic development (Personal Development Plan - PDP) by advising on constructive strategies for improvement, wider opportunities for engagement and professional development. They will refer you to specialist sources of advice, pastoral and/or support provided in Schools and University services, as required.

Course Support

As we are still a relatively small course we see students regularly and soon notice absences and follow up to identify problems.

If you are a first year student and you need help, you should not hesitate to see the Director of Programme or your module convener however serious or trivial your problem may seem.

Teaching staff will also be available to all students for consultation at regular published office hours (listed on staff office doors and module handbooks). All staff will be aware of the PASS system and University support services and will refer students appropriately.

Some details are provided here, but you can also refer to your Medway Student Diary for full details of Medway support. If in doubt seek advice from your tutors.
You will find below a list to guide you quickly to the most helpful source of information to deal with queries you may have:

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Struggling with Academic Work?

If you are struggling with your academic work, you should see your Academic Advisor. They may advise that you contact the Student Learning Advisory Service (SLAS) run by the Unit for Enhancement of Learning and Teaching (UEL): contact number at the front of this book. This provides guidance and information for all Kent students, full-time and part-time, undergraduates and postgraduates, from all departments. UELT’s free service is additional to the advice provided within Departments, and both students and staff are welcome to get in touch.

In addition to workshops and other organised group sessions, SLAS offers individual, confidential advice appointments for students who want to strengthen their study skills or tackle a specific problem. In addition, if you have any problem affecting your studies, and do not know who to talk to or where to get help, drop in. They will do their best to point you in the right direction.

Please contact them to request an appointment, which can be arranged for mornings, lunchtimes or afternoons. Appointments during the University vacation are occasionally available too. As appointment availability is limited, please check the workshop programme to see if there is a workshop coming up that will help.

If you have any questions about confidentiality, or any other aspect of SLAS, please ask. Remember also that the Counselling Service offers you a safe place with time and space to reflect.

SLAS can be contacted in the following ways:

- Drop in: SLAS has a drop desk in the Drill Hall Library.
- The main office is on the ground floor of the Gillingham Building G0-06
- Telephone: 01634 88 8884
- Email: learningmedway@kent.ac.uk
- Website: [http://www.kent.ac.uk/uelt/learning](http://www.kent.ac.uk/uelt/learning)

Student Performance Monitoring System

- All module conveners will keep records of attendance at seminars, classes and workshops and these are recorded on the student data system (and as such can be viewed by other members of staff)
- Conveners will contact by email students who fail to attend 2 consecutive classes. Failure to attend 3 will trigger an alert communication to the Programme Director
- Students who are identified as a cause for concern will be called to discuss their situation with the Programme Director. This might involve preparing an action plan or a learning contract, referral to specialist support, advising on progression options
- General issues arising from the monitoring of students’ progress will be discussed in the final Creative Events subject meeting of each teaching term and, if appropriate, reported to the School of Arts Learning and Teaching Committee.
Personal Development Planning

1. What is Personal Development Planning?
Starting at University is a new experience. Part of that experience is a need to develop new ways of learning to ensure that you as a University student develop your full potential as a student, and a person, while at University. One way of achieving this, which is crucial to the University experience, is the ability to become an independent learner. The process of becoming an independent learner involves developing the skill of ‘improving one’s own learning and performance’ and personal development planning is part of this process.

2. MyFolio
You will be encouraged to use MyFolio as a means to record and plan your personal development. http://www.kent.ac.uk/elearning/downloads/Getting_Started_with_MyFolio.pdf

PDP is a process that is undertaken by the individual to reflect upon their own learning and achievement and to plan for their own educational, academic and career development. The term ‘Personal Development Planning’ is used in order to emphasise that this is an active learning process undertaken by individuals for themselves.

