Module Code:	ARD504

Module Title:	Creative Futures 2

Level:	5	Credit Value:	20

Cost Centre(s):	GAFA/GADC/ GAAA	JACS3 code:	W100/W200 W700

Faculty :	Arts, Science and Technology	Module Leader:	Adam Cooke

Scheduled learning and teaching hours	40 hrs
Guided independent study	160 hrs
Placement	0 hrs
Module duration (total hours)	200 hrs

Programme(s) in which to be offered (not including exit awards)	Core	Option
BA(Hons)/MFA Fine Art	x	
BA(Hons)/MDes Photography and Film	x	
BA (Hons) Sound Design	x	
BSc (Hons) Live Sound	x	

Pre-requisites
N/A

Module Aims
- To further develop student's awareness of career opportunities and the professional life of working artists and designers.   - To recognise and analyse the work of contemporary practitioners and their working philosophies and to assess their influence in the specialist field through the compilation of a file, document or database.   - To inform the student of the importance of communication, working relationship and the demands and expectations of the workplace or self-employment.   - To provide opportunities for the practice, development and widening of personal transferable skills which will be appropriate and beneficial for each students subsequent academic, personal and vocational progress.   - To develop professional standards of practice.

Intended Learning Outcomes

Key skills for employability

KS1	Written, oral and media communication skills
KS2	Leadership, team working and networking skills
KS3	Opportunity, creativity and problem solving skills
KS4	Information technology skills and digital literacy
KS5	Information management skills
KS6	Research skills
KS7	Intercultural and sustainability skills
KS8	Career management skills
KS9	Learning to learn (managing personal and professional development, self-management)
KS10	Numeracy

At the end of this module, students will be able to		Key Skills	
1	Research and analyse the current work of artists, designers or directors.	KS6	
2	Recognise forms of communication, media and culture as they have emerged and evaluate the processes through which they have come into being, with reference to social, cultural and technological change.	KS5	
		KS7	
3	Provide an analytical measure by which they can recognise and evaluate their achievement and contribution to their professional development.	KS8	
		KS9	
4	Develop knowledge of the legal, ethical and regulatory frameworks that affect media and cultural production, circulation, and consumption of art design and media work.	KS7	
5	Evaluate their participation in competitions, exhibitions, workshops, live projects, shadowing professionals, self-promotional work and visits to industry where appropriate or relevant.	KS1	KS3
		KS8	KS8

6	Extend interpersonal and communication skills, research and IT skills and personal professional development skills.	KS2	KS4
		KS5	KS8
		KS9	

Transferable skills and other attributes
IT skills, information management and documentation skills.

Derogations
N/A

Assessment:
Indicative Assessment Tasks:
Students will be assessed on their research analysis and evaluation of information collated in a professional online blog or development file and on their engagement with associated industrial related work, or participation in art and design related events. Assessment will take place through group tutorials during the module and individual assessments at the completion of the module. Students will be expected to evidence their learning based on the lectures provided during a creative futures week, industrial visits, and other outside work. Assessment will be based on documentation, reviews, investigation, inquiry and critical analysis of contemporary professional practice within the art design and media industries. Where students have received industrial experience, a questionnaire pro-forma will be sent to professional bodies after completion of the student's visit for critical evaluation of their progress. Students will also be expected to write evaluations based on their engagement with industry. A section within their professional online blog or file will be devoted to personal development planning which uses extracted information and evaluation from ongoing reflective journals.   In assessing the learning outcomes, a variety of factors will be taken into account, these include:-   - Analysis of knowledge gained from attended key lectures and seminars   - Reviews of exhibitions or festivals attended   - Personal investigation of art and design agencies or production companies   - Research of artists or designers active in the market   - Interpersonal and communication skills within a professional context   - Professional practice   - Personal development evaluations and future planning

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)	Duration (if exam)	Word count (or equivalent if appropriate)
1	1- 6	Coursework	100%	N/A	N/A

Learning and Teaching Strategies:

Students will be introduced to assignments through key lectures relating to working in their subject area that will be delivered by specialist staff. There will also be a central programme of teaching and a focal creative futures week.

