ARTS STUDIO

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Architecture
Digital Arts
Drama
Event and Experience Design
Film
Fine Art
History of Art
Music
CONTENTS

Introduction 1
Arts at Kent 2
Reach for the sky 4
Critical acclaim for School of Arts film-maker 7
From sketchbook to screen 8
Graduate profile - Architecture 10
Celebrating hard work 11
Three to watch 12
Academic profile - Richard Misek 14
A tale of obsession 15
Student profile - Digital Arts 16
Talent spotting 17
Now that’s what I call ethnomusicology 18
Through the lens of theatre 20
Graduate profile - Drama 22
The world’s their stage 23
Graduate profile - Event and Experience Design 24
Event and Experience Design 25
Underexposed - setting the record straight in Studio 3 26
Graduate profile - History & Philosophy of Art 28
Drawing attention 29
Graduate profile - Fine Art 30
Digital sculpture 31
Global opportunities 32
On the road 34
Building for the future 35
The Kent experience 36
Outstanding facilities 40
Undergraduate programmes 44
Postgraduate programmes 46
Visit Kent 48

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Opposite: Ephemeral Rays by Charlotte Smith, Fine Art graduate
Welcome to ARTS STUDIO, the magazine focusing on arts at the University of Kent. Inside, you will find information about our creative arts programmes and the schools that run them; what is inspiring about them and what they offer to students. You will find out what it is like to be a student at a leading university, and discover where your studies could lead you.

The University of Kent is a highly rated university, ranked in the top 20 in The Guardian University Guide 2015, and internationally recognised for the quality of its research. Our schools are staffed by experts in their field, who deliver research-led teaching so that you learn at the cutting edge of knowledge in your discipline and work with award-winning staff.

The University has a well-earned national and international reputation for being dynamic and innovative in the design and delivery of our courses, which is reflected in our distinctive programmes and the quality and impact of our staff research.

Kent students have exciting opportunities for studying abroad or working within the creative industries on placement programmes. Our schools also run extra-curricular trips to a variety of destinations, in the UK and internationally, to enhance their students’ experience.

This magazine features programmes from our schools of Architecture; Arts; Engineering and Digital Arts; and Music and Fine Art. Our current students talk about how the expertise and facilities available to them give them lots of opportunities to express and challenge themselves, while our academic staff tell us what drives them and reveal which areas of their subjects they are most passionate about. You will also discover how tenacious and imaginative our graduates are, and see how they have built on the opportunities offered to them at Kent to follow their dreams.

At Kent, we believe that studying the arts at undergraduate or postgraduate level offers unique benefits. Of course, we offer strong academic qualifications and good career prospects, but we also develop your ability to think critically and creatively and encourage you to apply your knowledge and experience in pursuit of your goals. You also acquire the ability and self-confidence to successfully organise yourself and others; skills that are invaluable and will help you to succeed in any area.

Enjoy reading ARTS STUDIO and best wishes for the future.

If you would like more information about our courses, please go to www.kent.ac.uk/ug or www.kent.ac.uk/pg or see our website www.kent.ac.uk/arts-studio
Digital Arts

'I knew I wanted to pursue a career in CGI. After obtaining a 2:1, I soon embarked on the Digital Visual Effects Master’s course at Kent. I knew that this course had produced many success stories, so I was confident it was the right choice.'
Tom Litton
Kent graduate and VFX Artist
See p4.

Architecture

'I had experience of working and had been a part of some very high-profile projects, but my degree was the final piece in the jigsaw. Doing so well in that gave me the confidence to start on my own. I now have my own company and enjoy everything about my work.'
Basant Chopra
Architecture graduate
See p10.

Film

'I got excited by the magic of film and started shooting live-action 16mm and Super 8 footage. I forgot about the other things I was doing; I was really seduced by film.'
Clio Barnard
BAFTA-nominated Film lecturer
See p7.

Music/Popular Music

'I relish the opportunity to introduce my subject areas to students... I have learnt that they deserve respect and a degree of humility on my part – I do not know it all and never will. So we kind of discover new things together – and they keep introducing me to new and exciting young bands.'
Professor Kevin Dawe
Head of School of Music and Fine Art
See p18.

Fine Art

'The experiences I had at Kent have driven my passion for opening the studios. Kent has instilled in me an infatuation and enthusiasm for art and a determination to continue working as a practising artist.'
Charlotte Smith
Fine Art graduate
See p30.
Drama and Theatre
‘Our innovative and creative approach to teaching has led to great professional success for many of our students. Among other careers, our students have gone on to be directors, journalists, casting agents, teachers, applied theatre practitioners, dramaturgs, stand-up comics and actors.’

Professor Peter Stanfield
Head of the School of Arts
See p23.

Event and Experience Design
‘I have fond memories of spending days and nights working on class projects in the Historic Dockyard. I think creativity always needs a good, relaxing and resourceful environment to grow and glow.’

Charlotte Lam
Creative Events (now Event and Experience Design) graduate
See p24.

Music Technology
‘Our Music students use industry-standard studios including an Avid High-Definition studio, where they gain the skills and expertise they need to be successful in the industry.’

Dr Aki Pasoulas
Curriculum Leader, Music & Audio Arts
See p42.

ARTS AT KENT

History & Philosophy of Art
‘I chose History & Philosophy of Art because it was a course that encompassed everything that I wanted to learn at the time, it was not completely academic, you had the chance to get really stuck in and that is what I enjoyed.’

Eleni Duke
School of Arts graduate and owner of the Curious Duke Gallery in London
See p28.
Tom Litton graduated from Kent in 2012 and now works for TT Games.

'I was 17 when I first considered going to university. At that stage of my life, I wasn’t sure what I wanted to study. I knew that I wanted to work with computers, but at such a young age I didn’t want to restrict my opportunities by undertaking a course too focused on a specific area. With this in mind, I applied for many computer-based courses, the most diverse being Multimedia Technology and Design at Kent, which is the course I ended up taking.

'It was a very broad course, which opened my eyes to many potential careers. One module that really engaged me was a 3D-based module where we had to recreate a level from the popular online game World of Warcraft.

'From there on I knew I wanted to pursue a career in CGI. After obtaining a 2.1, I embarked on the Digital Visual Effects Master’s course at Kent. I knew that this course had produced many success stories so I was confident it was the right choice. Here, I was able to flood my mind with the know-how while building valuable connections with the film and gaming industries.

'Throughout the course, we had direct contact with industry veterans through either guest lectures or hands-on workshops. This kind of exposure allowed us to focus on what was important to the industry and what an ideal 3D Artist would produce. I was able to tailor my skill set to the needs of the digital arts industry. So much so that within two months of graduating with a Distinction, I was employed by TT Games (a Time Warner Company) as a VFX Artist and have since worked on six AAA games, one of which was awarded a BAFTA, two of which have been number one, and all of which have been in the top 40, as well as a movie. After a joyful journey from student to professional, I now take pleasure in being a guest lecturer at the University of Kent on the same Master’s course that I graduated from.'
Hayden Brinkley completed his Master's in Architectural Visualisation in 2013; he now works for Hayes Davidson.

‘The route for my studies began when I gained A levels in Art and Graphics; a BTEC National Diploma in Art and Design and a BA (Hons) in Computer Animation. I then spent six years working in the computer games industry as a 3D modeller, where my main role was to create low polygon 3D models for game environments. However, I was keen to progress and realised that I needed to obtain more advanced skills so that I could create more realistic digital art forms.