Personal development planning ties in closely with Key Skills development. The transcript records your academic achievements and personal development planning complements this by providing an opportunity to record the other skills that are acquired during your time at University. It can be a record of:

- Key Skills developed within your academic programme
- Skills developed during involvement in Students’ Union Societies and volunteering schemes, or Course Representative training
- Skills acquired during a ‘Year Abroad’ studying or working
- Skills used in any paid work you undertake outside your academic studies
- Key Skills from life in general, for example, time management, the ability to communicate in different situations, skills with I.T., and many more
3. Personal Development Plans and the Future

Personal development planning will help students to:

- Recognise their own strengths and weaknesses
- Plan their own academic and personal development
- Be more effective at monitoring and reviewing their progress
- Be more aware of how they are learning and what different teaching and learning strategies are trying to achieve
- Be better prepared for seeking employment, by recognising the skills they have which are valued by potential employers
- Be able to record these transferable skills in a C.V.

Your Academic Adviser will expect a record of such skills, as well as the academic transcript, when approached to provide references in support of any job application. This may seem a long way ahead at present, but PDP will help you to start compiling the information you will need in due course. Many job application forms ask for information as to when you used skills such as problem solving, giving a presentation, working within a team. Your personal development plan can be a useful memory prompt for answering this type of question. The skills mentioned above will be developed throughout your studies in the department.

Student Representation

The Creative Events team welcomes student participation in its decision making process, and in the regular process of monitoring and enhancing the quality of our programme provision. As a smallish group there is of course frequent opportunity for informal consultation, but it is also important to utilise more formal mechanisms. Principally these are:

- Student representation at subject meetings, School Board meetings and Faculty committees
- Representation at the Staff Student Liaison Committee.

In addition to all of these please do not let problems or concerns lie unaddressed. If you have a concern please bring it immediately to the attention of either your Module Convener, the Director of Programme or the Dean.

Representatives
The Creative Events student body has the right to elect representatives who are encouraged to attend the subject meetings for Creative Events (unreserved business), which are held at least once a term. Additionally
student representatives may make an appointment to see the Director of Programme at any point to discuss areas of concern or interest.

The Board of Creative Events reports to several committees ‘higher-up’ in the School and Faculty. From your perspective the most important ones are the Teaching and Learning Committee and School Planning Committee. Issues raised and discussed at our Board of Studies will come to the attention of these committees who may legislate, advise etc.

The School of Arts also has a Staff Student Liaison Committee that meets at least once a term. At this meeting minutes are taken and any student concern is noted and directed to the individual or department that can deal with it. The outcome is reported at the next meeting. The mechanism for election will be communicated to you at the start of the year, though it is likely to be organised through UMSA and/or Kent Union, who also offer training for elected reps.

It is the job of the student reps to consult the students they represent about matters that they wish to bring up for discussion, and to report back after meetings. Minutes of the Creative Events subject meetings are posted electronically on the School of Arts network area, and are available from OS Reception.

If you decide to accept nomination as a student representative, please be sure that you really want to do the job and that you are prepared to take your responsibility seriously. Student reps will be elected early in Autumn term.

Other committees in the University often seek student representatives. You will be alerted to these opportunities as they arise.

Module Monitoring

We are very interested on your views on the way we teach, as this helps us to ensure that we maintain and improve our high standards of teaching. We get informal feedback from you (as a group and as individuals) in seminars, but there is also a formal University process of evaluation of every module we teach and it is important that you contribute to this. Here’s how it works:

Module Evaluation is now undertaken online. You will be emailed the evaluation form. It is important that you fill this in. The more students who fill in the forms the more valuable the data is. More responses mean that we have a better understanding of any issues arising. This is an anonymous process where the data is analysed centrally. Your tutors have no sight of the forms only the analysis.

What’s the point of this? Student evaluation of all modules is a very important part of a process by which we like all departments in the University, monitor the quality of what we offer to you. Each module convener uses your module
evaluations to write a formal report every year on those modules requiring attention. These are collected together, with other information, in the Creative Events Annual Monitoring Report. This is discussed by the subject team as a whole, together with the student representatives, and then is discussed again by the School of Arts Learning and Teaching Committee, and then again by the Faculty of Humanities Learning and Teaching Committee.

Clearly we take your views very seriously, and the process of annual monitoring is one very important and formal way through which Creative Events is able to consider – and act on - student feedback about its programmes and modules. So please take evaluation forms very seriously and answer the questions carefully and fully.

