ARTS UNIVERSITY BOURNEMOUTH

BA (HONS)
CREATIVE DIRECTION

Course Specification

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About the Course Handbook

This Handbook provides you with basic information about your course. Through the approved course specification, it provides you with the aims and outcomes of the course, and outlines the content and how this will be delivered.

It also provides some important information about key policies which apply to your academic studies, and explains how students can be involved in the decision-making at both course and University level. You should ensure that have read this, and that you refer to this Handbook throughout your course.

Your course is subject to a rigorous process of quality assurance and enhancement. This may result in changes to individual units as the course develops, to ensure that the relevance and quality of the course is upheld. You will be consulted, either directly or through your elected student representatives before any changes are made.

Every effort has been made to ensure the accuracy of all the information contained within this Handbook, but it is possible that some of the details will change during the course of your studies. Any such changes will be notified to you.

Information in this Handbook should be used in conjunction with the HE Student Regulations (see *your quick reference guide to the assessment regulations*). It is your responsibility to ensure you are aware of the regulations that apply to your course; this includes information in this Handbook and in the HE Student Regulations. If you have any questions, you should speak to your Course Leader, or member of your course team.

If you would like a copy of this Handbook in an alternative format, please contact equalities@aub.ac.uk.

ARTS UNIVERSITY BOURNEMOUTH

COURSE SPECIFICATION

The Course Specification provides a summary of the main features of the **BA (Hons) Creative Direction** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the unit descriptors.

Key Course Information	
Final Award	BA (Hons)
Course Title	Creative Direction
Award Title	BA (Hons) Creative Direction
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of	Arts, Media, and Creative Industries Management
Professional accreditation	None
Length of course / mode of study	3 years full-time or 4 years with 1 year placement option
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Exhibitions and experiences, Hospitality, Leisure, Sport & Tourism and Art & Design
UCAS code	W222
Language of study	English
External Examiner for course: *Please note that it is not appropriate for students to contact external examiners directly*	To be confirmed
Date of Validation	July 2023
Date of most recent review	2023
Date course specification written/revised	July 2023

Course Description

The BA (Hons) Creative Direction course will offer students a learning experience that draws upon the fields of creative thinking, design, marketing, and project management which will prepare students for a career in a range of exciting career paths as a creative.

On this course students will be introduced to design thinking, and problem solving by learning about the freedom of ideas. Students will learn innovative brainstorm techniques, capturing even the smallest of ideas that they will nurture and grow into solutions that have impact. Students will learn to listen, placing people at the very heart of their design projects, being empathetic and responding to their needs and aspirations. They will discover insights that lead them to develop innovate solutions to their problems. Students will gain confidence in the idea generation process, learning to trust themselves, their design team and their customers and users. Students will become adept at managing projects, people, and resources to deliver on time and on budget, surpassing expectations at every stage of the process. They will have an opportunity to engage in a range of hands-on projects,

collaborative exercises, and industry simulations, applying their learning in real-world contexts. Students will also have the opportunity to work with industry professionals, agencies, and clients, gaining valuable insights and building a professional network.

It is the blend of real-world experience, project management and design skill that makes studying at Arts University Bournemouth unique. At AUB we are a microcosm of the creative industries, a university wide creative team. This course will place students at the very heart of a creative team as they learn to express themselves, to design, develop and deliver as a Creative Director.

On completion of the course, students will be able to:

- Creatively respond to design briefs.
- Clearly set objectives and evaluate the impact of their work.
- Manage complex projects that are informed by a wide range of stakeholders.
- Manage multiple projects mirroring professional practice.
- Analyse evidence and develop ideas that are supported by sound conclusions.
- Think creatively, be agile and resilient.
- Understand existing and emerging technologies and the role that they play in developing creative solutions to problems.
- Be the person responsible for direction in the design, development, and delivery of creative projects.
- Hold a critical awareness of issues that impact the creative industries and society.

Throughout the course, students will collaborate and undertake different roles in the design, development, and delivery of creative projects; preparing them for a wide range of career options in the creative industries and beyond. Students will also be prepared for postgraduate study.

Distinctive features of the course

Design Centric: Studying Creative Direction at AUB is different because we develop management skills, and we place design principles at the very heart of our course.

Making an Impact: We make a difference with everything that we do, the work our students do is designed to have a positive impact on the communities that we all serve.

Being Inclusive: Everybody is welcome, neurodiversity is an asset, and everybody's cultural experiences are the foundations of our collective inspiration and the work that we produce.

Collaborating with Others: AUB is a microcosm of the creative industries, and the course is an enabler of collaboration across many other courses. Our projects are often multi-disciplinary, and students work with specialists across those disciplines.

Building Resilience: The learning experience is authentic. Assessments are typical tasks that students would be expected to complete in their future career including problem finding and developing and delivering solutions. Our graduates are confident, creative, have lots of relevant experience and are well prepared for their future careers.

Course Industry Patron Scheme: All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

AUB Strategic vision

The BA (Hons) Creative Direction course is aligned with the university's strategic vision in several ways:

Innovative: The course responds to emerging trends and technologies which support the creative responses of the students. This also supports the university's aim to provide relevant and innovative courses that respond to the needs of the creative industries.

Collaborative: The course is designed to stimulate collaboration across different courses and schools within the university, including Communication Design and Strategy, Curation, Exhibition and Experience Design, Events Management and more. There is a unique culture of collaboration among AUB students.

Connected: The course is enriched by studying and developing creative projects that reflect the rich cultural diversity of our community. International students share their perspectives on ideation and solutions to problems which have values that everybody can recognise and embrace.

Passionate: Students and staff are motivated to study and create work that has a positive impact on the AUB community and the wider communities that engage with our work.

Optional Placement Year

The optional Placement Year offers students the opportunity to:
- Get under the skin of an **industry, organisation, and role** to assist them with making better-informed decisions about their future career prospects.
- Undertake a placement, which ensures students can take **personal responsibility** for tasks, duties, and projects within a real-world work setting.
- **Develop and recognise their own work ethic and powers of critical reflection**.
- Build **high-level transferable skills** and enhance professional competencies in the workplace.

The Placement Year will be recognised on the degree transcript. As students will remain a registered student for the duration of the Placement Year, they will retain access to all university support services. Students will be allocated a Placement Tutor who will maintain regular remote contact with them. Placements often lead to a permanent role on graduation, providing a greater chance of success for graduates of this course.

Course Aims

The BA (Hons) Creative Direction degree aims to provide students with a creatively focused learning experience, that supports their personal and collective growth in confidence as they develop into competent creatives and leaders of creative projects.

The course aims to develop student's skills in generating creative and complex design solutions that are innovative but realistic and viable for a specific market.

Students will explore project-based learning that enables them to acquire and develop awareness of the distinct phases of creative projects, such as ideation, market identification, storytelling, concept development, delivery, and postproduction evaluation.

The course aims to provide a holistic view of the creative industries, from multiple perspectives and theoretical standpoints, providing students with a range of insights and the transferable skills necessary to understand and emphasise the wider impact of their creative projects.

Students will have the opportunity to conduct extensive research on creative projects and the wider creative economy, explore their own ideas, and gain valuable insight into the creative industries, equipping them with a developed understanding of the sectors that our industry operates in both now and for the future.

Course Outcomes

This course enables students to demonstrate the appropriate subject knowledge and understanding, as well as intellectual and academic skills, practical subject skills, key skills and attributes, and professional and transferable skills.

The outcomes that students will have demonstrated upon completion of the BA (Hons) Creative Direction course, are as follows:

- A well-developed understanding of the role of imagination in creative development processes and an ability to generate ideas independently using both convergent and divergent thinking.

- An ability to source and assimilate relevant research material to support the creative development of solutions to defined complex problems.

- Make informed judgements, make decisions, and undertake critical analysis in the development and delivery of ideas and concepts.

- Communicate ideas in visual, oral, digital, and written forms that support the presentation of those ideas to a range of audiences, clients, markets, environments, users, consumers, and/or participants.

- Digital and visual literacy, demonstrating the use of a wide variety of visual languages and channels to articulate ideas and information to engage with audiences and customers.

- Professional skills such as resilience and flexibility, accepting and accommodating change and uncertainty whilst being resourceful, ethical, and entrepreneurial.

- The ability to collaborate with and lead co-workers and co-creators within professional environments, manage resources, meet deadlines, and understand the role and importance of intellectual property in the creative industries.

- Explain, communicate, interpret, and challenge theories and concepts which are used to understand the origin, purpose, meanings, and development of creative practice from a range of critical perspectives including cultural, economic, and social.

- Anticipate, mitigate against, and become a creative problem solver and leader.

- Work in inclusive, ethical, and sustainable ways in the development of creative projects within an international context.

Reference Points

- UK Quality Code for higher education, including:
- Subject Benchmark Statements:
    - Exhibitions and experiences, Hospitality, Leisure, Sport & Tourism
    - Art & Design
- Framework for Higher Education Qualifications (FHEQ)
- Embedding EDI in the Curriculum, A Programme Standard (AdvanceHE)

- AUB Regulatory Framework and Undergraduate Assessment Regulations

Learning, Teaching, and Assessment Strategies

The BA (Hons) Creative Direction course is taught through a blend of theoretical instruction, practical workshops, project based learning and independent study. It utilises a variety of methods, including lectures, workshops, and both studio-based and public facing practice. Emphasis is placed on hands-on learning, investigating theoretical concepts by developing live projects that stimulate a deep learning approach and provide opportunities for students to engage through a wide range of learning styles. Students will develop resilience and learn through constructive failure. Students will listen, verbalise, visualise, and engage in kinaesthetic learning via the workshops and the projects that they produce.

Industry-standard resources are used extensively to provide students with valuable, up-to-date technical skills. Regular feedback from tutors ensures continuous improvement, while guest lectures from industry professionals provide unique insights and specialist points of view. The course encourages self-directed study, fostering creativity and independent problem-solving skills.

Learning is through intellectual enquiry, research, and practice. The course outcomes are met by deploying a wide variety of teaching and learning methods supervised by members of the academic team, visiting tutors and support staff, practitioners, and consultants from industry. In consultation with the Course Leader, the wider course team are responsible for co-ordinating individual units of study, and for selecting appropriate methods of delivery in accordance with the subject matter and to provide the best student learning experience.

Importance is placed upon students acquiring the skills to be able to learn independently and to develop a critical awareness. This is facilitated through a variety of learning and teaching methods such as individual and group tutorials, group discussions, peer learning and assessment, project-based learning, lectures, workshops, seminars, study visits, demonstrations, skills-based workshops, educational visits, on-site learning, working with external clients, developing learning agreements and presenting both in groups and individually.

Theoretical, contextual, and authentic professional practices are embedded within all units. This integration dissolves the artificial barriers between these forms of engagement, allowing students to fully realise their potential and understand the rich relationship between theory, practice, and the wider context of their work.

The total study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured progressively to provide increased opportunities for independent and scaffolded learning as students reach the later stages of the course. The promotion of independent learning reflects a student's anticipated maturity and allows them to direct their learning towards individual goals.

Formative assessment and feedback take place following both group and individual presentations of work in progress. This formative assessment approach is transparent and promotes the summative assessment as part of the learning within the unit of study. Students will learn not only from the feedback and discussion relating to their own work but also from that of their peers. This approach will enable students to understand more fully how their work is assessed against learning outcomes.

Learning and Teaching Methods

- **Demonstrations/Practical sessions** offer practical experience; students will be introduced to new and relevant skills that will enhance their practice.

- **Individual tutorials** provide an opportunity to discuss individual progress within a unit and the course in general. They are used to air specific issues raised through the work, provide critical observation, and recommend new directions and strategies.
- **Group tutorials** offer the opportunity for students to discuss their work, approach, and ideas regarding the unit with tutors, stakeholders, and their peers.
- **Workshops** include students in activities that develop their creative thinking, technical skills and develop their understanding of theoretical perspectives.
- **Project based learning** involves all students and forms the backbone of the course providing opportunities to develop the student's practice, effective people management, communication strategies and building resilience through self-awareness.
- **Individual and group presentations** offer students the opportunity to prepare and present to stakeholders and peers. This enables them to develop, practice, and improve presentation skills.
- **Lectures** are used as oral and visual presentations intended to present information in a formal context to a large group of students.
- **Seminars** are important opportunities for generating discussion. They explore issues related to practice in context, giving an opportunity for students to test and develop ideas guided by their tutor.
- **Independent study** encourages students to become self-directed autonomous learners, able to manage their time in relation to the unit of study. Each level has regular independent study periods.

There may also be occasions where digital delivery might be appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials.

Assessment Methods

Written Assignments: These include both essays and reports that require students to explore Creative Direction theory, critical analysis, and evaluation. They will also provide evidence to support proposals.

Presentations: These include both individual and group presentations that allow students to present their ideas and proposals, receiving feedback that is both formative and summative.