‘Architectural Visualisation inspired me because architecture has always held an interest for me. I became passionate about moving to a career where I could develop my ability as an artist, while leveraging my earlier experience. When I learnt that the University of Kent was running a Master’s in Architectural Visualisation, it was obvious to me that I should enrol on it and take the next step towards my goal.

‘I researched employment opportunities and discovered Hayes Davidson, whose work I found to be very inspirational. The company works alongside some of the most prominent names in architecture and they have an open and collaborative environment that encourages artists to develop a rounded skill set that will allow them to be involved in studio projects from the beginning to completion. Hayes Davidson appealed to me as an employer, since it offered an environment where I could enjoy developing new skills and advance as an artist. I subsequently enquired about an internship where I could complete the work necessary for my final Master’s project.

‘Hayes Davidson offered me that internship during which I worked on client projects and learnt their processes, which allowed me to produce work for my final Master’s project. On completion of the internship, I was absolutely delighted to accept an offer of permanent employment with them as a 3D Artist. My Master’s, therefore, played a vital role in helping me achieve my goal and I am now looking forward to developing my career further with Hayes Davidson.'
Working on ‘Gravity’

School of Engineering and Digital Arts graduates who work for the London-based digital effects company, Framestore, played a part in the phenomenal success of hit movie Gravity. Framestore produced almost 80% of what appears on screen during the film. Involved in the production were graduates of the Multimedia Technology and Design undergraduate programme and the postgraduate Master’s in Computer Animation. They include: Liam Russell, Christopher Johnston, Steve Hardy, El Suliman, Adam Ward and Mark Milena, James Harmer, Guo Kun Pan, James Parsons and Bernard Wicksteed.

Liam Russell, as a Lead Animator, oversaw aspects of character and technical animation, while Bernard Wicksteed worked in the tracking team. Christopher Johnston undertook a Technical Director role working on layout and motion capture data, while Mark Milena worked as a Paint and Roto artist, which involved a three-month shot ‘cutting out’ Sandra Bullock’s body to use in other sections of the film. The graduates also helped create computer-generated interior scenes and floating props, while the characters’ movements, right down to the subtle finger movements as they work on the Hubble Telescope, were all painstakingly hand-animated.

To find out more about our Digital Arts programmes, see www.eda.kent.ac.uk
CRITICAL ACCLAIM FOR SCHOOL OF ARTS FILM-MAKER

School of Arts academic Clio Barnard has directed two feature films, both of which won several awards and were nominated for BAFTAs. Following on from The Arbor (Barnard’s debut), the critical success of The Selfish Giant has now confirmed her reputation as a unique voice in British cinema.

Clio Barnard first studied Fine Art but was soon drawn to film. ‘I was doing big charcoal drawings and, to make a record of how they progressed and changed, I set up a Bolex 16mm hand-wound camera so that I could take single frames of the drawings. This then turned into an animation. I got excited by the magic of single frames of the drawings. This then turned into an animation. I got excited by the magic of film and started shooting live-action 16mm and Super 8 footage. I forgot about the other things I was doing; I was really seduced by film.

‘I then took a postgraduate course and immersed myself in making my own work. I made a piece of video art called immersed myself in making my own work.

and title sequences for MTV, Film4 and Channel 4, which supported me and allowed me to continue making my own work.’

Having worked in the commercial sector for a time, Clio was invited to work at the University for the Creative Arts, teaching on its experimental film and video course and from there, moved to Kent in 2002. She found she enjoyed teaching and the challenges it presented. ‘I had to engage with ideas in a way that I hadn’t had to doing commercial work. I found teaching very intellectually stimulating. Seeing students’ individual voices emerge is very exciting.’

Clio began thinking about her debut feature, The Arbor, in 2006. The film tells the story of the playwright Andrea Dunbar who died, age 29, in 1980 and her daughter Lorraine. It grew out of Clio’s fascination with the relationship between documentary and film and her admiration for the work of Dunbar and others such as the playwright Alan Clarke.

Clio spent two years interviewing people on the Buttershaw estate in Bradford, where Andrea was from, before embarking on filming. For the film, she used actors to lip-synch the words of those she had interviewed. This innovative approach was essential to achieve the effect Clio wanted. ‘I felt it was vital that people were reminded that what they were watching was a retelling of a true story and this distancing device draws your attention to the illusion.’

The Arbor received many awards and Clio was nominated for the BAFTA Outstanding Debut Award in 2011, so her second film was eagerly anticipated. Premiered as part of the Director’s Fortnight at the Cannes Film Festival, The Selfish Giant is a contemporary adaptation of the Oscar Wilde fable. The film follows two boys (Arbor and Swiftly) who turn to collecting scrap metal to make money for their families and in so doing meet the rapacious scrap dealer, Kitten.

The film can be seen as part of the great tradition of social realist film-making in Britain, ‘I love the work of Lynne Ramsay, Andrea Arnold and Penny Woolcock and, I think, whereas The Arbor in a way critiqued social realism, The Selfish Giant celebrates that type of film-making.

‘The film has a political message but I wanted it to be implicit not explicit. When Margaret Thatcher died, Glenda Jackson gave a speech in which she said that under Thatcher selfishness and greed had become virtues rather than vices. That crystallised things for me. To some extent, the selfish giant of the title is an ideology that has been all pervasive. It’s a fable about what is lost when that ideology is adopted. Part of what I want people to understand is the circumstances some people are in that can lead them to take the risks the boys do.’

The film received excellent reviews: The Guardian’s, Peter Bradshaw wrote: ‘Barnard’s storytelling is heartfelt and passionate, fluent and supremely confident and this is a heart-wrenching movie with some stunning set pieces.’ While Robbie Collin, film critic at The Daily Telegraph commented: ‘So hauntingly perfect is Barnard’s film, and so skin-pricklingly alive does it make you feel to watch it, that at first you can hardly believe the sum of what you have seen: the astonishingly strong performances from her two young, untutored leads; Barnard’s layered script; Mike Eley’s snow-crisp cinematography that makes the streets of Bradford shine.’

The Selfish Giant (as testified by the second BAFTA nomination for Outstanding British Film), has established Clio as one of the best film-makers in Britain. And she believes teaching and film-making complement each other: ‘I think teaching and film-making have a very positive effect on each other. Kent’s Film Department has a long history and an excellent reputation. Combining that with our excellent technical facilities means that students get the best of both worlds. I feel very fortunate to be able to combine teaching and film-making and I think being taught by practising film-makers has a hugely positive impact on the students.’
FROM SKETCHBOOK TO SCREEN

Architecture is often perceived as a technical subject, while its creative roots are under-appreciated. Kent School of Architecture offers its students teaching in sculpture, painting and life drawing, alongside the more traditional skills in technical drawing and professional digital drawing and modelling packages.

We are very proud of our teaching in architectural representation and communication at Kent School of Architecture. We support and encourage use of a full spectrum of design and presentation tools, from hand drawing and physical modelling through to presentations using digital touch screen technology. Architecture is an unusual design practice in the distance it retains from its subject matter; all design work is undertaken through a mode of representation one step removed from the final product itself. The final output of architectural design is an architectural presentation, conveyed through a variety of representational media including drawings, models, and, more recently, fly-through animations. We offer students training and support in the widest spectrum of representational tools available to enhance both their design process and its presentation.