Student Support Services

Student Support Services include the following teams:

- Wellbeing Team (Counselling and Mental Health support)
- Disability Team
- spLD (Specific Learning Difficulties)
- Support for International Students

Student Support Services offers:

- Confidential counseling sessions
- Support for students with mental health concerns
- Support for students with mobility difficulties, sensory impairments and medical conditions
- Support for students with Autistic Spectrum Disorders including Asperger Syndrome
- Support for students with Specific Learning Difficulties including Dyslexia, Dyspraxia, Dyscalculia and Attention Deficit Disorder.

You will need to register with the Service to discuss your support needs. Louise Frith is our Student Support Officer and will be in her office in the old Surgery on Mondays and Fridays and is your School point of contact.

The main Office is G0-05 in the Gillingham Building.
Student Support 01634 888969
Counselling 01634888875
medwaystudentservice@kent.ac.uk
medwaycounselling@kent.ac.uk
websites www.ac.uk/ddss www.counselling@kent.ac.uk

Part-Time Work

We have to remind you that you are enrolled upon a full-time degree programme and that the requirements of the modules must have priority. We are sensitive to the fact that many of you need to undertake work to contribute to your funding, however. If financial problems require you to undertake part-time employment, then please discuss your schedule with your tutor or Academic Advisor.
Volunteering Opportunities

When you graduate, you’ll find the more experience you have, the better. Volunteering is an excellent way of gaining that experience, and because the university recognises this, you can receive a university certificate for any volunteering you do in or out of university. To find out more about the volunteering opportunities available, visit www.kentunion.co.uk/volunteering and to log your hours for the Kent Student Certificate for Volunteering (KSCV), visit www.kentunionvolunteering.co.uk. The highest volunteering award even counts as a 15 credit bearing module – the Platinum KSCV. Steph Hughes, the University’s Volunteering Co-ordinator, can be contacted on s.hughes@kent.ac.uk. Network with other Creative Events students who have already volunteered on Facebook by adding ‘Medway Volunteering Kent’ as your friend.

Careers & Employability

Throughout the Creative Events Course you will be engaging with regional, national and international cultural producers and specialists within the field. This may be through case study research, a placement, or visiting professionals who will deliver lectures and workshops. You will be encouraged to compile a contacts list. Through these contacts you will establish your own network, which will be an invaluable resource if you choose to move into the field as a professional in your own right.

We will work closely with the University Careers and Employability Service to more effectively structure our support to you in this important area. The Careers Advisory Service aims to help you to develop your career strategies in a structured and timely way, covering creative job search and networking as well as surveying the possibilities (and the pitfalls) of postgraduate study.

We have a dedicated creative careers advisor Amy Wiggins. You can book appointments with Amy.

The Careers and Employability Service works with students throughout their time at University to help them make decisions affecting their future career, to find opportunities for employment or further study and to apply for these opportunities. A range of services are offered, including careers and employability workshops, one-to-one career advice appointments, opportunities to network with employers and to develop employability skills. To find out more, visit the Medway Facebook page: www.facebook.com/ukmemployability, follow on Twitter @ukmemploy, visit www.kent.ac.uk/ces or contact medwaycareers@kent.ac.uk Resources Room: G0-05 Gillingham Building

Amy Wiggins A.J.Wiggins@kent.ac.uk
G0-10 Gillingham Building
Telephone: 01634 202983
The **Careers Employability Award** takes just 12 hours to complete online through Moodle, is free to University of Kent students, and will enhance your employability skills. You'll need to do a series of quizzes followed by three assignments. You have a choice of assignments, so you can tailor the award to suit you. You'll have the opportunity to submit your CV, research a career and analyse your skills. Once you've completed the module you will receive a certificate, and will get feedback on your assignments from Career and Employability Advisors at the University of Kent. For more details, [click here.](#)

## 6. Health and Safety

Health and safety has been referred to generally above, this section contains some specific details. Further details will be provided in specific modules, classes and projects.