Responding to the relevant benchmark statements, frameworks and standards assessments and learning outcomes reflect the additional complexity of each level. A range of formative and summative assessment methods are used including academic posters, reflective commentaries, critical essays, continual process review, industry audits, and project-based learning. Learning styles and in particular the project-based learning approach of the existing BA (Hons) Events Management has received positive feedback from students in NSS and from the External Examiner who commented in 2022 "It is commendable how ambitious, innovative and creative the students have been". The success of this model of learning has led to a similar approach being adopted for the development of this course.

Learning Agreements

Learning agreements are used as a mechanism to support students in defining their individual learning in the context of the course, each other, and individual units. The agreement provides an opportunity for students to indicate why and how they are going to fulfil aims and outcomes.

Independent Learning

Independent learning is integral to the Creative Direction course. Students need to be able to work independently both in a practical sense and in a research context. Opportunities to

develop independent learning increase incrementally throughout the course. This allows students to develop as confident individuals in the context of professional practice.

Visiting Tutors

Visiting tutors play a pivotal role in the Creative Direction course, as they bring diverse perspectives and unique skill sets, enriching the learning experience and fostering a deeper understanding of the standards and expectations of the creative industries. Industry professionals provide invaluable insights into creative roles, sharing their expertise and experiences. They conduct workshops, lectures, and participate in formative assessment and review of student work, offering constructive feedback from both an education and industry perspective. Their presence can also offer students the opportunity to network and learn about potential career paths, industry trends, and professional practices.

Educational Trips

Educational visits are organised by the course team. At least one visit to experience the work of a creative practitioner is offered during the academic year. Bournemouth's proximity to London enables students to easily arrange visits to cultural institutions in the capital to support their studies. Developing a critical understanding of the role of the creative and creative leaders is an essential part of student's development as professional practitioners.

Student Engagement

Students and staff co-design their learning whilst working through project-based learning. The course is built on foundations of collaboration both internally with students and courses at AUB but also with the wider community.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement, and also provides students with regular feedback on how their learning is developing.

For every unit of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. Details of this will be clearly expressed on the Unit Information Sheet. All other units will be given a percentage mark.

Students will receive a final mark for each unit in the form of a percentage, which will be recorded on a formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of an Honours degree course, students will be awarded a degree classification based on their unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If a student has joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only unit marks at Level 6.

For further information on assessment, progression, awards, and classifications, please visit https://aub.ac.uk/regulations

Course Structure

All students are registered for the award of BA (Hons); however, exit awards are available if a student leaves the course early, having successfully completed one or two levels. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), students must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if a student leaves the University following successful completion of the first year of the course.

For the award of a Diploma of Higher Education (DipHE), students must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if a student leaves the University following successful completion of the second year of the course.

For the award of a BA (Hons) a student must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of the course.

A BA without Honours may be awarded if a student achieves 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

Equity, Diversity, and Inclusion (EDI)

"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures." (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through levels 4-6 of the degree course and consider the following stages: Self Awareness, Opportunity Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each unit of the course, at each Level, will include elements of career development and these will be shown explicitly in unit descriptors and outline syllabuses. Whilst students engage with these as they go through each unit, they will all come together in the final unit at each Level. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

Students will also have the option, between Level 5 (Year 2) and Level 6 (Year 3) of undertaking an extended period of work experience. The course team will be able to discuss this at the appropriate time.

Maintaining Health and Wellbeing

Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

Course Content

Each level operates within three terms over a period of thirty weeks. Each unit has its own aims, learning outcomes, assessment components and assessment criteria. The positive nature of progressive assessment is made clear throughout the experience. Units are self-contained but build upon previously acquired knowledge and skills. The assessment process summarises what has been achieved previously within the unit and identifies developmental strategies, enabling students to build a portfolio of knowledge, an ability to articulate their practice verbally and specific skills appropriate to the subject and their practice.

Level 4

The first year of the BA (Hons) Creative Direction degree is an introduction to study at higher education and provides students with the appropriate foundation skills of Creative Direction including ideation, design, planning, feasibility, responsibility, and evaluation. The course

provides students with some context and background knowledge of the impacts of creative projects. The first year will provide several opportunities for students to produce creative projects for a range of different users.

Developing a passion for research is a crucial skill in academic and professional life. After successfully completing their first year, students will also be comfortable debating purpose and meaning after gaining an understanding of the wider social context of creative projects.

Level 5

At level 5, students are challenged with additional complexity in the live project unit. The second-year live projects will respond to briefs provided by external stakeholders. This means that students have a client with expectations and with that comes responsibility. Effective client relationship management is one of the most important skills that students will acquire. To be successful, students will need to develop their people management and communication skills.

Students will also learn the skills required to research and launch a startup creative business. This will provide them with the confidence to communicate their business ideas to others and the ability to seek funding to get a startup off the ground.

The second year of the course also provides students with an opportunity to gain valuable experience in a working environment within the creative industries that reflects their career interests.

Level 6

The final year is designed to prepare students to enter the world of work or to undertake post graduate study. It will bring together all the learning from the previous two years which will support students in the design and development of a creative and complex project. The project will be expected to have high creative values and impact on the community. It will act as the centrepiece of their portfolio of work at graduation.

Students will also either research in-depth a topic that has become of personal interest to them and which may be relevant to their career path or embark on some consultancy work dealing with a real client and be challenged to deliver professional results.

The stories that students tell potential employers about their contribution and success in their final year of study will be an essential resource. This will further enable students to pursue their chosen career path on graduation.

<u>Specialist resources:</u>

- We provide all the resources that students will find in most creative businesses.
- Students will be able to work with equipment sourced specifically for their live projects, including lighting, sound, software, projection, staging and video production materials.
- We will also provide funding for their live projects so that students can produce work of a size and scale that looks and feels like a professional creative project.
- Their learning is supported by our fully resourced library
- We are a specialist arts university campus which means that there is a full range of workshops, equipment and technicians that can help students access everything that students need.

Course Units

	Unit title	Credit weighting
Level 4		
CDI401	Introduction to Creative Project Management	40 credits
CDI402	The Purpose, Meaning and Impact of Creative Projects	40 credits
CDI403	Project Lab	40 credits
Level 5		
CDI501	Client Brief	40 credits
CDI502	User Centred Design	20 credits
CDI503	Creative Entrepreneurship and Business Planning	20 credits
CDI504	Contemporary issues in the Creative Industries	20 credits
CDI505	Industry Insights	20 credits
Level 6		
CDI601	Major Project Planning	20 credits
CDI602	Consultancy Project	40 credits
	OR	
CDI603	Dissertation	40 credits
CDI604	Major Project	60 credits

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 4

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

Induction	Autumn Term	Spring Term	Summer Term
	CDI401 Introduction to Creative Project Management (Shared) (40 credits) (Weeks 1-10) Pass/fail unit	**CDI402 The Purpose, Meaning and Impact of Creative Projects (Shared)** (40 credits) (Weeks 11-20)	**CDI403 Project Lab (Shared)** (40 credits) (Weeks 21-30)

Level 5

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

Autumn Term	Spring Term	Summer Term
CDI501 Client Brief (40 credits) (Weeks 1-20)		**CDI504 Industry Insights (Shared)** (20 credits) (Weeks 21-30)
CDI502 User Centred Design (20 credits) (Weeks 1-10)	**CDI504 Contemporary Issues in the Creative Industries (Shared)** (20 credits) (Weeks 11-20)	
CDI503 Creative Entrepreneurship and Business Planning (Shared) (20 credits) (Weeks 1-10)		

Level 6

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

Autumn Term	**Spring Term**	**Summer Term**

CDI601 Major Project Planning
(20 credits)
(Weeks 1-10)

CDI604 Major Project
(60 credits)
(Weeks 11-30)

CDI602 Consultancy Project (Shared)
(40 credits)
(Weeks 1-15)

OR

CDI603 Dissertation (Shared)
(40 credits)
(Weeks 1-15)

CDI401 Introduction to Creative Project Management

Level	4
Credit Points	40
Weighting	2
Notional Study Time	400 hours

Unit Description

This unit encourages students to think about the questions that they might ask themselves when face with managing a creative project, such as: Where do I start? Why am I here? What is my role? Working towards being able to answer those questions will provide students with the confidence and foundation of knowledge that will enable them to become not only the competent manager at the heart of every project, but it will also increase their abilities as experience architects.

Upon successful completion of this unit, students will be more comfortable working across all the fundamental phases of delivering experiences, including ideation, design, planning, feasibility, responsibility, and evaluation.

Outline Syllabus

- Ideation & Feasibility
- Planning & Project Management
- Sustainability & Ethical Responsibility
- Academic Skills
- Creative Technical Skills
- Financial & Risk Management
- Licensing, Intellectual Property & The Law
- Evaluation

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Shared seminars	16
Creative Direction seminars	18
Studio practice	27
Educational visit	7
Activity week 5	10
Adobe with tech dem	20
Total contact hours	100
Independent study hours	300
Total hours for the unit *(Independent and taught student contact hours added together)*	400

Unit Aims

A1:   Acquire the ability to generate ideas independently.

A2:   Generate inclusive, creative solutions that meet differing needs.

A3:   Use the same techniques and skills used in industry to design and plan for delivering successful projects.

A4:   Take responsibility for and evaluate your professional and personal integrity.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Recognise a foundational understanding of appropriate domains of knowledge that support the design, development, delivery & evaluation of creative projects.

LO2: Summarise application of the appropriate domains of knowledge including administration, design, operations, marketing, and risk in practice.

LO3: Critically reflect on learning and contribution to a group project.

LO4: Execute an effective approach to planning for impact.

Assessment Strategy

Formative Assessment: Students will engage in planning a live project, supported by workshops, group work checks, lectures, seminars, tutorials, and demonstrations. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will embark on planning a live project in groups. They will compile documentation of the process, showcasing the application of the design, development, delivery & evaluation of their creative project.

Formative Assessment

- Group work checks and reviews
- Group Tutorials
- 1-1 Tutorials

Summative Assessment This unit is assessed on a Pass/Fail basis

The summative assessments has two elements, one is group work and one is individual.

Process Work is a group submission of documentation that evidences the development of the students' creative project.

Reflective Journal is a personal record of a student's reflections on their learning experiences.

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Draft Process Work (Group)	Formative	n/a	n/a
Draft Reflective Journal (Individual)	Formative	500 Words	n/a
Process Work (Group)	Summative	10-15 Pages	50%
Reflective Journal (Individual)	Summative	2,500 words	50%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Atkinson, S., and Kennedy, H.W. (2022). *Secret cinema and the immersive experience industry*. Manchester: Manchester University Press.

Bladen, C., Kennell, J., Abson, E. and Wilde, N. (2023). *Events management an introduction. [electronic resource]:* Third edition. London: Routledge [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781000589092.

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Newbold, C., Jordan, J., Kelly, P. and Diaz, K. (2019). *Principles of festival management. [electronic resource] /*. Oxford: Goodfellow Publishers Ltd [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5771499.

Pine, B.J. and Gilmore, J.H., (2020). *The experience economy: competing for customer time, attention, and money / B. Joseph Pine II and James H. Gilmore.* Boston, Massachusetts: Harvard Business Review Press [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5846339.

Quick, L. (2020). *Managing events: real challenges, real outcomes / Liz Quick.* Thousand Oaks: SAGE.

Shone, A. and Parry, B., (2019). *Successful event management: a practical handbook / Anton Shone and Bryn Parry.* 5th ed. Australia: Cengage.

The Purple Guide via Subject Guide on Library website.

CDI402 The Purpose, Meaning and Impact of Creative Projects

Level	4
Credit Points	40
Weighting	2.0
Notional Study Time	400 hours

Unit Description

What is the impact on society of creative projects? The ability to interpret, analyse and synthesise research, ideas and concepts is how effective people communicate the answer to this question.

This unit will provide students with an introduction to research. Context and background knowledge of the impacts of a range of creative projects will be acquired as a result of students engaging with research. Developing a passion for research is a crucial skill in academic and professional life.

After successfully completing this unit, students will be comfortable debating the purpose and meaning of their work in relation to a range of cultural, ethical, and societal issues. Students will also be supported in the development of their understanding of the strategies and techniques used to deliver successful socially conscious projects.

This unit will equip students with the knowledge required to make important production decisions that make creative projects impactful in meaningful ways.

Outline Syllabus

- Economic, social & cultural impact
- Foundations of socially-conscious marketing
- Market and academic research methods
- Providing and analysing evidence and data
- Project delivery techniques and evaluation

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Seminars	27
Workshops	27
Studio practice	28
Educational visit	8
Individual tutorials	2
Group tutorials	4
Assessed Presentation	2
Total contact hours	100
Independent study hours	300
Total hours for the unit *(Independent and taught student contact hours added together)*	400

Unit Aims

A1:   Develop an ability to source and assimilate relevant research material.