Sketchbooks

We believe an effective design process begins with the sketchbook. It is still the best tool for quickly exploring and testing ideas at a conceptual and detailed scale. Freehand drawing is a very effective link between the imagination and reality, allowing a rapid triangulation of communication to take place between the eye, the hand and the mind. It is though only as effective as the hand that drives it, so we place a strong emphasis on developing freehand drawing skills. We introduce you to a variety of creative and technical skills, so that by the end of your first year you feel confident and equipped for the design process, regardless of your academic background. In effect, we level the playing field between those who arrive with technical or scientific qualifications, and those with more arts-based experience.
From hand to digital
We have a fine artist and sculptor, who teaches observational drawing and sketching, sculpture, life drawing, collage etc; an architect, who teaches technical architectural representation using the drawing board, including orthographic drawings, axonometric projections, measured perspective, presentation standards and graphic techniques; and finally, a lecturer in digital technologies who introduces the use of Adobe Creative Suite and 3D digital modelling and rendering tools.

In your second and third years, your output becomes more digitally oriented in terms of presentation, although use of hand drawing and modelling is always encouraged, especially at the early stages of projects. The presentation of final projects often incorporates 3D digital models, orthographic drawings generated in CAD, alongside hand-drawn conceptual sketches and models, and perspective images generated through hybridised techniques.

The culmination of this imagery is largely digitised and presented using digital touch screens in our newly built Crit Room. The Crit Room incorporates eight built-in large-scale digital touch screens, and a space that can be reconfigured using a flexible arrangement of sliding screens, creating bays for crit day presentations. Students quickly become adept at delivering combined verbal, visual and interactive presentations for these touch screens, while built-in cameras allow verbal presentations to be recorded so that they can be analysed later.

Embracing future technologies
We are also embarking on a project to incorporate a new digital tool being implemented by the industry: Building Information Modelling (BIM). BIM is an ‘intelligent’ 3D digital modelling tool that enables the production of an immensely detailed single digital model that all members of the architectural and consultant team contribute to simultaneously. It enables automatic updates and scheduling, environmental analysis, and full co-ordination of all construction elements, and allows accurate visualisations of the proposed spaces. We strive to ensure that our graduates enter the job market well equipped and believe that helping students develop portfolios combining cutting-edge digital tools with a strong creative base, gives our graduates a competitive edge.

To find out more about Kent School of Architecture, see www.kent.ac.uk/architecture

“I generally sketch in any medium I feel appropriate, communicating ideas, themes or architectural features important to me. Keeping to a small sketchbook with a heavy pen or brush restricts my ideas to simple form with minimal detail. This strategy allows imagery and plan to develop simultaneously.”

Philip Birkett
Architecture graduate
Basant Chopra completed his architecture training at Kent in 2011; he now runs his own architecture practice, BDesign7 and is a consultant lecturer at the University.

What attracted you to Kent?
Having completed my Architecture BA, I was attracted to the MArch programme at Kent because of the way the course leader Michael Richards ran the programme. He gave us a lot of creative freedom; we were challenged and encouraged to further develop our creative thought process, which enhanced the work we produced.

How were your studies?
The studies were challenging to begin with but, as I progressed, I began to enjoy it more and more. I had spent some time working in the industry before starting my MArch, but the experience of studying on the course was very different. I couldn't rely on my work experience and was challenged to work out of my comfort zone. I found this really interesting and pushed myself to explore new ways of solving design-related issues.

What did you think of the teaching at Kent?
The teaching at Kent is good; the teaching staff are friendly and approachable. In fact, I currently teach at Kent as an external lecturer, which is something I enjoy.

Also, the support staff here are very friendly and helpful. The computer technicians and the workshop staff are always willing to go out of their way to help students.

Was the course flexible enough to allow you to pursue your own passions?
The course is very flexible. We were allowed to choose and write our own brief for our design project and in another module, the Independent Study Project, we were able to explore an architecture-related field using any media.

How do you think your course has changed you?
My course helped me immensely. As I said, it took me out of my comfort zone and, by being focused and not giving up, I was able to overcome all the challenges. All of this gave me a lot more confidence in my own abilities and it made me realise how important it is to face one's weaknesses as when you do, it makes you even stronger.

How did you enjoy your time at Kent in general?
I really enjoyed my time at Kent, the social life is great, the students were a friendly group. It is very important to find a balance between work/studies and having a bit of fun.

What careers advice did you receive at Kent?
I did a lot of research myself. I think architecture is unique and there are lots of ways of succeeding at it.

In what way has your degree helped you find work?
I have been fortunate and have always been able to find work easily. I had gained experience of working and been a part of some very high-profile projects, but my degree was the final piece in the jigsaw puzzle and doing so well in that gave me a lot of confidence to start on my own. I now have my own company and enjoy everything about my work. In the future, I plan to expand my business and am keen to continue to learn and improve as an architect.

Is there anything else you would like to pass on to prospective students?
In architecture, the most important thing is to demonstrate your abilities through the quality of your work, so having a good and well-designed portfolio is very important. I have come across students who are so focused about getting a particular class of degree that they forget that architecture is a lot more than that; you really need to learn about the subject and develop your understanding of architecture and architects, but alongside that your own personal development is also crucial. It is the combination of these things that makes you employable.

Would you recommend studying at Kent?
Studying at Kent is a wonderful experience and students should definitely make the most of it.

To find out more about Kent School of Architecture, see www.kent.ac.uk/architecture
CELEBRATING HARD WORK

If you ask an architecture student where they live, they will probably say, ‘the studio’, if you ask them where they eat, they will probably say ‘[just outside] the studio’, if you ask them where they sleep... Studying architecture is an intense experience, long hours, not-so-long deadlines, but it is also one of the most exciting and rewarding degrees you can do.

Architecture students have the close bonds that are made when you work till midnight, sharing your exasperation and your aspirations, and the Kent Architectural Student Association, K(a)sa, builds on those bonds through a range of extra-curricular opportunities that are as enjoyable as they are informative. K(a)sa contributes to charity work and promotes social events as well as learning and development opportunities. The association actively engages in any University events that enhance students’ experience and enthusiastically promotes all aspects of professional development and spatial design.

Open lectures
K(a)sa has successfully developed an open lecture series that is extremely popular with students, staff and members of the public. On Tuesday evenings, throughout each academic term, a diverse range of architects, interior designers and other design community professionals are invited to present and talk about their work. The presentations inspire heated debates and complex questions from the audience – with discussion often continuing long afterwards in campus cafés and bars. Recent speakers have come from practices including Rogers Stirk Harbour & Partners, Alsford Hall Monaghan Morris, and Wilkinson Eyre Architects. The lecture series is a fantastic opportunity for students to learn about the design ethos and creative process, and to explore a project in a very intimate way. As well as being enjoyable and challenging, we believe the lecture series has a very positive impact on students’ work.

End-of-year show
K(a)sa helps to organise Kent School of Architecture’s annual end-of-year show. The show is a student-led exhibition showcasing the diverse range of work from all years across the School. Alongside members of staff, students curate the show and are responsible for its marketing and publicity in the wider architectural press. A catalogue is produced, which accompanies the exhibition and celebrates the work of graduating students. It is a perfect opportunity for graduates to promote their best designs and attract practitioners in their search for potential employees.