Should you need it our studio addresses are:

Bridge Wardens’ College  
Chatham Historic Dockyard, ME4 4TZ

Galvanising Shop  
East Road, Chatham Historic Dockyard ME4 4TZ

The Smitheries  
Chatham Historic Dockyard, ME4 4TZ

### INTRODUCTION

Many processes within Creative Events practice can involve using potentially hazardous substances, tools and equipment. Hazards may include, for example, a knock on the head from a falling easel that has not been set up correctly, or a respiratory disease such as silicosis caused by inhaling dust from dry clay. The former will affect you immediately! The latter could creep up on you years later……!

This Handbook is about learning to identify the potential hazards and risks and knowing how to minimise them and protect yourself and others.

### OUR responsibilities to you

- To give you training and supervision (where necessary) in the use of tools, and equipment and materials provided by the Fine Art Department
- To provide “free and appropriate PPE – Health & Safety protective equipment i.e. gloves and masks etc.
• To provide First Aid Boxes, a trained first Aider when needed and emergency help as required.

*It may be necessary for you purchase specific personal safety equipment such as toe capped boots if you are undertaking heavy sculpture work (eg stone carving) on a regular basis.

YOUR responsibilities to yourself and others

• To follow advice and guidance given in the use of tools, and equipment and materials provided by the Fine Art Department.
• To ask for and use PPE (Personal Protective Equipment) as appropriate.
• To maintain a safe working environment for yourself and others, by making sure those working close to you are not affected by your activities and good housekeeping i.e. KEEPING ALL WORK AREAS CLEAN AND TIDY.
• To familiarise yourself with what to do in the event of a fire or another emergency.

This section of the handbook covers the main issues that relate to Creative Events. General health and safety and fire safety guidance for students can be found in the ‘Student Life Handbook’ at http://www.kent.ac.uk/safety/studentsafety/index.html

You should also acquaint yourself with the ‘School Of Arts Health and Safety Policy’ at http://www.kent.ac.uk/arts/students.html A copy of this document is also available from School of Arts Reception.

THE MAIN ISSUES COVERED HERE ARE ....

1. The workshops
2. Use of Hand or power tools
3. Use of substances that may be hazardous - COSHH
4. Use of electrical equipment
5. Manual Handling
6. Working from heights
7. Lone Working
9. Fire Safety & Flammable materials

10. Accidents & First Aid

11. Visitors or intruders

12. Risk Assessments

13. Induction skills sign-off

APPENDICES

I – Risk Assessment form.
II - Electronic Version go to p12 of “Getting to Grips with Manual Handling” - HSE

1. The workshops

You will be inducted into the workshops studios available for you to use for practical/technical work, these include:

<table>
<thead>
<tr>
<th>WORKSHOP STUDIO</th>
<th>INDUCTION REQUIRED</th>
<th>SUPERVISION /TRAINING REQUIRED</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Central Boiler House Workshop</td>
<td>YES</td>
<td>Supervision for use of Power Tools and hand tools are available to sign out and use unsupervised. After Induction you will be issued with a card that will allow you access to the Central Boiler House - No Card No Access.</td>
</tr>
<tr>
<td>Print studio (At the Central Boiler House)</td>
<td>YES</td>
<td>Training is required for use of exposure unit, silk screen table, and press.</td>
</tr>
<tr>
<td>Art Studios</td>
<td>YES</td>
<td>No Supervision but you must complete H&amp;S Induction</td>
</tr>
</tbody>
</table>

For those spaces that you are allowed to use with or without supervision, it is important that you follow the instructions given at induction, so that a safe working environment for yourself and others in maintained. This includes:

- Good housekeeping – NEVER LEAVE A WORKSHOP WITHOUT CLEARING UP, HOWEVER SMALL THE MESS! It is a central part of our fire management procedures that rubbish does not accumulate anywhere.

- Only carry out tasks that you are authorised to do. The General H&S procedures allow you to go into the space to have a meeting, work on drawings, plans or other paperwork, use the computers for coursework activities, collect or return items.
- Do not work on any activity while under the influence of alcohol or drugs; do not go into any of the School of Arts studios, workshops or seminar rooms etc while under the influence of alcohol or drugs.

- Work responsibly, assess the risk posed by any activity and do not carry out the activity if there is a likelihood of injury, or if you are not sure about the risk.