A2:   Clearly articulate ideas that are well supported by research.

A3:   Learn why objective setting is important.

A4:   Acquire the ability to evaluate the impact of creative projects.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Apply the knowledge and skills of an effective researcher.

LO2: Use appropriate academic referencing and protocols.

LO3: Evaluate the impact of a creative project.

LO4: Analyse the social, cultural, or economic impact of creative projects.

Assessment Strategy

Formative Assessment: Students will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will compile an essay, showcasing the application of research principles, academic protocols, critical thinking, and effective communication. Students will also present an evaluation of the social, cultural and economic impact of a creative project.

Formative Assessment

- Tutorials
- Draft submission of essay & presentation

Summative Assessment

- An individual essay, underpinned by quality academic research, which analyses the social, cultural, or economic impact of creative projects.
- A group presentation that evaluates the impact of a creative project.

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Draft Essay (Individual)	Formative	500 words	n/a
Draft Presentation (Group)	Formative	n/a	n/a
Essay (Individual)	Summative	3,000 words	60%
Presentation (Group)	Summative	15 minutes	40%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Cottrell, S. (2019). *The study skills handbook Stella Cottrell. [electronic resource] /*. 5th edition. London: Macmillan International Higher Education: Red Globe Press [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6234945.

Clarke, A. 1956-. and Jepson, Allan. (2016). *Managing and developing communities, festivals and events.* Basingstoke: Palgrave Macmillan [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4720313.

Flew, T. (n.d.). *The creative industries: culture and policy*. London: SAGE [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=820089&query=%22terry+flew%22+AND+%22creative+industries%22#

Getz, D. and Page, S.J. (2016). Event studies: theory, research, and policy for planned events, 3rd edition. *Events management series*. New York: Routledge, Taylor & Francis Group [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4415712.

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Storey, J. (2021). *Cultural theory and popular culture: an introduction.* Ninth edition. London; New York, New York: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6460290.

Throsby, C.D. (2010). *The economics of cultural policy David Throsby. [electronic resource] /.* Cambridge; New York; New York: Cambridge University Press [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=https%3A%2F%2Fdx.doi.org%2Fhttp://dx.doi.org/10.1017/CBO9780511845253.

Towse, R., 1943- and Hernandez, T.N. (2020). *Handbook of cultural economics.* Third edition. Cheltenham, England; Northampton, Massachusetts: Edward Elgar Publishing [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6155264.

Walmsley, B. (c2011). *Key issues in the arts and entertainment industry*. Oxford: Goodfellow. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=835809

Walters, T. and Jepson, A. (2019). *Marginalisation and events.* London; New York, New York: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5630605.

CDI403 Project Lab

Level	4
Credit Points	40
Weighting	2.0
Notional Study Time	400 hours

Unit Description

In this unit students will apply learning that has been acquired so far and deliver a *real-world* live project, learning to work as part of a team.

During the first unit students finished planning and delivered a (formative) pitch. This unit takes things further and encourages students to explore how they deliver what was promised, gaining an understanding of the importance of keeping a clear head to execute plans.

Working in a group or groups students will utilise their concepts and the theory from previous semesters, enabling them to deliver a fun, safe and engaging experience. Students will learn to lead, collaborate, and further understand how to combine their own creative voice with other creative practitioners, through effective communication and team working. Research and market activity will be explored and should meet the needs of selected stakeholders and engage a potential audience. Students will continue to develop as independent learners, as they refine their project and risk management skills to deliver a concept that has a positive impact on the community that it serves.

Outline Syllabus

- Developing a Delivery Strategy
- Working with Partners
- Engaging with an Audience
- Delivering a Marketing Campaign
- Learning to collaborate
- Communication Skills
- Managing Resources

Method of Delivery
This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	**2**
Seminars	20
Workshops	20
Studio practice	50
Group tutorials	6
Individual tutorials	2
Total contact hours	100
Independent study hours	300
Total hours for the unit *(Independent and taught student contact hours added together)*	400

Unit Aims

A1:   Develop and deliver a *real-world* project.

A2:   Understand how to operate effectively and manage a range of resources.

A3:   Develop the ability to engage with effective collaborative activities.

A4:   Analyse the outcomes of a project.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Interpret knowledge of creative planning and delivery skills required to deliver an effective project.

LO2: Apply effective collaboration with appropriate internal and external partners and stakeholders.

LO3: Communicate effective project management processes.

LO4: Analyse the outcomes/impacts of your project.

Assessment Strategy

Formative Assessment: Students will engage in delivering a live project. Students will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will embark on delivering a live project in groups. this will be evidenced by the submission of a Creative Artefact. This could be comprised of images, video or audio material which must be aligned to the learning outcomes for the unit. Students will also submit a Portfolio of Work that demonstrates a student's skills, creativity, knowledge and experience in response to the brief.

Formative Assessment

- Tutorials

Summative Assessment

- Creative Artefact
- Portfolio of Work

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Draft of Creative Artefact (Group)	Formative	n/a	n/a
Draft of Portfolio of Work (Individual)	Formative	n/a	n/a
Creative Artefact (Group)	Summative	n/a	40%
Portfolio of Work (Individual)	Summative	10-15 Pages	60%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Bladen, C., Kennell, J., Abson, E. and Wilde, N. (2023). *Events management an introduction / Charles Bladen, James Kennell, Emma Abson and Nick Wilde. [electronic resource] :* Third edition. London: Routledge [online]. Available from: https://www.vlebooks.com/product/openreader?id=AUB&accId=8982156&isbn=9781000589092.

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Russell, E. (2010). *The fundamentals of marketing communication*. AVA fundamentals. Lausanne: AVA Publishing.
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Shone, A. and Parry, B., 1961- (2019). *Successful event management : a practical handbook / Anton Shone and Bryn Parry.* Fifth edition. Australia: Cengage.

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https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1104757.

Westwood, J. (2022). *How to write a marketing plan: define your strategy, plan effectively and reach your marketing goals*. London, England, New York, New York: Kogan Page [online]. Available from:
https://ebookcentral.proquest.com/lib/aib/detail.action?docID=7021865.

Digital Resources
MINTEL resources
The Purple Guide via Subject Guide on Library website.

CDI501 Client Brief (CD)

Level	5
Credit Points	40
Weighting	2.0
Notional Study Time	400 hours

Unit Description

By now, students have gained the foundational skills, knowledge and experience related to being a creative thinker. During this second-year creative direction project, students will respond to briefs provided by external stakeholders. This will expose students to the expectations of a practising professional and provide insights as to the level of responsibility required to fulfil those expectations.

This unit is an opportunity for students to examine the relationship between theory and professional practice using theoretical understanding to both improve and eventually critique their performance.

Effective client relationship management is one of the most important skills that students must acquire. To be successful in the discipline of Creative Direction, students will need to develop strong people management, project management, relationship, leadership, organisation, and communication skills.

This unit will enable students to further develop their problem-solving abilities, identifying solutions, communicating ideas, and delivering on proposed strategies, concepts, and solutions.

Outline Syllabus

- Developing an Innovation Strategy
- Developing a Design Strategy for a Client
- Effective Communication Strategies
- Effective People Management
- Stakeholder Management
- Foundations in Inclusive Thinking
- Effective Communication Strategies

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Seminars	20
Workshops	20
Studio practice	52
Educational visit	0
Individual tutorials	4
Group tutorials	2

Unit Aims

A1: Develop an ability to critique theoretical knowledge against practice in creative projects.

A2: Identify creative and innovative ways of responding to a client brief.

A3: Work effectively as part of a team.

A4: Develop effective communication strategies appropriate to an audience.

A5: Develop critical awareness of a client / organisation, its aims, and objectives.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Analyse practice against theory in the delivery of a creative project.

LO2: Apply the skills and knowledge gained on this and other units to manage and deliver a creative project.

LO3: Critically reflect on the approach taken to creative direction, communication, leadership, and people management during a project.

LO4: Produce an impact assessment report showing an understanding of its value.

Assessment Strategy
Formative Assessment: Students will be provided with a project brief from an external stakeholder. They will pitch as a group their proposed solution to the brief. Students will then engage in delivering a live project. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will embark on delivering a live project in groups, which meets the needs of their stakeholder. They will compile an individual Reflective Commentary, critically reflecting on their application of the creative planning process, teamwork and project management skills. Students will also present an impact assessment in their groups.

Formative Assessment

- Tutorials
- A group pitch of proposed solution to the brief
- Draft Reflective Commentary (Individual)
- Draft Impact Assessment (Group)

Summative Assessment

- A Reflective Commentary on your individual contribution and approach to delivering the project
- A group impact assessment

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Pitch (Group)	Formative	10 minutes	n/a
Draft Reflective Commentary (Individual)	Formative	1000 words	n/a
Draft Impact Assessment Report (Group)	Formative	500 words	n/a
Reflective Commentary (Individual)	Summative	5,000 words	70%
Impact Assessment Report (Group)	Summative	1,500 words	30%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Developing an Innovation Strategy / Developing a Design Strategy

Curedale, R. (2019). *Design thinking: process & methods*. Los Angeles: Design Community College.

Harrell, A. (2018). *Creative Direction in a Digital World: A Guide to Being a Modern Creative Director.* London: CRC Press.

Lockwood, T. (2010). *Design thinking: integrating innovation, customer experience and brand value*. New York: Allworth Press.

Neumeier, M. (2006). *The brand gap: how to bridge the distance between business strategy and design : a whiteboard overview*. Berkley: New Riders.

Nixon, N. (2015). *Strategic design thinking: innovation in products, services, experiences and beyond*. New York: Bloomsbury.

Whittington, R. (2020). *Exploring strategy: text and cases.* Harlow: Pearson.

Effective Communication Strategies

Connor, A (2015). *Discussing Design: Improving Communication and Collaboration Through Critique*. Sebastopol : O'Reilly Media

Devito, J. (2015). *The interpersonal communication book*. Harlow: Pearson.

Effective People Management

Brasswell, P. (2019). *Let Them See You: A guide for leveraging your diversity at work.* New York: Lorena Jones Books.

Mainemelis, C., Epitropaki, O. and Kark, R. (2020). *Creative Leadership: Contexts and Prospects.* London: Routledge.

Malia, K.L. (2019). *Leadership in the Creative Industries: Principles and Practice.* London: Wiley-Blackwell

Stakeholder Management

Greever, T. (2020). *Articulating Design Decisions: Communicate with Stakeholders, Keep Your Sanity, and Deliver the Best User Experience.* Sebastopol: O'Reilly Media

Siegler, B. (2018). *Dear Client: This Book Will Teach You How to Get What You Want from Creative People.* New York: Artisan.

Foundations in Inclusive Thinking

Gilbert, R. (2019). Inclusive design for a digital world: designing with accessibility in mind. Berkley: Apress.

Holmes, K. (2018). Mismatch: How Inclusion Shapes Design. London: MIT Press. Subrahmanian, E. (2020). We are not users: dialogues, diversity, and design. Cambridge: MIT Press.

CDI502 User Centred Design

Level	5
Credit Points	20
Weighting	1.0
Notional Study Time	200 hours

Unit Description

This unit further develops students understanding of design thinking and process in relation to specific users. In the professional world creatives use the processes that will be examined during this unit to enable them to design solutions that place the user or customer at the heart of the design process.

Students will collaborate with AUB partners, stakeholders and each other examining and developing an understanding of User Centred Design as well as an understanding of the Circular Development process.

Through a series of guest lectures from practitioners, students will examine best practice in industry, learning to listen, place people at the heart of design projects, be empathetic and respond to their needs and aspirations.

Outline Syllabus

- Market Research
- Identification of issues in society that require solutions
- User Centred Design principles
- Encouraging and promoting ideas
- Circular Development Process
- Communicating creative and solution focused ideas and concepts to stakeholders

Method of Delivery
This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Seminars	22
Workshops	22
Studio practice	0
Educational visit	0
Individual tutorials	4
Total contact hours	50
Independent study hours	150
Total hours for the unit *(Independent and taught student contact hours added together)*	200

Unit Aims

A1: Learn to listen and understand the power of UCD.
A2: Further develop trust and confidence in idea generation.
A3: Develop a process for generating and then refining ideas.
A4: Clearly encourage creative thinking both individually and as part of a team.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Develop knowledge of defining unfulfilled needs and proposing solutions.
LO2: Apply the use of the Circular Development Process to refine and test ideas.
LO3: Produce an outcome in response to a brief that presents a societal problem for a
      stakeholder.
LO4: Explain how inclusive thinking has been utilised as part of the UCD process.

Assessment Strategy

Formative Assessment: Students will engage in designing a marketing solution for a specific location. Students will present their initial research findings and receive feedback on those before submitting a draft Research File. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will compile a research file, articulating their chosen audience, highlighting the application of programming design principles, marketing principles and effective communication to a specified audience. This will be accompanied by 8 pages of creative work that communicates a visual design concept brief.