Social events
Alongside our academic events, K(a)sa organises social events where students can meet up in a relaxed environment. In partnership with our sponsored charity Article 25, K(a)sa organises the Architecture Ball, which takes place after the final crits and deadlines. It is the social highlight of the year and a perfect way to celebrate all the hard work of the past year – a chance for graduates to have one more ‘Kent experience’ before they start pursuing their careers in architecture in earnest.

To find out more about Kent School of Architecture, see www.kent.ac.uk/architecture
THREE TO WATCH

Three members of the School of Arts Film Department pick a film they love and want you to see.

Ali: Fear Eats the Soul (Angst essen Seele auf, 1974, West Germany), Rainer Werner Fassbinder

Dr Mattias Frey

In a remarkable 13-year career, Rainer Werner Fassbinder made over 40 films. If his early projects poked fun at macho gangster posturing and his late works presented female-centred allegories of German history, Fassbinder’s middle period – of which Ali: Fear Eats the Soul is a prime example – consisted of tender melodramas that simultaneously critiqued middle-class bigotry and hypocrisy.

Transposing Douglas Sirk’s All That Heaven Allows (1955) to contemporary Munich, the film follows Emmi (Brigitte Mira), a widowed cleaner, and Ali (lay actor El Hedi ben Salem, Fassbinder’s then lover who would later commit suicide), a young Arab drifter, and the troubles that befall their unlikely romance. Scorned by family, colleagues, friends and neighbours, the well-intentioned marriage cannot withstand the pressures to conform, a situation that cinematographer Jürgen Jürges illustrates in saturated colours, ironic mise-en-scène and kinetic camera movement.

Influenced by Bertolt Brecht’s alienation theories, the narrative form, set design and acting performances are restrained and stylised. Emmi and Ali are complex, unreachable characters, victims of society who nonetheless share the guilt for their unhappiness. As an artefact of Fassbinder’s autobiographical openness and attitude towards his homeland, a still-relevant exposé of intolerance and a masterclass in stylistics and form, Ali: Fear Eats the Soul is essential viewing.

To find out more about film, see www.kent.ac.uk/arts/film
Man on Wire (2008, UK), James Marsh
Dr Maurizio Cinquegrani

The police report for the arrest of Philippe Petit read, ‘man on wire’. These words became the title source for this documentary, a chronicle of Petit’s high-wire walk between the Twin Towers of the World Trade Center in New York. The story is so extraordinary that it could be a hoax, a mockumentary. But, no, it is all true, a faithful account of the event that amazed thousands of New Yorkers on 7th August 1974. Petit did not ‘just’ walk between the two towers – he walked, lay, laughed, knelt and danced on that tightrope wire for almost an hour.

Man on Wire introduces students to several modes of documentary, including the use of newsreel and other archival footage, interviews, still photography, old home movies, dramatic reconstructions and voice-over narration. It even combines archival footage with reconstruction in the same shot: while actors re-enact the preparation for the tightrope walk, a television broadcasts the famous Richard Nixon ‘I’m not a crook’ speech. Nixon gave this speech the day after Petit’s tightrope walk, and this slightly anachronistic presence serves a narrative purpose. Philippe is telling us that he is an adventurer and that what he did was illegal, but that we should trust him on this: he is not a crook.

Man on Wire is a rare documentary that can also be seen as a heist film, a narrative conventionally focused on a group of people’s attempts to formulate and carry out a dangerous and often illegal plan. The reasoning behind Philippe’s plan is illogical and wonderfully exciting: ‘it’s impossible, that’s sure. So let’s start working.’ And what was the reason for doing this in the first place? ‘There is no why’, explains Philippe.

Pillow Talk (1959, USA), Michael Gordon
Dr Tamar Jeffers McDonald

Pillow Talk was made at a very specific and significant historical moment for its script, stars and audience. The mid-decade waning of the Hays Code allowed this 1959 movie to present suggestive, innuendo-laden situations, helping the two stars revamp their star images and making them America’s pre-eminent duo of sophisticated comedy.

The film’s plot, about the problems of owning a shared telephone line, does place it firmly in the late 1950s, when even chic Manhattan residents could not count on having reliable access to calls. While this could make the 50s seem very far away, the fighting-flirting that goes on between the leads brings the decade closer: similar love-hate relationships feature in many current films. Yet the couple’s fundamental equality exceeds that in most contemporary romcoms. Despite superficial polarities, they share two things: both are devoted to and successful in their careers, and both want sex. The only issue actually dividing them is how much subterfuge each is prepared to use to attain the desired goal – she manufactures excuses to be closer, but he manufactures an entire alter ego.

Taking on and sending up ideas around the double standard (nice girls don’t, but real men should), this sexy, funny film helps students challenge contemporary notions that ‘the 50s’ inevitably meant conformity, conservatism and safe suburban values.
Richard Misek is a lecturer in the School of Engineering and Digital Arts.

Have you always worked as an academic?
Initially, I spent several years working in motion graphics and as a video editor. Although I enjoyed the work, I didn’t find it very intellectually stimulating so I did a Master’s in Film Studies and followed that with a PhD. I then spent three years teaching film theory and history at the University of Bristol. What attracted me about the job at Kent was that it allowed me to focus in particular on practice-based teaching.

Do you enjoy the teaching?
Digital Arts is a very eclectic and fun programme to teach. It covers web and graphic design, 3D animation, photography and film-making, so it attracts students from a diverse range of backgrounds. I find it an especially exciting area to work in because it’s constantly evolving – not only because the technology keeps progressing but also because the boundaries between disciplines keep shifting. I teach at the film end of the digital arts spectrum, and have a lot of overlap with Kent’s School of Arts – I introduce students to various aspects of film such as genre, structure and narrative. At the same time, I also like to linger at the boundaries, where film blends into other things such as animation, web video and art installation. My teaching is geared towards students who will work in all areas of digital media – not just the film industry. Nowadays, the ability to use a camera, and edit and manipulate moving images, be it for a short film, a promo, or as part of a website or app, is an essential skill across all media production industries. So the principles of film-making that I teach also fit with other aspects of the programme. For example, all students also learn how to use a software package called 3ds Max, which is used widely in film-making and games design, and for architectural visualisation. As a result, the Digital Arts programme opens up opportunities throughout digital media and the creative industries.

Your film, Rohmer in Paris, has been critically acclaimed and well received by audiences on the festival circuit; how does it relate back to your teaching?
There was always a pedagogic aim to it. Eric Rohmer is a film-maker I admire, and I wanted to show why he is so interesting. Though most academic work is still published in password-protected journals, I think there’s a lot of scholarship around that many people can engage with. Making this film was a way of seeing if I could move beyond a narrow academic audience. And that has happened. I’ve discovered that I don’t have to simplify my research to interest people; I can maintain the same kind of rigour I would in an article or book chapter, but just apply it to a film. The only difference is that because the ideas are communicated with the help of images, instead of 50 readers you get 5,000 or 10,000 viewers. I suspect that in the future, many more academics will find themselves actively engaged in audio-visual production as a means of disseminating their work.
Having spent four years in Australia, Richard was struggling through a wet English winter, when he rediscovered his love for French film-maker Eric Rohmer. One film led to another, and another and another...