A professional development file will be completed during the learning and should record key factors from lectures and other teaching workshops attended. The file will form a structure around which each student will assemble a database; reviewing current information about contemporary practitioners within the chosen area of study. It will also include information on commercial services and facilities available to artists and designers, setting up schemes, equipment allowances and grants, arts associations, current projects, competitions, exhibitions, technological innovations and contact names and addresses of artists, designers and suppliers. A creative futures week, industrial visits and trips to exhibitions and festivals will form part of their professional development.

A section of their professional online blog or development file will be devoted to developing their personal development plans. These will be informed from extracted information and evaluation gathered from their ongoing reflective journals associated with their subject study. Students will also be encouraged to undertake either an industry led brief or enter a current art or design competition.

Students will be expected to work autonomously on this module as well as attend taught sessions. They are expected to manage their time and workload and organise and classify the material they gather. Group tutorials will be available to indicate, analyse and evaluate exemplary files or databases and promote good practice and methodical approach in their compilation.

Syllabus outline:

This module extends the student's awareness and appreciation of professional practice, an understanding of the employment market and how they might function within it. Students will also be encouraged to undertake professionally led briefs, and enter competitions as part of this module and will be looking at career opportunities, entrepreneurship and how they can promote themselves.

Indicative Content:

Students will be required to keep a professional online blog or development file that reviews and evaluates business and professional practice and their further investigations of artists design practitioners and useful contacts in their chosen area of study. This will include information gathered from visits to art and design festivals, conferences and exhibitions, direct contact with industry and study trips. It will also contain the student's evaluations in the development of personal development planning.

Professional development assignments will include industry led briefs or participation in art and design competitions.

Indicative Bibliography:
Essential reading
All Programmes Papers provided by speakers presenting as part of the Creative Futures event. Houghton, R. (2012), *Blogging for Creatives.* The Ilex Press Ltd.
Other indicative reading
Applied Arts Programme Boothroyd, A. (2012), *Setting Up a Successful Jewellery Business.* A&C Black Publishers Ltd. Branagan, A. (2014), *The Essential Guide to Business for Artists and Designers.* A&C Black. Kleon, A. (2014), *Show your work!: Things nobody told you about getting discovered.* Algonquin Books. Locker, P. (2010), *Exhibition Design, Basics Interior Design series* AVA Publishing SA. Mornement, C. (2006), *Second Steps: A one-stop resource for all who are setting up a business in the Applied Arts*, BCF Books. **Websites and Periodicals:** AN http://www.a-n.co.uk/knowledge_bank Axis http://www.axisweb.org/ Arts Council http://www.artscouncil.org.uk/ Crafts Council http://www.craftscouncil.org.uk/ Engage http://www.engage.org/home/index.aspx The Design Trust http://www.thedesigntrust.co.uk Anti Copying in Design http://www.acid.uk.com http://www.artjewelryforum.org http://www.emeraldstreet.com/about-us https://www.facebook.com/ObjectStyle?ref=br_rs http://www.sightunseen.com http://www.craftscouncil.org.uk/articles/the-here-and-now/ http://www.craftscouncil.org.uk/articles/the-first-decade-blog/ http://www.artjewelryforum.org http://www.goldsmiths-centre.org http://www.adorn-london.com http://www.thenewcraftsmen.com/about/ GNCCF: http://www.greatnorthernevents.co.uk Top Drawer: http://www.topdrawer.co.uk One year on: http://www.newdesigners.com/oneyearon British Trade Craft Fair: http://www.bctf.co.uk **Design Programmes** Baron, C. L. (2009), *Designing a Digital Portfolio (Voices That Matter).* 2 ed. Berkeley, Calif.: New Riders. Eisenman, S. (2008), *Building Design Portfolios: Innovative Concepts for Presenting Your Work (Design Field Guide).* Rockport Publishers Inc. Gomez-Palacio, B & Vit, A. (2010), *Flaunt: Designing effective, compelling and memorable portfolios of creative work.* Under Consideration LLC. Houghton, R. (2012), *Blogging for Creatives.* The Ilex Press Ltd. Armstrong, H. (2009), *Graphic Design Theory: Readings from the Field (Design Briefs).* Princeton Architectural Press. Berger, J. (2005), *100 Habits of Successful Graphic Designers: Insider Secrets from Top Designers on Working Smart and Staying Creative.* illustrated edition ed. Gloucester, Mass.: Rockport Publishers Inc. Bierut, M. (2007), *Bierut: 79 Short Essays on Design.* New York: Princeton Architectural Press.