Formative Assessment

- Tutorials
- Presentation (Individual)
- Draft submission of research file

Summative Assessment

- A research file accompanied by an 8-page design brief.

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation (Individual)	Formative	10 Minutes	n/a
Draft Research File (Individual)	Formative	800 words	n/a
Research File (Individual)	Summative	3,500 words accompanied by⫽ 8 pages of creative work	100%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

User Centered Design

Allanwood, G. (2019). *User experience design: a practical introduction.*
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=62844
Kuang, C. (2019). *User friendly: how the hidden rules of design are changing the way we live, work & play.* https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=55544
Subrahmanian, E. (2020). We are not users: dialogues, diversity, and design.
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=66867
Youngblood, M. (2020). *Rethinking users: the design guide to user ecosystem thinking.*
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Market Research

East, R. (2022). Consumer behaviour: applications in marketing.
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=70684
Fahy, J. and Jobber, D. (2019). Foundations of Marketing. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=67840
Masterson, R. (2021). Marketing: an introduction. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=70682

Problem finding. Identifying issues in society that need solving

Allen, T. (2019). *Solving critical design problems: theory and practice.*
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=56349
Boelen, J. (2020). *Social matter, social design: for good or bad, all design is social.*
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=62163

Bujdoso, A. (2019). *Social design cookbook: recipes for social cooperation.*
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Circular Development Process

Charter, M. (2019). Designing for the circular economy. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=53735
Baker-Brown, D. (2017). The re-use atlas: a designer's guide towards a circular economy.
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=43143

Communicating ideas to stakeholders

Greever, T. (2020). Articulating Design Decisions: Communicate with Stakeholders, Keep Your Sanity, and Deliver the Best User Experience. https://www.amazon.co.uk/Articulating-Design-Decisions-Communicate-Stakeholders/dp/1492079227
Siegler, B. (2018). *Dear Client: This Book Will Teach You How to Get What You Want from Creative People.* https://www.amazon.co.uk/Dear-Client-Bonnie-Siegler/dp/1579658334/

CDI503 Creative Entrepreneurship and Business Planning

Level	5
Credit Points	20
Weighting	1.0
Notional Study Time	200 hours

Unit Description

Understanding what a startup is and how a business operates is incredibly important for creative entrepreneurs. From setting up a company to running a sustainable, viable creative business, students need to develop a thorough understanding of business planning and operations.

A good starting point is to assess the current market potential of a business idea Are there identifiable gaps or opportunities that could offer a starting point for a new business? How good is the current provision, and how well are competitors providing for their intended market? This analysis provides the evidence to support any new business proposition and indicates a direction of travel when it comes to developing a business vision and brand identity.

This unit will provide students with the confidence to communicate business ideas and equip them with skills enabling them to seek and pitch for start-up funding. Students are required to consider, plan, and identify what resources will be needed to achieve their business start-up goals.

Outline Syllabus

- Market Research
- From 'idea' to creative business
- Vision, mission & values
- Brand identity, narratives, and voice
- Financial Planning
- Leadership & entrepreneurship

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Seminars	22
Workshops	22
Studio practice	0
Educational visit	0
Individual tutorials	4
Total contact hours	50
Independent study hours	150
Total hours for the unit *(Independent and taught student contact hours added together)*	

Unit Aims

A1:   Develop an understanding of how to identify gaps in a market.

A2:   Clearly articulate brand vision, mission, values, and tone of voice.

A3:   Develop organisational and financial planning skills.

A4:   Develop an awareness of brand authenticity and activism.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Apply knowledge of customers, competitors, and market opportunities.

LO2: Propose a start-up business idea / brand supported by market research.

LO3: Provide organisational, financial and brand guidelines.

LO4: Clearly communicate brand values and how they relate to the intended target market.

Assessment Strategy

Formative Assessment: Students will engage in creating a business plan. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will compile a business plan, showcasing the application of market analysis, proposed organisational structure, a financial plan and brand awareness. Students will also present an elevator pitch style presentation of the proposal.

Formative Assessment

- Tutorials
- Draft submission of the business plan

Summative Assessment

- A startup business plan for a new creative business
- An elevator pitch of your business plan

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Draft Business Plan (Individual)	Formative	800 words	n/a
Business Plan (Individual)	Summative	3,00 words	80%
Pitch (Individual)	Summative	5 minutes	20%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Barrow, C., Barrow, P., 1948 (2021). *The business plan workbook: a step-by-step guide to creating and developing a successful business / Colin Barrow, Paul Barrow and Robert Brown.* London, England; New York, New York; New Delhi, India: Kogan Page [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6460977.

Billsberry, J. (2009). *Discovering leadership.* Basingstoke: Palgrave Macmillan.

Bragg, A. (2005*). Developing new business ideas*. Harlow: Pearson Education. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5139272

Burke, R. (2006). *Small business entrepreneur: guide to running a business.* Burke Publishing.

Chaffey, D., Hemphill, T. and Edmundson-Bird, D. (2019). *Digital business and e-commerce management: strategy, implementation, and practice.* Seventh edition. Harlow, England; New York, New York: Pearson [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5785532.

Cornwell, T.B. (2020). *Sponsorship in marketing: effective partnerships in sports, arts, and events.* 2nd edition. New York: Routledge [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9780429325106.

Grey, A.-M. and Skildum-Reid, K. (2014). *Sponsorship seeker's toolkit, fourth edition.* Fourth edition. New York, New York State: McGraw-Hill Education [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6255957.

Haigh, J. (2012). *The Financial Times guide to finance for non-financial managers.* Harlow: Pearson. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=5174272

Kolb, B.M. (2020). *Entrepreneurship for the Creative and Cultural Industries [electronic resource].* 2nd ed. Milton: Routledge [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9780367817046.

Lavinsky, D. (2013). *Start at the end; how companies can grow bigger and faster by reversing their business plan.* Hoboken, N.J.: John Wiley & Sons [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=947571.

McDonnell, I., Harris, R. and Allen, J. (2009). *Events Management*. Jordan Hill, GBR: Elsevier Science & Technology [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4635040.

Naudin, A. (n.d.). *Cultural entrepreneurship: the cultural worker's experience of entrepreneurship.* New York, New York; London, [England]: Routledge [online]. Available from: http://ebookcentral.proquest.com/lib/aib/detail.action?docID=5118006.

Powell, J. (2009). *33 million people in the room: how to create, influence, and run a successful business with social networking.* Upper Saddle River, N.J.: Prentice Hall.

Rushton, M. (2015). *Strategic pricing for the arts.* First edition. New York: Routledge [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=https%3A%2F%2Fwww.taylorfrancis.com%2Fbooks%2F9781315883144.

Wheeler, A. (2013). *Designing brand identity; an essential guide for the whole branding team*. Hoboken, N.J.: John Wiley & Sons, Inc. [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=918218.

CDI504 Contemporary Issues in the Creative Industries

Level	5
Credit Points	20
Weighting	1.0
Notional Study Time	200 hours

Unit Description

This unit examines issues relating to the creative industries and considers how these may influence our decision making. Being able to talk knowledgably about current issues in the creative industries may make all the difference to a graduate when seeking employment. Creatives need to be aware of and respond to global issues to make informed decisions. Furthermore, there are additional pressures that are industry specific.

Students will learn how to analyse, evaluate, and respond to current societal, community, industry, political or cultural issues. Students will also learn how to decipher information from a broad range of sources and gain the confidence to form, and present or debate their own opinions.

Outline Syllabus

- Researching, analysing, evaluating data, and responding to current issues.
- Deciphering information from various sources and presenting that as evidence.
- Forming, developing, and presenting own opinions.
- Expectations of the consultancy project/dissertation.

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Seminars	22
Workshops	14
Studio practice	0
Educational visit	8
Individual tutorials	4
Total contact hours	50
Independent study hours	150
Total hours for the unit *(Independent and taught student contact hours added together)*	200

Unit Aims

A1: Understand a wide range of current and future issues in the creative industries.

A2: Develop a critical awareness and understanding of how these issues may impact the creative industries.

A3:   Critically reflect on how the creative industries could respond to current societal, community, industry, political or cultural issues.

A4:   Begin to understand and plan for the consultancy project/dissertation unit.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Apply knowledge and a critical understanding of a current issue in the creative industries.

LO2: Analyse how this issue could impact on the industry and how we may respond to the challenge.

LO3: Defend your choices of relevant material illustrating independent learning.

LO4: Understand how to produce a research proposal using appropriate academic protocols.

Assessment Strategy

Formative Assessment: Students will engage in research of a contemporary issue They will present an annotated bibliography of their research to date. Students will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will compile a Research File, showcasing their knowledge of a contemporary issue and how it may impact on the creative industry. Their arguments must be supported with quality academic research.

Formative Assessment

- Tutorials
- A Presentation of an annotated bibliography (Individual)
- Draft submission of the Research File (Individual)

Summative Assessment

A Research File (Individual)

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation (Individual)	Formative	10 Minutes	n/a
Draft Research File (Individual)	Formative	800 words	n/a
Research File (Individual)	Summative	3,500 words	100%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Brink-Budgen, R. van den (2010). *Critical thinking for students: learn the skills of analysing, evaluating, and producing arguments*. Oxford: How To Books.

De Bono, E. (2000). *Six thinking hats*. London: Penguin.

Fairbairn, G. and Winch, C. (2011). Reading, writing, and reasoning; a guide for students. *Open UP study skills*. Maidenhead: McGraw-Hill/Open University Press [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335238897.

Gander, J. (n.d.). Strategic analysis: a creative and cultural industries perspective. *Mastering Management in the Creative and Cultural Industries*. London, [England]; New York, New York: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4813419.

Harrison, A. (2021). *Music: the business: the essential guide to the law and the deals*. London: Virgin Books.

Naudin, A. (n.d.). *Cultural entrepreneurship: the cultural worker's experience of entrepreneurship.* New York, New York; London, [England]: Routledge [online]. Available from: http://ebookcentral.proquest.com/lib/aib/detail.action?docID=5118006.
Nielsen, J. and Pernice, K. (2010). *Eyetracking web usability*. Berkeley, CA: New Riders.

Parsons, E., Maclaran, P. and Chatzidakis, A. (2018). *Contemporary issues in marketing and consumer behaviour*. London, [England], New York, New York: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4912090.

Schon, D.A. (1991). *Reflective practitioner: how professionals think in action*. Aldershot: Arena.

Sedgewick, M. and Rugg, J. (2007). *Issues in curating contemporary art and performance*. Bristol: Intellect.

Digital Resources
Mintel Reports

CDI505 Industry Insights

Level	5
Credit Points	20
Weighting	1.0
Notional Study Time	200 hours

Unit Description

This unit provides students with the opportunity to gain valuable experience in a working environment within an area of the creative industries and aligns with their career aspirations.

This unit reinforces prior learning on the course and encourages students to make an informed evaluation of their own development and reflect how they wish to extend that by working within the professional world. This unit provides a source of investigative research, and of developing unique opportunities for the final year of study and beyond.

AUB (Arts University Bournemouth) staff will assist students in negotiating a learning agreement between them and their host business; this will clearly identify the learning outcomes to be achieved and assist the student with their understanding of how to achieve this while doing work experience.

By the end of this unit, students will have developed a professional network and valuable experience for their CVs. This unit often leads to students connecting with their future employers.

Outline Syllabus

- Connecting with industry
- CVs and cover letters
- Preparing for interview
- Gaining insight through research

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Briefing	2
Seminars	10
Workshops	22
Studio practice	12
Educational visit	0
Individual tutorials	4
Total contact hours	50
Independent study hours	150
Total hours for the unit *(Independent and taught student contact hours added together)*	200

Unit Aims

A1: Encourage students to develop insights into a chosen area of the creative industries aligned to career goals.

A2: Provide opportunities for the reinforcement, contextualisation and application of knowledge and skills acquired from other units in a professional environment.

A3: Enhance students understanding of how to contribute to the activities of host / placement provider and enrich their professional experience prior to Level 6.

A4: Extend student knowledge of, and first-hand experience of the structure, operational methods and working practices of host / placement provider.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Interpret the organisation worked for in terms of its context, structure, objectives, markets, and operational procedures.

LO2: Apply previous course learning in the creative industries with consideration for future career aspirations.

LO3: Reflect on personal learning objectives during the placement.

LO4: Critically evaluate host company's ethical approach to business.

Assessment Strategy

Formative Assessment: Students will engage in a 6-week work placement. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will compile a reflective report, providing an analysis of the organisation, their role on the placement, their personal learning journey, the application of knowledge and critically reflect their host's ethical approach.

Formative Assessment

- Tutorials
- Draft Reflective Journal

Summative Assessment

A Reflective Journal critically reflecting on the placement host and the learning that took place during the work experience.