‘I got completely hooked and wanted to know why. There’s something about the similarities between Rohmer’s films, it’s as if he’s not creating stories as much as creating an entire world, in which everyone is walking around Paris looking for a partner. What especially interested me about his films was the spatial fidelity that Rohmer displayed towards the city. One of the great things about cinema is its ability to compress time and space and shuffle it around. But Rohmer stubbornly refused to do that. If his script had a character walking in a circle around a block, then Rohmer would often film his actor walking that exact route in real time. It’s a very counterintuitive but also admirable constraint for a film-maker to impose on himself, and the result is a kind of spatial “truthfulness” rare in cinema.

“So Rohmer in Paris initially took the form of a research project about Rohmer’s relation to the topography of Paris – I presented seminars, and gave conference talks on the subject, and drafted a book chapter about it. At the same time, for a long while I’d been interested in the idea of using film to interrogate film. So I began to work on a short video essay on Rohmer’s Paris, made up entirely of clips from his films. Within a few months, I’d made a 15-minute work called ‘Mapping Rohmer’ but it felt too short to do justice to the complexity of Rohmer’s relationship with the city, so I just kept on editing. Three years later, I finished the film!’

‘Looking at it now, it’s clearly a documentary, but for a long time I didn’t really know what I was making. I was just experimenting and making use of the tremendous potential that has been opened up by digital technologies to manipulate media. Fifteen years ago, it would have been impossible to make this film. Now with so much media freely available, anyone can download a video or rip a DVD, and rework it to create something new. Nowadays, creation is curation. Everybody is a curator of cultural material, be it by creating playlists or making fan supercuts. I think this is a positive change in our culture, and has unleashed many new ways of engaging with culture. Even the law, which is always slow to change, is also acknowledging this. The only reason I was able to make my film out of clips from Rohmer’s films was that I could invoke fair dealing. It all comes back to the influence of YouTube and Vimeo – when they appeared, I think everyone’s sense of how moving images could be used radically changed.

‘For my next film, I’m going to start with what has been called ‘the greatest film never made’ – Stanley Kubrick’s ill-fated Napoleon. I want to try to imagine what it might have been like, and also to examine what it means to imagine a film – both for an artist, and for a viewer. I’ll probably use a lot of found footage again, but this time – having spent so long in Rohmer’s very hermetic world – I’m going to allow myself to use images from across the history of media.

‘Somewhere along the way, I’m sure I’ll cross paths with Rohmer again...’

@rohmerinparis

A TALE OF OBSESSION
STUDENT PROFILE

Sara Choudhrey

Sara Choudhrey is in the first year of her PhD in the School of Engineering and Digital Arts.

Why did you choose to study at Kent?
I was looking for a department that would cover digital arts and also support the connections I wanted to make between this and Islamic art. Kent not only had the expertise but the resources, and so was the best fit.

Do you teach as part of your PhD?
Yes, it’s good experience and will help me build an academic profile, as I hope to develop a career in academic research.

How is your research going?
Things are going well and I am happy with my progress so far. My research has the usual writing component, but I am able to balance this with my practical and creative work. The department is friendly and my supervisors are very helpful; they are both based in the School but have different backgrounds, one from engineering and the other from digital media. This is very useful because I am combining two different areas in my research, making it important to get different perspectives.

What are you researching?
I am looking at a combination of Islamic art and digital arts, both being subjects I am interested in. This also provides me with the opportunity to use my own artwork to inform my research. The main foundation of my art is traditional Islamic patterns, something I expanded on during my MA to include use of digital technologies. I wanted to find out more about the cultural and religious significance of the patterns and discover what people understand about Islamic art. I also wanted to look at representation of the Muslim community through art and find out if people who are not Muslim recognise Islamic art. I found this to be a rich and wide subject to explore, leading me to pursue it to PhD level.

Tell us about your own artwork.
As my work is inspired by traditional Islamic art, there is no doubt a connection to the faith of Islam. However, my work is more closely linked to the artistic styles that were developed by Islamic artists and craftsmen over the last 1,400 years. Although most Muslims recognise the patterns in my work because I use styles that are familiar to them, there is also the element of universal appeal found through geometry and symmetry. So, even if someone does not recognise the Islamic styles, they may appreciate the patterns for their mathematical or geometric construction.

In my work, I often experiment with reflections and shadows to see what effects I can produce. In one piece, Wave, I worked with mirror card, hand-cutting patterns into the card and then manipulating the lighting in order to reflect the pattern while also casting shadows. This resulted in a static projection on the wall which I managed to capture for a digital print. This piece has received a lot of positive feedback, which is great as it’s also one of my favourites.

How is your digital arts expertise reflected in your work?
My digital expertise gives me a whole new way of looking at things and helps me to consider alternative ways to present patterns. I am interested in creating interactive pieces where people can physically engage with the work. In Reflect (above), a computer programme and a hidden camera are used to detect movement in the space around the artwork. This is then projected in abstract form onto the aluminium sculpture. It is not obvious how it works so the viewer is encouraged to try and understand how they are affecting the piece. It prolongs their engagement and hopefully makes them think about what is happening beyond what they see, hence the title ‘Reflect’.

It is an interesting juxtaposition too, as my work is based on a traditional art form, which has, in the past, been predominantly handmade. However, combining this with digital technology makes it contemporary. In this digital age, there are many new ways to produce artworks and it is very exciting to see how technology might impact Islamic art.

What are your plans for the future?
I am hoping to develop my academic career and share knowledge with the wider community. The Islamic art scene is on the rise in the Middle East, and this interest is spreading. It would, therefore, be very interesting to engage in research internationally too. I hope that by working hard now, I am giving myself a variety of options for the future.

What advice would you give to a potential PhD student?
The most important thing is to choose a subject you are passionate about, so that you can overcome any obstacles that might arise. A PhD is a dialogue that you are leading and so you need to be able to set your own goals and take control of what you are doing. Once you qualify you are a doctor but up until that point you need to prove yourself. But that’s not to say you can’t enjoy it too. Try and make the most of the opportunities provided by the university; Kent provides many.

To find out more about digital arts, see www.eda.kent.ac.uk
Breaking into the music industry, as a performer or behind the scenes is tough. At Kent, we have cut out the middle man and started our own record label.

Students studying for a music and audio arts degree use an impressive range of recording, production and post-production equipment. Using industry-standard facilities is an essential part of their degree as it gives them experience of the environment they may be working in when they graduate. The School of Music and Fine Art is always looking at ways of increasing our students’ skills and giving them opportunities to experience roles that are at the heart of the music business.

In 2014, we launched a new community-based studio enterprise which offers new recording artists access to our industry-standard studio facilities. Operating in the same way as a standard record label, but without the huge studio fees that can be a stumbling block for emerging talent, artists in Medway and the surrounding areas are invited to come and record at our flagship Foundry and Fire Station Studios free of charge. They will have the opportunity to record in a professional-standard environment and our students will have the opportunity to work on a ‘live’ project.

As well as offering free studio time, we also plan to help distribute the music digitally, taking only a percentage of the profit from any sales. By offering this low-risk opportunity, we are giving local artists much-needed access to high-end studio facilities.