- Do not take any equipment out of the space unless authorised to do so (equipment removal/booking form available from School of Arts Reception / Technicians in BWC)

- For all emergency procedures see relevant section further on in this handbook. You are required to know these thoroughly, and your ability to work unsupervised in the space will be dependent upon you demonstrating your knowledge of them.

- Appropriate clothing should be worn in the workshops at all times. No open toed sandals or high heels are not allowed in technical workshops.

- Hair must be tied back, and loose jewelry removed, when using power tools, or when in technical workshops.

- Students must be aware of the emergency stop procedure when using power tools and machinery.

- NO FOOD OR DRINK IS ALLOWED IN ANY OF THE STUDIOS (other than bottled water).

2. Use of Hand or power tools

- Always use the correct tool for the job. If in doubt ask the person in charge of the work or trained technical staff.

- Do not use damaged or faulty tools – return them to a member of staff.

- Keep edges of cutting tools sharp, and protect them when they are not in use, cut away from the body and away from electrical equipment. Use a cutting mat.

- Always use appropriate safety protection PPE (Personal Protective Equipment) for whatever job you are doing. If in doubt ask.

3. Use of substances that may be hazardous - COSHH

Some Art materials could affect your health if they are not used properly or Health and Safety precautions are not taken. They could, for example, cause an irritation to the skin (contact dermatitis) or long term effects to the lungs (e.g. clay dust - silicosis). Many substances that we come into contact with everyday
are subject to *Control of substances hazardous to health (COSHH)*. For all materials and substances used regularly within the Fine Art Department we will have a COSHH data sheet giving safety ratings and advice. You will therefore be advised how to use them safely.

- **If you bring in your own substances in you must notify the Fine Art Technician**, as a risk assessment may need to be done.
- **If unauthorized substances with COSHH warnings are found, they will be removed by technical staff.**
- Always read manufactures instructions before you use any substance
- Always label containers used for oils etc, even after use
- More information on COSHH is available on the H&S notice board in the workshop and at [www.hse.gov.uk/coshh/](http://www.hse.gov.uk/coshh/)
- Never dispose of solvent-based products down the sink, it is against the law. **If in doubt, ask.**
- Always clean out brushes and mixing trays after a painting session. Never clean out a brush with thinners unless it is used for solvent-based paints. Use only the low odour white spirit or brush cleaner provided in the Fine Art store. **ALL FLAMMABLE LIQUIDS MUST BE STORED IN THE YELLOW METAL CUPBOARDS PROVIDED AT THE END OF EVERY SESSION.**

**Dust**

- Dust is a hazard and should be treated as one
- Always clean up dust at the end of a session, **using a Hoover**
- Always use a P2 rated dust mask when dealing with dust
- Always wet wipe clay dust, as dry clay dust can cause silicosis

**4. Use of electrical equipment**

Many fires are started by faulty electrical equipment and serious injuries can also be caused by electric shocks and trips over trailing leads.

To minimise these risks of injury from electrical appliances:

- All portable electrical equipment **must be PAT tested and bear an in-date PAT tested date label**. This applies to any of your own electrical equipment brought into the studios. **Any such equipment can only be brought in by agreement with the technical supervisor. Equipment that has not been PAT tested will be removed**
- Switch off equipment when not in use at the plug
- Do not remove plugs or pull on cables
- Never overload sockets or use cube type multi socket adaptors.
- Examine cables regularly to ensure they are in good working order
- Stop using faulty equipment immediately and report to a member of staff
- Keep cable runs to a minimum to avoid trip hazards, cable runs on the floor must be taped down
Never use electrical equipment near water
Only qualified electricians can install permanent electrical equipment or mend electrical equipment

Always be aware that electricity can burn as well as shock. All elements that are heated must be used with caution and with appropriate safety clothes worn.