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Draft Reflective Journal (Individual)	Formative	100 words	n/a
Reflective Journal (Individual)	Summative	3,500 words	100%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Bright, J. (2015). *How to write a brilliant CV*. 5th ed. Harlow: Pearson [online]. Available from: https://www.vlebooks.com/Product/Index/463234?page=0&startBookmarkId=-1

Cole, J. (2010). *Creative CV guide*. London: University of the Arts.

Haag, E. (2013). *Internship guide; work placements step by step*. [online]. The Hague: Eleven International Publishing. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=3015612

Helyer, R. (ed.) (2015). *The work-based learning student handbook*. 2nd ed. London: Macmillan Education/Palgrave. [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4763378

Jay, R. (2015). *How to succeed in any interview*. 3rd ed. Harlow: Pearson. [online]. Available from: https://www.vlebooks.com/Product/Index/703171?page=0&startBookmarkId=-1

McCabe, M. (2013). *How to get an internship or work placement*. [s.l.]: CreateSpace Independent Publishing Platform.

Rook, S. (2016). *Work experience, placements, and internships*. London: Macmillan Education. [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4762822

Yale, M.J. (2018). *Ultimate CV: master the art of creating a winning CV with over 100 samples to help you get the job*. 5th ed. London: Kogan Page.

Digital Resources

Prospects. (2023). *CVs and cover letters*. [online]. Available from: https://www.prospects.ac.uk/careers-advice/cvs-and-cover-letters

Prospects. (2023). *Interview tips*. [online]. Available from: https://www.prospects.ac.uk/careers-advice/interview-tips

Prospects. (2023). *Work experience and internships*. [online]. Available from: https://www.prospects.ac.uk/jobs-and-work-experience/work-experience-and-internships

Unit title: 1-Year Placement

Level: Between L5 and 6
Credit Points: N/A
Weighting: N/A
Independent Study Time: 200 Hours (Reflective Journal)

Unit Description

This unit provides students with the opportunity to apply the theoretical knowledge and practical skills they have acquired during Levels 4 and 5 of the course, and to further develop their knowledge and skills within a work environment.

AUB staff will support students in working towards securing a placement and may have access to a limited number of placements, however, it is normally expected that students will find their own placement. The university has resources and access to placement recruitment tools to support this.

For practical reasons, students should consider placements that they can organise to travel to and from within their university accommodation, although for some students, it might be that they are in a position to undertake a placement further away, subject to their personal circumstances and with the approval from AUB staff. Any potential accommodation or travel costs that students incur because of undertaking a work placement will be the responsibility of the student. The University will not normally be able to help with these as the placement year is optional.

Outline Syllabus

This unit primarily acknowledges the work that students will do while on their work placement. This will provide the opportunity for them to apply theoretical knowledge and practical skills acquired up to the point of the placement, and to develop these further throughout the placement. Students will be provided with online resources to assist with the production of the assessed reflective journal, such as personal reflection techniques, and how to evaluate their own performance in the workplace.

There will be criteria in place, set by the university, by which placements are approved or not approved. Students will need to follow the guidance provided to ensure that the placement they achieve meets the necessary criteria provided in the Placement Handbook and on Canvas.

International students are permitted to complete a placement year in accordance with the above statement regarding the necessary criteria required to complete a placement and gaining the necessary approval of university staff.

Method of Delivery

Students will be contacted twice during the placement; the first contact will be around four weeks after the student starts work. The contact may take the form of a workplace visit or an online meeting, via, for example, Teams.
During and after the placement, students will be expected to utilise the resources and reflective writing guidance provided via the university VLE to complete their reflective journal.

Unit Aims

- Work at a professional level within a working environment that relates to career aspirations
- Evaluate professional activities in the workplace, including self-evaluation
- Manage deadlines and make effective use of time to conduct tasks and activities
- Develop high level interpersonal skills and intercultural awareness with a range of professionals
- Use specialist skills confidently and appropriately in relevant professional contexts
- Understand the culture and internal hierarchy within the organisation
- Acquire personal reflection skills and demonstrate these through writing and assessment of own performance during placement

Learning Outcomes

- Reflect in writing on your professional practice and experience of the workplace, identifying your positive impact and performance, along with areas for change and personal development.

Assessment Strategy

Assessment: Students will compile a reflective journal, articulating their personal reflections, and evaluation of their own performance in the workplace.

The Reflective Journal is assessed on a PASS / FAIL basis.

Formative Assessment

Students can use the opportunity to seek guidance and feedback on their approach to writing the reflective journal during contact with AUB staff wile on the placement. It will also be possible to utilise the guidance and reflective exercises provided on Canvas.

Summative Assessment

Reflective Journal: the reflective journal should demonstrate how the student has learned from their experience in the workplace while on the placement and how they intend to utilise this learning when progressing into the final year of study, and upon graduation.

Assessment Requirement

Assessment Task	Formative/ Summative	Length	Weighting % (summative tasks)
Reflective Journal	n/a	2,000-words	n/a

This unit will be shown on your final course transcript as 'Placement Year – PASS / FAIL'.

Reading List
Bolton, G. & Delderfield, R. (2018) *Reflective Practice: Writing and Professional Development.* Sage Publications Ltd.

Clayton, L. & Haines,S. (2020) *How to Go to Work: The Honest Advice No One Ever Tells You at the Start of Your Career.* Penguin.

Harris, R. (2019) *The Confidence Gap: From Fear to Freedom.* Robinson.

Moon, J. (2000) *Reflection in Learning and Professional Development: Theory and Practice.* Routledge.

Rook, S. (2015) *Work Experience, Placements, and Internships: 5.* Bloomsbury Academic.

CDI601 Major Project Planning (CD)

Level	6
Credit Points	20
Weighting	1.0
Notional Study Time	200 hours

Unit Description

Students are now ready to create their major final project proposal. This project will be completed in the final semester. There is much planning to do. The creative project proposal should respond to the aims and objectives of the project stakeholders.

In preparation for embarking on the major project, this unit will bring together all the learning from the previous two years which will support students in the design and development of a creative and complex project proposal.

The proposal will be informed by research and will support a professional pitch.

Outline Syllabus

- Financial Planning
- Project Management & Leadership of Creative Teams
- Intellectual Property
- Managing resources
- Meeting the Needs of Stakeholders
- Planning & Measuring Impact
- Self-Reflection

Method of Delivery

This unit is comprised of self-directed learning supported by guidance and advice from tutors and the technical team.

Delivery Type	Student Contact Hours
Brief	2
Seminars	16
Workshops	16
Individual tutorials	3
Assessed presentations	3
Total contact hours	40
Independent study hours	160
Total hours for the unit *(Independent and taught student contact hours added together)*	200

Unit Aims

A1: Encourage the utilisation of the extensive knowledge that students have gained over the previous two years in a professional context.

A2:   Ensure students work independently in conceiving a product, concept, event, or service via a proposal which is creative and competent.

A3:   Encourage students to use research material and detailed planning information in a professional manner to work towards desired outcomes.

A4:   Further develop students' awareness of the potential social, economic, and cultural impact of their work.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Design an innovative product, concept, event, or service to the highest professional standard.

LO2: Develop a plan to deliver an innovative product, concept, event, or service which is realistic, viable and realisable.

LO3: Pitch a proposal in a professional manner.

LO4: Set clear objectives for the proposed concept or project to the outside world.

Assessment Strategy

Formative Assessment: Students will develop a project proposal which aims to deliver a final major project using all the knowledge gained on the course to date. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will provide a series of documentation to evidence the Process Work that outlines their proposal for a final major project, which meets the needs of any stakeholders and demonstrates how it will create impact. Students will also present their project proposal to a panel and peer groups as a final pitch.

Formative Assessment

- Tutorials
- Review of Draft Process Work
- Review the Draft Pitch

Summative Assessment

- An individual Process Work that outlines the project planning & developmental research
- An individual Pitch that presents the project proposal

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Draft Process Work (Individual)	Formative	1000 words	n/a
Draft Pitch (Individual)	Formative	n/a	n/a
Process Work (Individual)	Summative	3,500 words	70%
Pitch (Individual)	Summative	15 minutes	30%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Developing an Innovation Strategy /Developing a Design Strategy
Whittington, R. (2020). Exploring strategy : text and cases. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=69484

Neumeier, M. (2006). The brand gap: how to bridge the distance between business strategy and design : a whiteboard overview. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=3891

Nixon, N. (2015). Strategic design thinking : innovation in products, services, experiences and beyond. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=10353

Curedale, R. (2019). Design thinking : process & methods. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=71863

Lockwood, T. (2010). Design thinking : integrating innovation, customer experience and brand value. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=45069

Harrell, A. (2018). *Creative Direction in a Digital World: A Guide to Being a Modern Creative Director.* https://www.amazon.co.uk/Creative-Direction-Digital-World-Director/dp/1138847518/

Effective Communication Strategies
Devito, J. (2015). The interpersonal communication book. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=5420

Connor, A (2015). Discussing Design: Improving Communication and Collaboration Through Critique. https://www.amazon.co.uk/Discussing-Design-Improving-Communication-Collaboration/dp/149190240X

Effective People Management
Brasswell, P. (2019). *Let Them See You: A guide for leveraging your diversity at work.* https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=66473

Malia, K.L. (2019). *Leadership in the Creative Industries: Principles and Practice.* https://www.amazon.co.uk/Leadership-Creative-Industries-Principles-Practice/dp/1119334012
Mainemelis, C., Epitropaki, O. and Kark, R. (2020). *Creative Leadership: Contexts and Prospects.* https://www.amazon.co.uk/Creative-Leadership-Contexts-Prospects-Routledge/dp/0367733633/

Stakeholder Management

Greever, T. (2020). Articulating Design Decisions: Communicate with Stakeholders, Keep Your Sanity, and Deliver the Best User Experience. https://www.amazon.co.uk/Articulating-Design-Decisions-Communicate-Stakeholders/dp/1492079227

Siegler, B. (2018). *Dear Client: This Book Will Teach You How to Get What You Want from Creative People.* https://www.amazon.co.uk/Dear-Client-Bonnie-Siegler/dp/1579658334/

Foundations in Inclusive Thinking

Subrahmanian, E. (2020). We are not users : dialogues, diversity, and design. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=66867

Gilbert, R. (2019). Inclusive design for a digital world : designing with accessibility in mind. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=62043

Holmes, K. (2018). Mismatch : How Inclusion Shapes Design. https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=37889.

CDI602 Consultancy Project

Level	6
Credit Points	40
Weighting	2.0
Notional Study Time	400 hours

Unit Description

This unit will provide students with the skills necessary to be effective in the world of client consultancy. The ability to effectively identify, understand and propose solutions to client problems is crucial to any industry. Success in the world of work depends on the quality and viability of responses.

Students will extend their learning and practice of how to investigate and propose solutions to complex client questions and / or issues. While developing their ability to challenge existing views and arrive at their own conclusions' student will understand the importance of proposing concepts that are supported by evidence. Student will also further develop their professional skills while dealing with a real client and be challenged to deliver professional, relevant results.

Outline Syllabus

- Definition of business / organisation challenge or issue and title of project.
- Research skills development and research ethics consideration.
- Development of critical argument through the evaluation of research.
- Report writing workshops.
- Working with professionals.
- Feedback and referencing support workshops.

Method of Delivery

Delivery Type	Student Contact Hours
Brief	2
Seminars	8
Workshops	5
Individual tutorials	7
Open studio with support	30
Total contact hours	52
Independent study hours	348
Total hours for the unit *(Independent and taught student contact hours added together)*	400

Unit Aims

A1: To identify, and research a relevant subject area within the field of events, the creative and cultural industries in depth using appropriate research methodologies and building a solid evidence base.

A2: To investigate and utilise theory, cultural and practical contexts appropriate to the client brief.

A3: To produce a report that critically analyses a solid foundation of evidence, to determine a sound and coherent solution to a client problem.

A4: Produce a professional, coherent proposition in response to a client brief using an appropriate style, academic protocols.

Learning Outcomes

LO1: Apply independent judgement in defining and researching a relevant topic in the field of events, the creative and cultural industries, building a solid evidence base through using appropriate research methodologies.

LO2: Debate appropriate theoretical, cultural and market driven contexts through responses to a client brief.

LO3: Analyse evidence and develop ideas leading to a convincing argument and sound propositions within a particular organisation.

LO4: Plan, research, formulate and professionally communicate an informed response to a client brief adhering to academic protocols.

Assessment Strategy

Formative Assessment: Students will engage in independent learning to conduct in-depth research of an issue facing a business or organisation. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will conduct in-depth research and author a report using their own informed judgement analysing and synthesising the material to present a coherent and supported argument and conclusions which meets the consultancy project's objectives.