Heller, S. & Arisman, M. (2009), *Marketing Illustration: New Venues, New Styles, New Methods.* 1 ed. Allworth Press, U.S.

Kennedy, S.R. (2013), *How to Become a Video Game Artist: The Insider's Guide to Landing a Job in the Gaming World*, Watson Guptill Publications New York.

Parkin, S. (2014), *An Illustrated History of 151 Video Games: A detailed guide to the most important games; explores five decades of game evolution.* Lorenz Books.

Shaughnessy, A. & Brook, T. (2009), *Studio Culture: The secret life of the graphic design studio.* 1st ed. Unit Editions.

Shaughnessy, A. (2010), *How to Be a Graphic Designer without Losing Your Soul.* Laurence King.

Weblinks and Periodicals

Design Trust http://www.thedesigntrust.co.uk

Axis http://www.axisweb.org/

Arts Council http://www.artscouncil.org.uk/

Design Week http://www.designweek.co.uk/

Engage http://www.engage.org/home/index.aspx Paying Artists http://www.payingartists.org.uk/

Work makes work http://workmakesworks.tumblr.com/

Fine Art Programme

Craig, P. (ed) (2003), *Making Art Work.* London: Trolley.

Weintraub, L. (2003), *Making Contemporary Art: How today's artists think and work.* London, Thames and Hudson Grande.

Thornton, S. (2009), *Seven days in the art world.* London, Granta.

Helguera, P. (2011), *Education for socially engaged art: A materials and techniques handbook.* New York: Jorge Pinto Books.

Dean, T. & Millar, J. (2005), *Place.* London, Thames and Hudson.

John, K. (2004), *Art Nature Dialogues: Interviews with Environmental Artists.* State University of New York Press.

Gallo, C. (2014), Talk like Ted: *The 9 public speaking secrets of the world's top minds.* S.l.: Macmillan.

Kester, G. H. (2011). *The one and the many: Contemporary collaborative art in a global context.* Durham: Duke University Press.

Jackson, S. (2010), *Social works: The infrastructural politics of performance.* London: Routledge.

Raney, K. (2003), *Art in Question.* London: Continuum.

Obrist, H. U., & Bovier, L. (2008), *A brief history of curating.* Zurich: JRP/Ringier.

Bhandari, H. D., & Melber, J. (2009), *Art/work: Everything you need to know (and do) as you pursue your art career.* New York: Free Press.

Balzer, D. (2015), *Curationism: How curating took over the art world and everything else.* London, Pluto Press

Jeffers, S. J. (2007), *Feel the fear and do it anyway.* London: Vermilion.

Weblinks and Periodicals

http://www.a-n.co.uk/knowledge_bank

Artquest http://www.artquest.org.uk/

Axis http://www.axisweb.org/

Arts Council http://www.artscouncil.org.uk/

Engage http://www.engage.org/home/index.aspx

Tate Channel http://www.tate.org.uk/context-comment/audio-video Paying Artists http://www.payingartists.org.uk/

Work makes work http://workmakesworks.tumblr.com/