The process for offering recording contracts will be pretty much along the lines of a traditional record label. This means that students and staff will have the opportunity to act as A&R people, going into the local community looking for suitable artists and then encouraging them to come into the studios and record. Talent spotting is a crucial arm of the music business and for students to gain experience of how a live sound translates to a studio recording will stand them in good stead for a future in the industry. Students will also build up contacts in the local area, which if they are performers themselves could be invaluable. In order to ensure we don’t miss anyone, there will also be a way for bands to submit demos to us directly.

Philip Marsh, Head of Technical Support for the School explains: ‘This opportunity will offer artists more creative freedom than they would have in a traditional recording studio; in the future, we hope to develop this service further, to encompass a full-blown recording and promotion facility, which will give students a great opportunity to understand and get involved with the music business, and develop their employability and commerce skills too.’

We also offer the studio on an hourly basis, for bands and artists that wish to maintain control of their own distribution, and already this facility is starting to gather interest for local and international artists and students alike.

From its beginnings, the School of Music and Fine Art has encouraged students to perform at local venues and festivals or to join local choirs. Our record label initiative is an extension of that commitment to music-making in the Medway area and we hope it will lead to an increased interest in music and the music industry…and success for local artists.

To find out more about music at Kent, see www.kent.ac.uk/smfa/musicandaudio
NOW THAT'S WHAT I CALL ETHNOMUSICOCILOGY

Professor Kevin Dawe has been Head of the School of Music and Fine Art since November 2013. Here, he tells us about his musical influences, working as an ethnomusicologist and why he chose to come to Kent.
Has music always been a part of your life?

Yes, it has. I was very young, but managed to catch the later years of the Beatles. I spent my more formative years listening to and attempting to play the rock, jazz-rock and world-influenced music of the 1970s. My favourite bands were Pink Floyd, Santana, Led Zeppelin, Rush, Return to Forever and Shakti. I developed a love of Indian music through Shakti and their leader, John McLaughlin. I also ventured into country music and bluegrass through the crossover hits of Glen Campbell (whose work I still love), the blues via Eric Clapton and Jeff Beck (and then on to the African-American greats) and English folk-rock via listening to Fairport Convention. I was also a big Talking Heads fan.

I have listened to a great deal of music since my childhood! However, the CDs I play every day in my car include all of the above, plus some new favourites: Porcupine Tree, God is an Astronaut and Ozric Tentacles. I have also started listening to Hammock and play a lot of Indian and Turkish music.

As for instruments, I started playing classical and steel-strung acoustic guitars at eight, and electric guitar a little later on. I never looked back. I play a variety of stringed instruments, when I get the time (mandolin, bouzouki, sitar, and various types of fiddle). I am a little out of practice though.

You are an ethnomusicologist; can you describe what that is?

I studied animal vocalisations as part of my Master’s in biology. I spent time at London Zoo and Durrell Wildlife Park on Jersey, so you could say the connection to Kent and DICE started early on. [The University of Kent’s Durrell Institute of Conservation and Ecology (DICE) was founded in 1989 and named in recognition of Gerald Durrell’s commitment to conservation; DICE maintains close contacts with the Durrell Wildlife Conservation Trust.] I have a real interest in the subjects taught at Kent, the interdisciplinary potential, ethos, European ‘location’ and global outlook. I have even spent time chatting to the Vice-Chancellor, something I never had the opportunity to do at my previous institution.

The School of Music and Fine Art is based in a unique environment, The Historic Dockyard, Chatham. What are the advantages of this for Music students?

I am not sure where to begin as there are so many advantages: location, amazing facilities, a chance to work with a wide range of fellow ‘artists’ (music, fine art, event and experience design), the excellent staff, the fresh and new approaches being developed here, but also our musical and other artistic links to Canterbury and beyond throughout the region. The Dockyard is such an inspiring place, but remains connected to the reality of outside University: a healthy – if not heady – concoction of creativity and industry!

How is technology influencing how we create and experience music - beneficial or worrying?

‘Technology’ is a big term. Do we include musical instruments alongside the Walkman, the iPad, the recording studio and music software? It really depends how you use technology, how it is valued and what meaning it has for particular individuals and groups. New media does affect our experience of listening. But do new technologies – those we see now, including the laptop – allow for the democratisation of culture and further freedom of expression? Of course, Manist thought reminds us of the often difficult relationship between creativity and economics, via commodity fetishism, for example, formulaic pop songs designed to create hits. That’s an old argument though. Despite the issues, the music industry offers our graduates extraordinary opportunities for employment. By the way, my uncle was an area manager for MFP (Music for Pleasure), EMI and RCA for many years. I spent many a day listening to his wall-to-wall music collection. So yes, when sounds are split from source – R Murray Schafer called it ‘schizophonia’ – something happens to our listening experience. But the ‘liveness’ of many recordings may help to make up for that even if no musicians are actually present!

What do you enjoy about teaching and what do you learn from your students?

As Head of School, I do less teaching now, but I have taught a wide range of courses and a great variety of students over the years, including 11 successful PhDs. I learn from my students, the journeys they take me on in our discussions and in their writing. I probably learn more from them than they do from me. That said, I relish the opportunity to introduce my subject areas to students, young minds, the next generation, the inheritors of this planet! I have learnt that they deserve respect and a degree of humility on my part – I do not know it all and never will! So we discover new things together – and they keep introducing me to new and exciting young bands.

INSPIRATIONS

Carlos Santana / John McLaughlin / Blind Willie Johnson / BB King

George Harrison / Glen Campbell / David Byrne / Brian Eno / Erkan Oğur / Ravi Shankar – I could go on
Do you want to create and critique, perform and direct, discover ancient theatre and devise new performance practices? At Kent you can do all of these, inspired by academics who are leaders in their field.

At Kent, Drama and Theatre students explore creative ideas and practice on programmes that offer a balance of theoretical study and practical theatre making. Through the lens of theatre, students explore history, philosophy and all facets of artistic practice, cultivating an extensive and well-rounded knowledge base that will assist them in their professional lives.

Throughout their degree, students work with expert staff, industry professionals and guest practitioners. Drama staff have come to Kent from all around the world, including Germany, Australia, Italy, Serbia, America, France and Greece, giving the Department an international outlook and students the chance to gain a global perspective on theatre. We are a large department with 19 permanent academic staff members (including five professors) and three theatre technicians. This means that we are able to offer students a wide range of modules to choose from because staff design and teach modules within their specialist areas.

As a first-year undergraduate student, you take modules covering key performance skills, 20th-century theatre practitioners, theatre texts and technical stagecraft, and also work in small ensembles to create your own practical projects.

Building on your first-year experience, in your second and third years, you select modules depending on your particular interests and aspirations and in this way are able to build-up areas of expertise throughout your degree. The module choices are wide and varied, ranging from acting to performance art, from Shakespeare to stand-up, from Greek theatre to theatre criticism, and from physical theatre to popular performance. If you wish, in your third year, you can opt to undertake an undergraduate dissertation or work as part of a group to create a larger-scale original production as the culmination of your degree. The opportunities we offer help you to develop a diverse skill set, including communication and presentation skills and the ability to self-direct your own projects, and to work collectively and contribute to the success of a team.
Our teaching is research-led, which means that our staff members aim to inspire you through their own current research. Research in Drama and Theatre at Kent is both theoretical and practice-based, with Kent staff producing internationally recognised publications and creating experimental performance projects. Students are able to engage as active participants with ideas and practice at the cutting edge of theatre and performance; learning with us is an interactive process and teachers encourage dialogue about research within both the classroom and the studio. Through research-led teaching, Kent Drama students learn to question and inquire, developing skills of analysis, debate and critical thinking. A snapshot of current research projects includes applications of stand-up comedy, physical actor training, cognition and puppetry, autism and applied performance, the actress in the 18th century, translation and adaptation, multimedia theatre and the role of the director in European theatre.