Formative Assessment

ITutorials
- A presentation of proposed consultancy project
- Submission of chapters for feedback (4 opportunities)

Summative Assessment

- A Research File (Individual) of 8,000-10,000 words, on an issue facing a relevant business or organisation in the field of the creative and cultural industries as negotiated with unit tutors.

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation (Individual)	Formative	10 minutes	n/a
Draft Research File (Individual)	Formative	By chapter x 4	n/a
Research File (Individual)	Summative	8,000-10,000 words	100%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Bailey, S. (2015). Academic writing: a handbook for international students. Milton Park, Abingdon: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1811067.

Bell, J. and Opie, C. (2002). *Learning from research: getting more from data*. Buckingham: Open University Press.

Bell, J. and Waters, S. (2014). Doing your research project: a guide for first time researchers. Maidenhead: McGraw-Hill. [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335264476.

Bilton, C. and Cummings, S. (2010). *Creative strategy: reconnecting business and innovation*. Chichester: Wiley.

Bilton, C. (2007). *Management and creativity: from creative industries to creative management*. Oxford: Blackwell.

Blaxter, L., Tight, M. and Hughes, C. (2010). *How to research*. Maidenhead: McGraw-Hill; Open University Press [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=650302.

Clough, P. and Nutbrown, C. (2012). *A student's guide to methodology: justifying enquiry*. London: SAGE [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781446258620.

Collins, H. (2017). *Creative research: the theory and practice of research for the creative industries*. New York: Fairchild Books [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474247115?locatt=label:secondary_appliedVisualArts.

Craswell, G. and Poore, M. (2012). *Writing for academic success*. Sage study skills. London: SAGE.

Creme, P., and Lea, M.R. (2008). *Writing at university; a guide for students*. Maidenhead: McGraw-Hill Open University Press [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335235476.

Crotty, M. (1998). *The foundations of social research: meaning and perspective in the research process*. London: SAGE.

Denzin, N.K. and Lincoln, Y.S. (2018). *The SAGE handbook of qualitative research*. Thousand Oaks, CA.: Sage.

Gander, J. (2017). *Strategic analysis: a creative and cultural industries perspective*. London: Routledge. [also available as an eBook]

Gash, S. (2000). *Effective literature searching for research*. Aldershot: Gower.

French, L. (2015). *A-Z of leadership*. s.l.: Iniva, A Space & Oppossum.
Hewison, R., Holden, J. (2011). *The cultural leadership handbook: how to run a creative organization*. Burlington, VT.: Gower. [also available as an eBook]

Johnson, G. et al. (2017). *Exploring strategy: text and cases*. 11th ed. Harlow: Pearson. [also available as an eBook]

Kaufman, P.I. and Bezio K.M.S. (2017). *Cultural icons and cultural leadership*. Cheltenham: Edward Elgar. [also available as an eBook]

McMillan, K.A. and Weyers, J. (2012). *How to improve your critical thinking & reflective skills*. Harlow: Pearson/Education.

Schostak, J. and Schostak, J.F. (2013). *Writing research critically; developing the power to make a difference*. London: Routledge [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781317215165.

Sowton, C. (2012). *50 steps to improving your academic writing*. Reading: Garnet Education.

Thomas, G. (2013). *How to do your research project : a guide for students*. London: SAGE.

Varbanova, L. (2013). *Strategic management in the arts*. New York: Routledge. [also available as an eBook]

Wallbank, A.J. (2018). Academic writing and dyslexia; a visual guide to writing at university. London: Routledge [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781351966894..

CDI603 Dissertation

Level	6
Credit Points	40
Weighting	2.0
Notional Study Time	400 hours

Unit Description

This unit presents the opportunity for students to research in-depth a topic that has become of personal interest and which may be relevant to their chosen career path.

The dissertation involves independent study. Students are required to produce an 8,000-word research informed text on a topic relevant to the creative industries and their chosen subject discipline. Research should culminate in a piece of academic writing that contains a sustained, focused argument that demonstrates appropriate levels of the application of research, critical understanding, data analysis and theoretical application.

Outline Syllabus

- Definition of dissertation topic and title.
- Research skills development and research ethics consideration.
- Development of critical argument through the evaluation of research.
- Academic writing techniques.
- Chapter feedback and referencing support.

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Brief	2
Seminars	8
Workshops	5
Individual tutorials	7
Open studio with support	30
Total contact hours	52
Independent study hours	348
Total hours for the unit *(Independent and taught student contact hours added together)*	400

Unit Aims

A1: To identify and conduct in-depth research of a relevant subject area within the field of events, the creative and cultural industries using appropriate research methodologies and building a solid evidence base.

A2: To investigate and utilise appropriate theory and cultural contexts appropriate to the area of research.

A3: To produce a dissertation that critically analyses a solid foundation of evidence, to determine a sound and coherent argument whilst recognising the limits and evidence of knowledge.

A4: Produce a sustained piece of writing in an appropriate style using academic protocols and further develop skills in communicating research.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Apply independent judgement in defining and researching a relevant topic in the field of the creative and cultural industries.

LO2: Build a solid evidence base through using appropriate research methodologies.

LO3: Debate appropriate theoretical and cultural contexts through the study.

LO4: Analyse evidence to develop ideas leading to a convincing argument and sound conclusions within a particular area of study.

LO5: Plan, research, formulate and write a substantial piece of academic writing adhering to academic protocols.

Assessment Strategy

Formative Assessment: Students will engage in independent learning to research a topic in depth before presenting an update of their research. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will research and author a research file using their own informed judgement in the material they research, analysing and synthesising the material to present a coherent and supported argument, arriving at conclusions that align with their objectives.

Formative Assessment

- Tutorials
- Presentation of a Research Proposal
- Submission of chapters for feedback (4 opportunities)

Summative Assessment

- A Research File (individual) of 8,000-10,000 words, on a relevant topic in the field of the creative and cultural industries as negotiated with tutors.

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Presentation (Individual)	Formative	10 minutes	n/a
Draft Research File (Individual)	Formative	By chapter x 4	n/a
Research File (Individual)	Summative	8,000-10,000 words	100%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Allison, B. and Race, P. (2004). *The student's guide to preparing dissertations and theses*. London: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=198498.

Bailey, S. (2015). Academic writing: a handbook for international students. Milton Park, Abingdon: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=1811067.

Bell, J. and Opie, C. (2002). *Learning from research: getting more from data*. Buckingham: Open University Press.

Bell, J. and Waters, S. (2014). Doing your research project: a guide for first time researchers. Maidenhead: McGraw-Hill. [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335264476.

Blaxter, L., Tight, M. and Hughes, C. (2010). *How to research*. Maidenhead: McGraw-Hill; Open University Press [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=650302.

Clough, P. and Nutbrown, C. (2012). *A student's guide to methodology: justifying enquiry*. London: SAGE [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781446258620.

Collins, H. (2017). *Creative research: the theory and practice of research for the creative industries*. New York: Fairchild Books [online]. Available from: https://go.openathens.net/redirector/aub.ac.uk?url=http://doi.org/10.5040/9781474247115?locatt=label:secondary_appliedVisualArts.

Cottrell, S. (2014). *Dissertations and project reports: a step-by-step guide*. Basingstoke: Palgrave Macmillan [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4763634.

Craswell, G. and Poore, M. (2012). *Writing for academic success*. Sage study skills. London: SAGE.

Creme, P., and Lea, M.R. (2008). *Writing at university; a guide for students*. Maidenhead: McGraw-Hill Open University Press [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780335235476.

Crotty, M. (1998). *The foundations of social research: meaning and perspective in the research process*. London: SAGE.

Denzin, N.K. and Lincoln, Y.S. (2018). *The SAGE handbook of qualitative research*. Thousand Oaks, CA.: Sage.

Gash, S. (2000). *Effective literature searching for research*. Aldershot: Gower.

Greetham, B. (2009). *How to write your undergraduate dissertation*. Basingstoke: Palgrave Macmillan [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4762988.

Joyner, R.L., Rouse, W.A. and Glatthorn, A.A. (2018). *Writing the winning thesis or dissertation: a step-by-step guide*. Thousand Oaks, CA: Corwin [online]. Available from: https://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781544317212.

McMillan, K., and Weyers, J.D.B. (2011). *How to write dissertations & project reports*. Harlow: Pearson [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9780273743842.

McMillan, K.A. and Weyers, J. (2012). *How to improve your critical thinking & reflective skills*. Harlow: Pearson/Education.

Oliver, P. (2012). *Succeeding with your literature review; a handbook for students*. Maidenhead: McGraw-Hill Open University Press [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=863799.

Rudestam, K.E. and Newton, R.R. (2015). *Surviving your dissertation: a comprehensive guide to content and process*. Thousand Oaks, CA: Sage.

Schostak, J. and Schostak, J.F. (2013). *Writing research critically; developing the power to make a difference*. London: Routledge [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781317215165.

Sowton, C. (2012). *50 steps to improving your academic writing*. Reading: Garnet Education.

Swetnam, D. and Swetnam, R. (2000). *Writing your dissertation: how to plan, prepare and present successful work*. Oxford: How to Books.

Thomas, G. (2013). *How to do your research project: a guide for students*. London: SAGE.

Wallbank, A.J. (2018). Academic writing and dyslexia; a visual guide to writing at university. London: Routledge [online]. Available from: http://www.vlebooks.com/vleweb/product/openreader?id=AUB&isbn=9781351966894..

Walliman, N. (2014). *Your undergraduate dissertation: the essential guide for success*. SAGE study skills. London: SAGE.

CDI604 Major Project (CD)

Level	6
Credit Points	60
Weighting	3.0
Notional Study Time	600 hours

Unit Description

It is time to deliver the plan. The first part of developing the approach to a major project is to conduct a feasibility study. Once students have thoroughly investigated all the options and established the contingencies the project is ready to be delivered.

This unit provides students with the opportunity to use the experience developed on the course to define and manage the design and concept delivery process to bring a product, event, concept or service to life. This unit is designed to challenge students to produce work of a highly professional, industry ready standard. It will offer students the opportunity to demonstrate their ability to research analyse, synthesise, interpret and respond to a complex problem through the gathering of an in-depth body of knowledge and well-developed practice. The project is expected to present highly creative concepts, demonstrate meaningful values, and positive impact on a local, national or international community.

This project will be the centrepiece of the student's portfolio of work at graduation. The story that students will tell potential employers about their contribution and success will be an essential resource. It will enable students to pursue their chosen career path on graduation.

Outline Syllabus

The programme of study will vary according to the needs of student projects and interests.

Method of Delivery

This unit will be made up of activities based on the delivery types in the table below.

Delivery Type	Student Contact Hours
Brief	2
Seminars	10
Workshops	10
Studio practice	80
Individual tutorials	4
Group tutorials	2
Total contact hours	108
Independent study hours	492
Total hours for the unit *(Independent and taught student contact hours added together)*	600

Unit Aims

A1: To enhance creative innovative capabilities and concepts through the production of complex work.

A2:   To develop professional time management and problem-solving skills in a group and individual working environment.

A3:   Utilise the full body of knowledge and skills learnt from other units on the course.

A4:   To encourage students to become an effective collaborator, co-creator and leader of creative concepts and projects.

Learning Outcomes

On completion of this unit, students will be able to:

LO1: Conceive, plan, and deliver a high quality, complex, creative project to a professional standard.

LO2: Evaluate and reflect upon own abilities to deliver a professional project in a timely way individually or in a group, and how it relates to own career aspirations.

LO3: Use skills learned on the course to maximise the potential of a final project.

LO4: Analyse own collaboration abilities when working with stakeholders both internally and externally.

LO5: Evaluate objectively project outcomes and impacts, recognising aspects of strength and areas for development.

Assessment Strategy

Formative Assessment: Students will be provided with a project brief. They will then engage in delivering a live project in groups. They will receive ongoing dialogue based, ungraded feedback and guidance aligned to unit learning outcomes throughout the unit to build on skills development and conceptual understanding.

Summative Assessment: Students will embark on delivering a live project in groups (or individually upon agreement with a unit tutor), which meets their objectives and the needs of any stakeholders. This will be evidenced by the submission of a Group Creative Artefact This could be comprised of images, video or audio material which must be aligned to the learning outcomes for the unit. The Creative Artefact must be accompanied by an Impact Assessment Students will also submit a Portfolio of Work that demonstrates a student's individual skills, creativity, knowledge and experience in response to the brief.

Formative Assessment

- Tutorials
- Draft of Creative Artefact and Portfolio of work

Summative Assessment

- A Creative Artefact (Group)
- A Portfolio of Work (Individual)

The table below summarises the assessment for the unit and includes the length (in terms of word count or page count, or length of presentation), and the weighting of each summative component.