5. Manual Handling

If you need to lift or move an object that may be heavy;
- Always examine the object and try and estimate its weight. Only those who have attended a Manual Handling course should move heavy objects if in any doubt ask for assistance. Never lift an object you can’t manage.
- Read the safe lifting advice at the link below – damage to your back can last a lifetime. http://www.hse.gov.uk/pubns/indg143.pdf

6. Working at heights

It shouldn’t be necessary to work at heights in the fine art studios; tasks involving working at height may require supervision and a risk assessment. Please ask for assistance and remember; always use the appropriate means of access when working above ground level; it is potentially dangerous to use make-shift items such as boxes or chairs.

7. Lone Working

As far as possible, try to avoid working alone in the building; it is quite permissible to be carrying out work by yourself if there is a class or other group in the space, or to be working with a companion in the building but on separate activities (if such activities pose no hazard to a lone worker e.g. drawing plans). If you are in a position where lone working is unavoidable, you should follow the guidance on lone working below.

Official opening hours:

Monday – Friday  8.45 am-9.30pm
Saturday 9am - 3.30pm

You must follow the advice and guidance given below, however and please note that the workshop is only open during staff hours (details displayed in the workshop).

Lone working advice to students

DO
- Ensure you are aware of the risks involved in your work and in working alone
• Ensure you are authorised to be working alone
• Ensure your lecturer, technician or supervisor is aware of the lone working
• Ensure you have a line of communication to another ‘buddy’, in the event of an emergency.
• Inform School of Arts Reception (01634 888980) where, and when you are working, if appropriate.
• Advise School of Arts Reception (01634 888980) when you leave, if appropriate.
• Be vigilant and report intruders, or suspicious activity.
• Ensure you have informed your lecturer, technician or supervisor of any medical condition that could potentially increase your risk whilst working alone.

DON’T
• Undertake work with dangerous equipment or substances when alone.
• Undertake work outside of your risk assessment requirements
• Undertake any activity for which you are not authorised
• Admit unauthorised persons to the workplace
• Put yourself in any foreseeable danger
• Forget to make some contact with your outside ‘buddy’, especially if you are working for a long period, or change your plans.

REMEMBER - COMMON SENSE PREVAILS!

8. National and International Trips

• A detailed risk assessment must be carried out before any offsite trip can proceed
• A consent form should be signed by the student for the administration of any medical requirements in an emergency.
• A code of conduct form should be signed by any student on a field work visit, to adhere to University regulations whilst off campus.
• The fieldwork form must be signed off by the head of department to evaluate any potential risks i.e. war zones, flood etc.
• Students are advised to take out personal insurance cover prior to undertaking field work.

9. Fire Safety & Flammable materials

Studio spaces can become chaotic if they are allowed to and are at risk of becoming overcrowded with objects and furniture and with mixtures of flammable substances (such as white spirit) and combustible materials such as rags and paper. The result could be extremely hazardous if there was a fire, with lots of potential fuel to feed the flames and objects to block you, or trip you as you try and escape.
Bridge Wardens College as well as other Dockyard buildings are very fire sensitive as they contain a lot of timber within their construction, and they are also of high historic importance. BWC importantly has escape routes on the 1st and 2nd floors that would be difficult for anyone with mobility issues to manage. **For this reason no one with mobility issues is allowed to go beyond the ground floor without an evacuation plan in place.** Please remember this when bringing visitors to the building.

**To minimise fire hazards:**

- Keep all workspaces tidy at all times.
- Do not overcrowd with furniture and objects you don’t need.
- **Keep fire exits clear and never block yours or anyone else’s escape routes.**
- Dispose of combustible rubbish in the lidded metal bins provided.
- Always put flammable liquids and substances, such as white spirit*, oils, and spray paint in a flameproof metal cupboard when not in use. Keep lids on to avoid spills.
- Keep flammables and combustible materials away from any heat sources especially naked flames and store in the cupboards provided.
- No flammable or combustible materials can be left in corridors – that includes on the walls, other than Perspex covered notice boards provided.
- All studios are no smoking areas and smoking is prohibited within 10 meters of any building.

* Only use white spirit provided by the Fine Art store as it is low odor and low flammability.