Our innovative and creative approach to teaching has led to great professional success for many of our students. Among other careers, our students have gone on to be directors, journalists, casting agents, teachers, applied theatre practitioners, dramaturgs, stand-up comics and actors. During their time at Kent, many of our students form their own theatre companies (see p23), performing at theatre festivals alongside their coursework and, on completion of their degree, establish themselves as successful touring companies.

As a department that positively encourages exciting practical work of all forms, we have excellent facilities, including five licensed performance spaces.

To find out more about studying Drama, see www.kent.ac.uk/arts/drama
Electa Behrens undertook a practice-as-research PhD in the Drama Department at Kent, completing her studies in 2012. She now lives and works in Norway.

What attracted you to Kent and to a practice-as-research (PaR) PhD?
This programme appealed to me because of Professors Paul Allain and Frank Camilleri. I was also attracted by the openness of the programme, which allowed me to follow my own research needs and, as well, by the generous studentship that the School offers and which I was awarded.

Also, during my second year of study, the University built a new home for the School of Arts, the Jarman Building, and while I did not know about this before I came to Kent, it really did facilitate my further research.

Finally, the closeness to London made Kent a very practical choice for me, as my work is international and it was easy for me to travel from Kent to various European destinations.

How were your studies?
Kent offered me the opportunity to take part in some unique collaborations. Firstly, Professor Allain set up an exchange with the Moscow Art Theatre School (MXAT), which was founded by Stanislavski and Vladimir Nemirovich-Danchenko in 1898. (This was originally as part of a Leverhulme grant). This meant that I was able to travel to MXAT twice to take part in their training as well as to teach a masterclass and put on a performance there. This was a once-in-a-lifetime experience.

During my time at Kent, the School also hosted an international conference on the Polish theatre director, Jerzy Grotowski, which was particularly relevant to my studies, and allowed me to share my work within a highly relevant context.

The University also helped to fund my travel to conferences and work-related events in both Poland and Italy.

What did you think of the teaching at Kent?
I was very lucky with my advisers. They ‘understood’ me and we had a very open, honest and creative relationship.

The first thing Frank Camilleri said to me was, ‘now you have to get lost’. And for me, who had been following closely the work of others (such as directors and master teachers), this attitude was key in helping me to begin to find my own unique approach.

I also enjoyed teaching at Kent.

Was the course flexible enough to allow you to pursue your own passions?
Yes.

How would you describe your fellow students?
We were a bunch of independent thinkers each with our own project and passion.

I was lucky to be at Kent when there were quite a few interesting colleagues there. However, I would warn anyone joining a PhD programme that you cannot count on having a stable ‘research community’ as students shift in and out of the Department. Doing a PhD is, by nature, a kind of solitary venture.

How do you think your course has changed you?
It gave me a chance to focus on my own work – to do my own thing. It is very important as a performing artist and a pedagogue to find ‘your’ way. This is not always possible out in the professional world, where you are under so much pressure to sell your work/teaching. The sheltered context of the University gave me a place to explore, to fail, to experiment and eventually to come up with some original thoughts and methods. To put it succinctly, it gave me time. Every time I perform or teach now, I can feel how much those hours of reflection and questioning gave me. I took a step forward in my work, which I would not have been able to do outside of a research context.

In what way has your programme helped you find work?
I have been working in Norway, where very recently it has become important for people teaching at acting conservatoires to have a higher degree – something which not many performing artists have. My particular background, as a PaR researcher with many years of practical professional work, is quite unique in this context and is much sought after. In the year after finishing my PhD, I taught at three acting schools in Norway: the Nordic Institute of Stage and Studio (NISS), the Oslo National Academy of the Arts (KHiO) and the Norwegian Theatre Academy (NTA). I recently signed a four-year contract as a Voice Teacher at the NTA, a cutting-edge, international conservatoire in Norway.

What about the social life?
I was doing a PhD – social life???: ;)

What advice would you give to potential PhD students?
If you are doing a practice-as-research (PaR) PhD in the performing arts, make sure you have a clear plan of what you want to do and specific collaborators you want to work with. There is no time within the three years to figure out what you want to do or to find people to work with. You have to hit the ground running. Even if everything changes during your studies, make sure you have a realistic strategy for realising your plan – and that includes a financial strategy.

Find a good supervisor(s). That is the alpha and omega of a PhD.
THE WORLD’S THEIR STAGE

Starting their own theatre company is a dream for many Drama students; at Kent, that dream can be realised.

In *Your Fragrant Phantom*, two young actors in their early 20s conjure up the spirits of F Scott Fitzgerald and his wife Zelda, flitting backwards and forwards through time to show us the story of how their relationship blossomed, sprang into life and finally fell apart. This is the debut show from White Slate Theatre, currently the Graduate Theatre Company (GTC) at the University of Kent.

Kent offers graduating students the chance to spend 18 months developing their fledgling theatre company through the GTC scheme, which provides them with an office, IT support, mentoring and access to rehearsal spaces (among other things). Playwright Jenna Hobbs and director Suzy Ward, the talent behind White Slate Theatre, developed their carefully researched, beautifully detailed Jazz Age theatre piece *Your Fragrant Phantom* in their final year as Kent Drama students, and beat off strong competition to become the current GTC.

The Graduate Theatre Company scheme began in 2007, when Kent Drama lecturer Dermot O’Brien, who teaches creative producing, put in a funding bid to the Higher Education Innovation Fund, using the £2,500 to help the formation of Accidental Collective, an interdisciplinary performance company currently made up of Pablo Pakula and Daisy Orton. Accidental Collective became the first GTC, although the idea of appointing a new company every year took a couple more years to come along.

After helping Accidental Collective spring to life, a smaller scale mentoring scheme was established in which multiple new companies were given help and guidance through the summer of their final year as drama students. The success rate was extremely high. The companies mentored at this point included the highly feted national touring company Little Bulb (of whom The Times wrote: ‘Praise be to the young and highly talented’), and ace improv comedy troupe The Noise Next Door (whose show was described by The Guardian as: ‘a staggeringly well-executed trip around the genre’).

The annual GTC scheme started in 2010, and the recipients have been pleasingly varied in their methods and intentions, including community performance company Bright Shadow; puppet theatre group Little Cauliflower; and the producer, dramaturg and theatre-maker, Phoebe Marsh. Not only does the scheme allow Drama Department graduates to blossom into exciting, innovative creative artists, some of them come back to teach our current undergraduates.

Little Cauliflower’s Carly Anderson is in no doubt how helpful the GTC scheme was in allowing the group to develop its distinctive style, in which delightfully ramshackle puppets are brought to life with exquisite skill. ‘Without the use of rehearsal spaces, we couldn’t have created the shows we wanted,’ she says. ‘We were able to tap into the knowledge of lecturers within the Department when it came to researching and developing work.’ For Phoebe Marsh, the mentoring and support she got from the scheme was crucial in getting her established: ‘Working freelance can be really hard but having that base made a huge difference to my working life and gave me a freedom lots of artists don’t have.’
Charlotte Lam graduated from the Creative Events programme (now Event and Experience Design) in 2010. She now runs her own company, AHHA Events & Projects, in Hong Kong.