Task	Formative / summative	Length	Weighting % for summative tasks
Progress Review	Formative	20 minutes	n/a
Draft Submission of Creative Artefact	Formative	n/a	n/a
Creative Artefact (Group)	Summative	n/a	40%
Portfolio of Work (Individual)	Summative	20-30 pages	60%

All learning outcomes must be passed to successfully complete the unit.

Reading List and Reference Material

Heagney, J. (2022). *Fundamentals of project management. [electronic resource] /*. Sixth Edition. [New York]: HarperCollins Leadership, An Imprint of HarperCollins [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=29731108.

Kolb, B.M. (2016). Marketing strategy for the creative and cultural industries. *Mastering management in the creative and cultural industries*. London: Routledge [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=4387879&query=Marketing+strategy+for+the+creative+and+cultural+industries.

Solomon, Muriel. (2002). *Working with difficult people.* Rev. ed. Paramus, NJ: Prentice Hall Press [online]. Available from: https://ebookcentral.proquest.com/lib/aib/detail.action?docID=6055997.

Lovelock, C.H. and Wirtz, J. (2011). *Services marketing : people, technology, strategy*. Harlow: Pearson Education.

KEY INFORMATION in support of your studies

<u>**University resources**</u>

Library

The course is supported by a Subject Librarian who liaises closely with the team to ensure that the Library resources are relevant and meet student and staff research needs. As part of the AUB's Information Literacy Framework, the Subject Librarian provides sessions on researching and using information, as well as individual support for students in the use of Library resources.

The Library holds an excellent range of specialist learning materials including a wide variety of online resources with an emphasis on art, design, media and performance, including e-books, e-journals, streaming media, market research, trend forecasting and specialist resources. Its Special Collections include a Materials Library and the Artists' Books collection and these, together with further information about the Library's facilities and services, are detailed on the website www.aub.ac.uk/library

The Library consistently receives high scores in both the in-house and national student surveys which are carried out annually.

Digital Learning Resources

The University provides a range of general and specialist computing resources and software applications across the Campus, Library and Course specialisms.

On the majority of University computers, you will have access to a range of software, such as Microsoft Office (Word; Excel; PowerPoint) and Adobe Creative Suite. In the Library you are able to borrow Laptops through our LapSafe provision for use across campus. Based within course areas you will also find specialist industry standard computing resources appropriate for the subject you are studying.

AUB has a campus wide wireless network that can be used for both AUB and personal devices.

Our online portal, called myAUB, provides easy access to a variety of course and university related information including timetables, email, course handbooks, resource booking and online learning materials. MyAUB is available via any browser on desktop computer or laptops, as well as via a dedicated app on mobile devices.

Support for the digital learning resources is provided by a wide range of University staff. Course related resources are supported by Course based Technician Demonstrators; Library information resources are supported by Library staff and computing resources are support by Digital Services who provide a ServiceDesk facility based in the Library.

If you require any IT support, please get in touch. To log a ticket, access support videos and guides, visit support.aub.ac.uk

Museum of Design in Plastics (MoDiP)

MoDiP, which can be found on the first floor of the library, is a learning, teaching, and research resource for students, academics and the general public. It is the only accredited museum in the UK with a focus on plastics and aims to increase understanding and appreciation of the use and significance of plastics in design. It does this by collecting,

researching, interpreting, and presenting objects made of, or including components of, plastics, alongside associated archival material.

Although the museum has a focus on plastics, students do not have to be interested in the subject to benefit from the collection. MoDiP encourages students to use the collection for inspiration in many different ways and from diverse starting points. The shape, colour, texture, form, and purpose that can be explored through objects play an important role in the art and design studied here at the AUB and can help to inform the work of all courses.

To find out more about how you can use the collection, visit www.modip.ac.uk or contact the museum on modip@aub.ac.uk.

TheGallery: Award Winning & Internationally Recognised

Originally established in 1998, TheGallery at Arts University Bournemouth (AUB) offers a unique space in the South of England for the Arts including Design, Media and Performance. TheGallery is a major resource for contemporary visual art at Arts University Bournemouth and has received regional and national recognition. We seek to enhance the cultural capital of the students, staff and alumni whilst providing a public platform for the arts within the region.

TheGallery exhibits work by contemporary artists and designers from around the world, including collections on loan from major galleries and museums. It delivers and curates an exciting and cultivated portfolio of events and exhibitions, including those that have toured nationally and internationally, expanding AUB's ever-growing partnerships with external organisations. It has commissioned projects building upon the creative collaboration between Arts University Bournemouth and industry.

In 2016, it was presented with the Award for Innovation in Design Education by The Sir Misha Black Awards Committee for our innovative approach to design teaching. We received special recognition for TheGallery and for commissioning the first purpose-built Drawing Studio in the UK for over 100 years.

Comprising of three permanent exhibition spaces on campus, the spaces showcase a diverse range of exhibitions, events and panel discussions throughout the year. It also functions as a learning resource and is integrated into the teaching, learning, and research practice undertaken at the University.

text+work is the concept that underpins a number of our exhibition projects at the University. **text + work** promotes a forum for challenging dialogue between innovative contemporary art, design and media practice and its theoretical context. It furthers the scholarship and research agenda of the University and shares research activity through exhibitions and published texts and books.

Student Support

Academic Guidance

Academic staff are responsible for providing you with feedback on your work and your general academic progress, and for providing academic support and guidance through the course. This is provided through "critiques" and written feedback, as well as guidance on practical work and informal discussion about your concerns. These sessions may be individual or, in the case of collaborative work, in small groups.

Academic tutorials are scheduled to allow you to discuss in depth matters relating to creative or theoretical work, or the course in general. You will be entitled to at least one formal academic tutorial per term with a nominated member of the course team.
Support and advice is also provided on an informal basis throughout the course, through discussions between staff and students.

Support with academic skills

Based within Student Services, Study Skills tutors provide academic support for all students, including those with specific learning difficulties such as dyslexia. Any student can book a 1-1 tutorial or attend a workshop for extra help with developing skills in academic writing and study skills.

If English is not your first language, AUB has an English for Academic Purposes (EAP) lecturer who can provide personalised guidance and support with English language and the academic aspects of your course. You can book tutorials with them for individual assistance.

You can book Study Skills or EAP tutorials and workshops online via AUB Bookings. You can find academic and study skills resources on the Study Skills Canvas and EAP Canvas pages.

AUB Futures Career and Enterprise support

While at AUB you will be supported in developing your career. You'll learn about the various career options available to you through a wide range of projects which may include live briefs or external competitions. Academic staff are familiar with the discipline and will often still work in the field so will have an understanding of how students can start to build their career.

The AUB Futures Careers and Enterprise team within the University offers confidential and impartial advice, support and guidance, to help you explore and develop your career or business ideas and manage your future career successfully. The service offers individual Career Coaching appointments that you can book on AUB Bookings. You can discuss any career related subject from making choices about your career, advice on job seeking strategies, CVs and interview skills, self-employment / freelancing, further study opportunities and more.

The AUB Futures Careers and Enterprise team holds a range of events with Industry professionals and AUB Alumni as well as regular workshops covering a range of popular employability topics, including how to approach industry, Job hunting, networking and self-promotion. Full details and dates of forthcoming events are available on AUB Bookings

AUB Future Hub – Careers Platform

To access Careers resources (including CV guides and Job Hunting tips and job opportunities) access AUB Futures Hub through Canvas or via AUB Futures Hub

 More details can be found on the AUB Futures webpage aub.ac.uk/careers-and-enterprise

AUB Student Collab

While studying at AUB, working with students from other courses on collaborations will be part of your degree. Getting involved in additional personal projects with other students can be a great way to build skills, experience and your portfolio. To find other students across AUB for collaborations, check out the **AUB Student Collab page** which is accessed on the AUB Futures Hub. You can seek opportunities or post an advert for your own project.

Support for students with disabilities (including dyslexia)

Arts University Bournemouth is firmly committed to a policy of equal opportunities for all students and positively welcomes applications from people with disabilities and/or additional needs. Throughout all aspects of University life, we actively encourage and support the participation of students with disabilities. We aim to support disabled students by offering support which will enable you to achieve your personal goals.

We offer all new students the opportunity to complete a 'Quickscan' screening programme when they join the University. This screening is designed to check your learning style (the way you learn best) and whether you might have signs of dyslexia. If appropriate, you may be referred to an educational psychologist for a full assessment. We are not able to provide diagnostic assessments for ADHD or Autistic Spectrum Disorders as these require medical diagnosis – we recommend that you visit your GP for advice.

The Senior Disability Adviser can offer ongoing support and advice for students with all types of disability, including specific learning difficulties, physical disabilities, medical conditions and sensory impairments, and can provide advice and guidance on Disabled Students' Allowances. Arts University Bournemouth has a duty to anticipate the needs of disabled students, and to make "reasonable adjustments" to ensure that these students can access education and related services. If you feel that some aspect of the learning, teaching or assessment on your course places you at a disadvantage because of your disability, please contact the Senior Disability Adviser within Student Services, who will be happy to work with you and your course team to identify any appropriate reasonable adjustments. You can book an appointment with the Senior Disability Adviser online at https://bookings.aub.ac.uk/ or email disability@aub.ac.uk.

Mental Health Support

AUB's Wellbeing Service can provide specialist, confidential advice and practical strategies to help students manage mental health difficulties, challenging life circumstances, or concerns they may have for a friend. Accessing the wellbeing service at an early stage may prevent more serious issues developing and help students to feel more in control of their situation. The Wellbeing Service runs a daily drop-in session in Student Services between 10:00 am and 2:00 pm - no appointment is needed. You can also book an online wellbeing drop-in session via https://bookings.aub.ac.uk/

The University Retreat

The University Retreat is a mental health drop-in service for students from Arts University Bournemouth and Bournemouth University. The University Retreat offers a welcoming, safe space for any student who needs face-to-face support. If you feel like you are struggling with your mental health and potentially approaching a point of crisis, then this service is here to support you. You don't need an appointment; simply come in and talk to one of our friendly team.

The University Retreat is open Monday to Saturday from 14.00 until 21.00. You can find it in the Tolpuddle Annex 2, on the edge of the BU campus next to Fusion building.

If you are in urgent need of support you can contact the Dorset Connections mental health service 24/7 on 0800 652 0190 or via NHS 111.

Counselling

AUB's Student Services has a team of professionally qualified male and female counsellors, with appointments available during weekdays. Talking to a counsellor in a safe, non-judgemental and confidential setting can enable you to work through your problems with the

aim of reaching a solution. Students wanting to access the service can book online at https://bookings.aub.ac.uk The AUB Counselling Service is student focused and we offer single therapeutic sessions with a counsellor for one hour.

Faith and Reflection

The Faith and Reflection centre at Arts University Bournemouth is shared with Bournemouth University and is fully inclusive, welcoming people of all faiths, and none. The Quiet Room and the Islamic Prayer Room are in regular use by staff and students, and meetings with ministers of any faith can be arranged. The Faith and Reflection centre is located on the first floor in Talbot House, on the edge of the Bournemouth University campus.

Advice and Support

Advice and support with practical issues such as funding, accommodation or halls of residence is available from the Student Advice team within Student Services. Email studentservices@aub.ac.uk or telephone 01202 363780.

Financial Support

If you are experiencing financial difficulties or would like to know about some of the financial support available at AUB, please email studentadvice@aub.ac.uk or pop into Student Services.

If you are a young adult carer, a care leaver, or are estranged, please go to: https://aub.ac.uk/fees/undergraduate/support-for-care-experienced-students-estranged-students-and-young-adult-carers

Monitoring the quality of your course

The course is subject to the University's rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 7 years. This process ensures that the course remains up to date, and is preparing you for a career within the creative industries while also delivering a high quality student experience.

In addition, all courses undertake an Annual Course Review which takes account of relevant information such as:

- External Examiners' Reports
- Key statistics including data on application, retention and achievement
- Results of the National Student Survey
- Results of the in-house Student Perception Survey
- Feedback from Student Representatives
- Feedback from relevant employer groups, including the course Industry Liaison Group

All courses develop an action plan arising out of this exercise, which is monitored by the University. Your student representatives can keep you informed about progress against the action plan.

Staff development priorities for the course team as a whole are identified through the Annual Course Review process, and for individuals through the Staff Performance Review process.