**More Fire Safety advice is available at**
http://www.kent.ac.uk/accommodation/canterbury/on-campus/student-handbook.html

**ON DISCOVERING A FIRE**

1. Turn your back on the fire and set off the fire alarm.

2. Dial 999 and report the fire and its location, ensure the location is verified by the operator. If possible also notify Dockyard Security that there is a fire.

3 You are under no obligation to tackle a fire, and in all circumstances you are advised to evacuate the building immediately. However, it is recognised that there are occasions when it is safe to tackle the fire, and prompt action may prevent further injury or damage. **Only tackle a fire if this is possible to do so without taking personal risk and you have received full training in the use of Fire extinguishers.**

**Caution:** It is essential that the correct type of extinguisher is used for
particular types of fire. Use of incorrect extinguisher types could make matters worse and endanger life. In Bridge Wardens’ College/Smitheries the majority of extinguishers are CO₂, and are thus able to deal with fires in or near electrical apparatus.

4. Evacuate as below.

ON HEARING THE ALARM

1. Leave any services or equipment in a safe condition, if you are able to do so quickly.

2. Close the windows of your studio, if possible.

3. Ensure others in your immediate neighbourhood have heard the alarm and assist any visitors, students and/or persons with disabilities, if necessary and if safe and appropriate to do so.

4. Leave the building by the nearest safe route, using emergency doors if necessary; walk quickly but do not run; close all doors behind you.

5. Go to your assembly point and await instructions. Co-operate with the Building Fire Officer and the Fire and Rescue Service (if present) and obey their instructions.

Studios Assembly points:

For Bridge Wardens College, Fire Station and Engineering Workshop

Assembly point: The War Memorial next to the ships.

Boiler House Workshop

Assembly point: Grass area in the centre of the car park in front of workshop.

Smitheries and Galvanising Workshop

Assembly point: Dockyard Visitors car park

Do NOT

- Use the lift in BWC.
- Go to other parts of the building for possessions.
- Re-enter the building until told by the Building Fire Officer or a Fire and Rescue Service Officer that it is safe to do so.

After the emergency is over, please report use of any fire fighting equipment.

N.B. The above instructions must be followed whenever there is an emergency evacuation e.g. for a real fire or a drill. Adherence to the points
will lead to an orderly, swift evacuation of the building, protecting life in a real emergency and minimising inconvenience in a practice.

10. Accidents, Illness & First Aid

If someone suffers from a minor injury or ill-health, assistance should be sought by contacting the nearest first aider via School of Arts Reception (BWC) or Dockyard Security (the lodge adjacent to the Galvanising Shop).

School of Arts First Aiders are: Georgia Wright, Moses Malekia and Sam Westbury.

Fine Art First Aid Boxes are located in:

BWC Reception & ALL studios and workshops.

If a serious Accident or illness occurs:

- **STAY CALM – ACT QUICKLY – CALL FOR ASSISTANCE**
- Call 999 to summons an ambulance and call BWC reception.
- Report the accident briefly and accurately stating the exact location.
- Do not move the casualty unless in imminent danger. Stay with casualty if possible. Take care not to endanger yourself.
- In the case of an electric shock, do not touch the casualty unless confident the current is switched off.
- If vomiting, turn the casualty on their side to allow draining.
- Stem any bleeding by applying pressure to wound and elevating the affected area.
- Reassure the casualty that help is on the way

**Accident, Ill-health and Incident Reporting**

- All accidents and incidents, whether resulting in injury or not, and issues of work-related ill-health must be reported to the person in charge of the work who will investigate and make a formal report immediately and precisely on the appropriate 'Accident Report Form'.
- 'Accident Report Forms' (green) are available from School of Arts Reception (Old Surgery) The causes and issues raised by these
reports will be promptly investigated and preventative or remedial actions will be recommended by the Head of School.

11 Visitors & Intruders

Although there are times when we'll open our doors to the public we should not normally consider Bridge Wardens’ College (apart from the ground floor when the new café is open) or the Smitheries to be open to visitors as this has implications for the security of people and property, and for the safety of the visitor. Thus please do not invite guests into the building without prior approval of a member of staff. If you do invite somebody in please remain with them in order to ensure their safety and our security.