Transferable Skills

To be successful, graduates need to be multi-skilled, responsive and adaptable people who are innovative and flexible enough to operate in a fast-changing world. During your course, you will of course develop specialist skills and knowledge in your subject area. AUB supports graduates in developing key values and graduate attributes as shown in the image below. These skills and behaviours are variously known as "transferable skills", "soft skills" or "graduate skills" and employers expect all graduates to possess them; indeed many employers value these skills more than subject-specific knowledge, given the rapid pace of change within the creative disciplines.
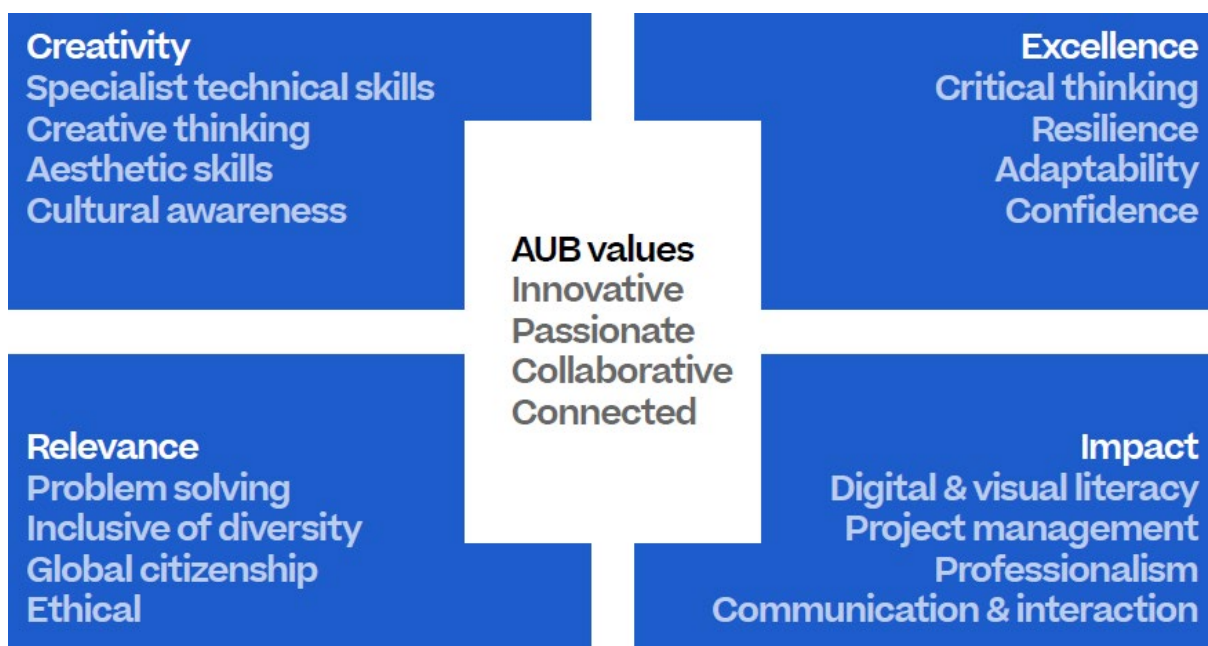
There is no summative assessment of transferable skills on any courses at the University, although you may need to demonstrate your mastery of them in various ways through your course.

Transferable skills will include academic conventions and good academic practice (such as the avoidance of plagiarism); information retrieval; and general skills which support academic study within higher education. As you progress through the course, you will increasingly be expected to demonstrate advanced skills in communication (verbal, visual and written); an ability to apply knowledge to new situations; critical reflection and self-evaluation; an ability to research, evaluate and analyse information; team-working; and higher-level problem solving. You will also be expected to develop your organisation and time management skills, and to demonstrate through your work the professionalism required of a graduate.

You will be encouraged to reflect on your development of transferable skills throughout the course.

Equal Opportunities

All members of the University's community including staff, students, visitors and contractors have a responsibility to treat others fairly and respectfully regardless of the characteristics which may define their identity, such as age, disability, sex, race, religion or belief or sexual orientation. The University is committed to providing a working and learning environment founded on dignity, respect and equity where discrimination of any kind is treated with the utmost seriousness.

Attendance

You are expected to attend all timetabled periods of study, tutorials and seminars. It is likely that some of these will take place after 5.00 pm.

It is acknowledged that students might be in full- or part-time employment and/or undertaking periods of work placement. 'Attendance' includes work-related components of the course. Other employment obligations will not normally be considered an acceptable reason for absence. The University always endeavours to publish an accurate and comprehensive timetable in advance, which will enable you to plan your education and other commitments.

It is important that you arrive on time for your timetabled lessons in order that you are registered present; if you arrive late, your tutor may refuse to let you participate in the session. If for any reason you are unable to attend the University, it is important that you let us know. If you need to absent yourself for personal research, location work or work-related learning, you must obtain the agreement of your Course Leader. If you need to report an absence you should email the Academic Office academicoffice@aub.ac.uk

Registration is very important as it provides a record of who is in the University in case of an emergency and also records your attendance in accordance with the requirements of local authority grant awards, or visa requirements for Overseas students. Failure to attend punctually may result in action being taken against you under the University's strict Attendance Policy, which is available on https://aub.ac.uk/regulations

Working in Studios and Workshops: Safety Policy

It is important that we maintain a good environment in the workplace and your assistance is vital in leaving these areas clean, presentable and tidy.

The University buildings are designated as non-smoking areas.

University Statement on Safety Policy

It is essential that everyone within the University recognises their responsibilities regarding Health and Safety. Not only are there legal obligations which all of us must satisfy, but obviously it is also necessary to ensure that none of our actions put at risk the health and safety of ourselves or our colleagues.

Full details of the University's Health and Safety Policy are contained in a separate publication which is available on https://aub.ac.uk/regulations. The policy is summarised as follows:

1. To establish and maintain a safe environment throughout the University.
2. To establish and maintain safe working procedures among staff, students and visitors to the University.
3. To formulate effective procedures for use in case of fire or other emergencies and for evacuating University buildings.
4. To provide effective training in First Aid and to define the procedures to be followed when accidents occur.
5. To make students and staff aware of the importance of safe practices.
6. To encourage responsibility and co-operation by every member of the University in implementing the requirements of the Health and Safety at Work Act.
7. To monitor the effectiveness of the University Health and Safety Policy.

8. You will be given instructions in the safe use of equipment and materials.

9. Trailing leads are common to Media disciplines and can in themselves be a hazard.

10. Faulty equipment should be drawn to the staff's attention immediately.

Student access to resources

Students who wish to access resources outside normal opening hours, including during vacations, must:

(i) Discuss the matter with the relevant Course Leader or, in their absence, another relevant member of academic staff

(ii) Prepare a written statement of their request for access, detailing the date and times in question, and the resources required

(iii) Obtain formal written approval from the Course Leader or other relevant member of staff (including technical staff where appropriate).

The member of staff signing the request takes responsibility for the student during the time stipulated, and for ensuring that appropriate supervision is in place, and the demands of the Health and Safety Policy have been met. This includes ensuring that the relevant inductions have been carried out on equipment, and that technical support is available where required.

Statement on Complementarity

One of the most exciting opportunities of study at a specialist University is the opportunity to concentrate on a specialist subject. However, there is an equally interesting opportunity to work on projects across courses where the skills of students on other specialist courses can be brought together for mutual benefit. This may include, for example, students of Costume or Fashion working with students of Film Production and students on Acting. However, there is no restriction on collaboration, and you may find that your particular interests lead you to work together with students on other courses. The term given to this mutual activity is *complementarity*, which means that the two disciplines complement each other to produce an output and offer a model of working within the professional creative industries.

The curricula at the Arts University have been designed to enable this complementary working where possible. Some courses might formally share units, offer some common teaching, or work on a joint project such as a performance; but all students are entitled to collaborate with their peers on other courses on projects of mutual interest, which will enhance their understanding of the professional context of their work and the general role of such activities within the creative industries. Such joint working must be approved by the Course Leaders of each course, and be articulated in the student Learning Agreement.

Research Ethics

During the course of your studies at the University, you will be required to undertake research and to present the outcomes through practical and/or written project work. It is important that you consider any ethical implications of your research, and abide by the AUB Research Ethics Policy, which can be accessed through MyAUB.

There are likely to be ethical dimensions to consider if your research involves people. For example, you may want to use their work, their image or find out their opinions via focus groups, questionnaires or interviews. This may be staff or students, but it could also be

members of the public or children and young people. You may also need to consider ethical issues if your research involves animals.

All researchers must act with integrity. This includes dealing honestly with all participants and any other interested parties. Dealing honestly means that you are clear about the nature of your project (what you are doing and why), what outcomes you expect, and where you expect these to be exhibited, presented or published.

The key principles of research ethics are that you respect the rights and interests of others; and that you do your best to ensure that these rights and interests are protected. You will need to get permission from people to take part in your research and let them know what you are going to do with the information that they give you.

You will need to consider how you will maintain the confidentiality, anonymity and privacy of research subjects. You will also need to ensure that you acknowledge the work of others; and make sure that any results you publish or use as part of your research have not been changed or falsified unless you have made this clear in advance.

The UK Government has introduced legislation which is designed to monitor those who are at risk of committing acts of extremism. This includes support for groups such as ISIS and Al-Qaeda, but also right-wing extremism such as the English Defence League or Britain First; and in some cases, animal rights activists. If any of your work is likely to involve looking at the websites of this kind of organisation – even if it is to challenge them – you MUST ensure that you tell the Course Leader and the University's Prevent team (by emailing safeguarding@aub.ac.uk). If you do not do this, you may be identified through routine Police monitoring and subject to significant scrutiny. Letting us know in advance means that we can confirm that your interest was purely academic.

Whatever the type of research project that you intend to carry out, before you start, you will have to complete an Ethical Implications of Research Assessment form. This must be submitted to your course leader so that they can judge what level of risk (if any) your research will involve and what further applications you need may need to make and permissions you may need to gain. For full information about how to do this, together with much more about ethics in research go to:
https://viewpoint.aub.ac.uk/things-to-know/Pages/research-ethics.aspx.

Academic Misconduct

Cheating in all its forms is regarded as a serious offence at the University. The definition of academic misconduct and cheating, and the procedure to be followed where an instance of academic misconduct is suspected, is available on https://aub.ac.uk/regulations. You should familiarise yourself with this policy. Staff will also discuss good academic practice with you, and explain the appropriate way to use and reference your sources.

Intellectual property/copyright and retention of students' work

At enrolment you will be asked to sign your agreement to the University Policy on Intellectual Property and Copyright. This policy aims to balance your individual rights with the needs of the University to exhibit your work, or to make work available to external examiners or other external reviewers. This may result in the University having to retain copies of your work for a period of time.

The University undertakes to respect your rights under the Human Rights Act and to respect any moral rights accruing to you under copyright legislation. The full policy is available on https://aub.ac.uk/regulations.

Course materials fees and educational visits

A proportion of your fees is set aside and allocated to the course team who use it to offset the running costs of the course such as, for example, exercises, workshops, productions, and course materials. You will also need some funds in order to attend field trips and theatre visits which will be required by your course work. The way in which your course budget is allocated will be discussed by the Subject Board, and made available to you on request.

Retention of submitted work

You should always ensure that you keep one copy of all work submitted for assessment to ensure that, in the unlikely event of work being lost or damaged, a replacement piece is available for assessment. You should also back up your work regularly so that, if you do experience computer failure, you have a recent version stored to work from. You should note that computer failure is not normally considered a reason to grant an extension to a deadline.

Student representation

You will of course have a great deal of informal contact with academic staff throughout your course. However there are also formal, structured mechanisms to ensure that students are involved in the decision-making process, and can give feedback about their course and its development.

Each course has two student representatives for each cohort. The student representatives act as the spokespeople for each respective cohort of students, and bring forward any student issues for discussion. At course level, the student representatives attend meetings which consider the day to day operation of the course, and respond to student feedback. Sometimes, staff may also wish to raise issues with the student representatives to seek student views. The student representatives will collect feedback from you advance of any meetings.

It is important that feedback is given through the right channels, and constructive comment is essential to bring about improvements. Training is offered to all new Course Representatives each year to discuss the role, and provide support and advice. Course Representatives are elected at the start of the academic year (for continuing students, this may take place at the end of the previous academic year). If you are interested in becoming a Course Representative, you could discuss this with your Course Leader, or with one of the Students' Union officers.

Students have an opportunity to participate in the review of courses offered by the Arts University. Training will be provided. If you are interested in this opportunity please contact the Students' Union for further information.

The University takes the views of its students very seriously, and there is formal student representation on most of the University's key committees. For example, the Students' Union President is a member of the Board of Governors and Academic Board, and the President or Vice-President also sits on committees such as the Learning, Teaching and Quality Committee and the Equity, Diversity and Inclusion Committee. Other committees also include representatives nominated by the Students' Union. Many committees also have student representatives who are elected from amongst the students in each School; the Academic Officers will be responsible for organising School elections to committees, and will provide you with information which will enable you to decide whether or not this is a role you would be interested in.

If you are elected to serve on a committee, you will be invited to a brief meeting with a member of staff to discuss the operation of the committee, and its key concerns, so that the first meeting is not too daunting for you.

Students' Union sabbatical officers also represent students more broadly, for example through affiliation to the National Union of Students, and on a more local level in meetings with University staff to discuss matters of concern.

Image: Rachel Kolb | BA (Hons) Commercial Photography