As a rule it is also not a good idea to advertise to all and sundry what equipment is in the space; while you will obviously want to talk to envious close friends or family we suggest that it does not become a topic of general conversation.

If you see somebody that you don't recognize entering the space you should ask them something unchallenging such as ‘Can I help you?’ or ‘Are you looking for somebody in particular’. This should give you the opportunity to direct them out of the building, or to find who they're looking for. Do not let people wander about unattended. A simple statement of ‘I'm sorry this building is not open to the public’ should do.

Never put yourself at risk, if you are uncomfortable do not confront them, but leave the building and call a member of security staff.

12. Risk Assessments

Risk assessments have been written to cover all aspects of the Fine Art Department, however occasionally a student may want to undertake an activity where new risks are involved. If this is the case, a new risk assessment will need to be done and should be written by the student with advice and guidance from a member of the Fine Art Staff. A copy of a Schools of Arts Risk Assessment form is available as the end of this booklet.

Health & Safety Contact Details

- In case of emergency call **University of Greenwich Security** on 01634 883138
- **Emergency Services** 999
- **Police Community Support Officer**: 07872 676722
- **First Aiders**: Contact Bridge Wardens College on 01634 888980 or Medway Building Reception on 01634 888801/02
- **Medway Maritime Hospital**: 01634 830000
13 Induction skills sign-off: to be issued with an induction card both the following induction must be complete.

1 GENERAL INDUCTION rules of conduct, and the emergency procedures described in this handbook

Once you have received this Induction, you may use the studios without staff supervision (but if at all possible not alone). As long as you stick to the general rules of conduct and H&S guidance. We do maintain the right to withdraw these privileges.

Please sign and tear off the section at the end of your handbook, it must be counter signed by a member of the technical or teaching team at the time of your induction.

2 BOILER HOUSE WORKSHOP INDUCTION:

This half day workshop training will take place during Induction Week and must be completed before you are permitted to use any of the areas within it, it includes:

- Correct and safe use of workshop hand and power tools.
- Correct use of PPE
- Identifying substances that may be hazardous to health – COSHH

Please note other specialist activates, for example Gel Flex casting, welding or use of some machine tools will require further induction and training.
Medway School of Arts
General Health and Safety Induction Record 2012

Student Name (Block Capitals) .................................................................

Group and Year.................................

The following list indicates what initial training you have received so far enabling you to enter Bridge Wardens’ College and other Studios unsupervised.

- Fire Awareness
- Emergency and evacuation procedure
- Accident reporting
- Simple risk assessment
- General health and safety and studio conduct

Throughout the course you will then receive training in, and be observed to assess your ability to carry out, specific activities. You will also receive further Health and Safety advice and information as appropriate.

I have read the general rules of conduct, and the emergency procedures described in this handbook (all sections) and I agree to abide by them. Furthermore I undertake only to carry out work unsupervised when I have received the relevant training (and passed any required observations of competence) related to the activity in question.

Signed

Student .............................................. Date .......................

Staff.................................................... Date
How to Find Us: By Road

If you are using Satellite Navigation, insert the postcode ME4 4TY and use your Satellite Navigation system in conjunction with the brown tourist signs to find the visitor car park and entrance to The Historic Dockyard Chatham.

NB: When referring to "brown tourist signs" in the text below, this refers to both brown anchor signs and brown signs with the words "The Historic Dockyard" on.

The quickest and easiest route to The Historic Dockyard by road is via the A2/M2 junction 1 then follow the brown tourist signs and use the A289 (Wainscott Bypass) and the Medway Tunnel straight to our front door!

Chatham is only an hour's drive from London, Dover and the Channel Tunnel and a short distance from the M25. The site is sign posted from junctions 1, 3 and 4 of the M2. Follow the brown tourist signs.

From Junctions 1 and 4 of the M2:
Follow the A289 to the Medway Tunnel. At the tunnel follow signs to Chatham and the brown tourist signs to the Visitor Entrance and car park at the north end of the site.

From Junction 3 of the M2 and Junction 6 of the M20:
Follow the signs to Chatham, A229, then A230 and A231 and the brown tourist signs to the Visitor Entrance and car park at the north end of the site.