**What attracted you to Kent and to this particular programme?**

Not many universities offer a degree focused on the design and production of events. Kent’s programme offered both a thorough grounding in the theory behind event creation as well as plenty of opportunities to put your ideas into practice.

Kent has excellent studio facilities, which give students the opportunity to make the most of their creative ideas and develop the practical skills they need. I still have fond memories of spending days and nights working on class projects in the spacious Historic Dockyard. I think creativity always needs a good, relaxing and resourceful environment to grow and glow.

**Which areas of your degree did you find particularly inspiring?**

I found the modules on project pitching and brand experiences the most inspiring; one of the most memorable parts of the degree for me was the brand experience project. For my project, I decided to launch a new perfume for an internationally known brand of women’s shoes. I had to prepare all the details and strategies for the new perfume from scratch. After first considering and analysing the target market, I began to outline the product’s theme. I designed a perfume bottle – an easy-to-carry, pink, elegant bottle made of glass – which had a strong classic female appeal. As well as the product design, I also prepared a product launch event, drawing up the details and rundown, including handling the press and the VIPs.

It was a comprehensive and challenging project. Thanks to my tutors advising along the way, I gained a lot of insights into the making of a brand and how to create a brand product that will sell well in a very competitive market. The brand experience project was so inspiring that I still employ the formulas and principles I learnt, most recently for a real-life coffee business branding project.

**Did your degree change you?**

The course developed my creativity and changed my views on brands. I pay more attention to creative brand building than ever before; for example, why do people get a cup of similar quality coffee from a branded coffee shop instead of the corner shop? Through creative events and design, the course helped me to understand the importance of branding for any business. I also gained perspective on the impact a brand has on business growth. So, the course not only sharpened my skills in event creation but also increased my business acumen. In fact, my understanding of the effects of branding has greatly assisted me in my business, enabling me to give good advice to my clients.

**Has your degree helped you find work?**

My degree has given me opportunities far beyond what I had hoped for. When I was being interviewed for my first job, which was in a PR agency, the manager said that the firm hired me because there were not many graduates with academic backgrounds similar to mine in Hong Kong. During my time working there, I was able to work in event and brand management for well-known brands including Louis Vuitton, Lanvin, Max Factor, Jacob’s Creek, Absolut Vodka, Carlsberg, Tourism Malaysia, Tourism Spain and many more. The exposure I gained from my first job has definitely helped me to further my career.

I now run my own company, AHHA Events & Projects, and have recently worked on designing and producing the Junghans Store opening in Macau, as well as the 60th anniversary celebrations for Max Factor in Hong Kong. One of the main parts of my job is pitching ideas to my clients, so I regularly put into practice what I learnt in my third-year Project Pitch module, but I do find I have to be a bit sharper on the costs and budgets now.

**Is there anything you would like to pass on to prospective students considering studying at Kent?**

Believe in your own capabilities and creativity. Then, you must respect that creativity and technical skills go hand in hand. You can only shape and deliver creativity when you are equipped with the skills to do so. When I was studying at Kent, I developed skills and confidence with help from my tutors and coursemates. Also, cherish your time studying at Kent and learn wholeheartedly! Be open-minded. Be willing to acquire new skills. Be well prepared.

After all, it may be an event, a wedding or a new brand – an opportunity to create something sensational is just around the corner!

For details of Charlotte’s company, see www.ahha-events.com
Heart of Darkness is the title of the third-year Independent Realised Project by Theo Marlas. Theo created a site-specific installation on HMS Gannet based on Joseph Conrad’s powerful novel and the historical role the Gannet played in enforcing anti-slavery legislation. The installation offered the audience an immersive multimedia experience that challenged the traditional interpretation of heritage attractions.

Melt was devised and designed by Jess Kesby. This image is the publicity poster for her event. Jess created a launch event for Melt cosmetics and realised a video-mapping event as part of that launch. Students have to produce the publicity materials to accompany their events.

Noah or No Animal Harm was a photographic project undertaken by Jess Mellor for her Independent Realised Project. This was presented at Mistley Place Park, an animal rescue centre. Jess set up a series of photo shoots, where the roles of people and animals were reversed. This image is of her documentation of the project presented at this year’s Degree Show.

To find out more about Event and Experience Design, see www.kent.ac.uk/smfa
UNDEREXPOSED - SETTING THE RECORD STRAIGHT IN STUDIO 3

Studying in the History of Art Department at Kent, you don’t just visit exhibitions, you create them and in the process create some art history of your own.

Studio 3 Gallery is based in the School of Arts’ Jarman Building and is a hub of creativity, hosting exhibitions by internationally renowned artists such as Art & Language and Ana Maria Pacheco. The Gallery places the highest quality art at the heart of daily life in the School of Arts and also acts as a springboard to careers in the art world for our students by providing valuable practical experience. This can range from volunteering as an invigilator – an important position of trust – to working directly with artists, curators and art dealers to put on shows. Opportunities to work with Studio 3 Gallery are integrated into History of Art’s programmes at both undergraduate and postgraduate levels: for example, through the prize-winning Print Collecting and Curating module for undergraduates, or through the Master’s in Curating.

In summer 2014, two History of Art students – Frances Chiverton and Lynne Dickens – created their own exhibition in Studio 3. ‘We wanted to address the lack of prominence given to the work of female artists, to educate the public about the importance of the print medium in art history, and celebrate the artistic achievements of female artists.’ Their exhibition, Underexposed: Female artists and the medium of print, brought together the work of 40 prominent female artists: from the wood engravings of Gwen Raverat, the granddaughter of Charles Darwin, to the contemporary screenprints of Tracey Emin. Other leading artists represented in the show included Sandra Blow, Eileen Cooper, Sonia Delaunay, Anne Deşmet, Elisabeth Frink, Barbara Hepworth, Cornelia Parker and Bridget Riley.
Putting together this trailblazing exhibition involved creative vision, but also the commitment to manage the logistics of loan agreements, complicated transport schedules, art handling challenges and the problems of publishing, fundraising and marketing. In the process, Frances and Lynne inspired curators and artists across the UK and beyond to give them their support. For example, Gill Saunders, a senior curator at the V&A, agreed to write an essay for the catalogue where she argued that: ‘Many of the terms which have traditionally been associated with prints – small-scale, modest, private, intimate, personal – have been applied to the work of women artists too. This exhibition sets out to challenge the often dismissive and derogatory implications of such terms by bringing together a diverse mix of works which demonstrate the originality, innovation, skill and ambition to be found in the printed work of female painters, sculptors and printmakers from the 19th century to the present day’.

Frances and Lynne also put together a varied series of talks to support the exhibition, which formed part of the School of Arts’ Summer Term Festival. These included talks from leading artists Paul Coldwell, Dawn Cole, Liliane Lijn, Anita Klein and Fiona de Bulat. The exhibition was widely reviewed, including in international art journals Print Quarterly and Printmaking Today.

Studio 3 Gallery gives students the chance to learn through doing, to make an impact and leave a legacy – and hopefully, in this case, to go some way towards setting the record straight.

To find out more about History of Art, see www.kent.ac.uk/arts
Eleni Duke graduated from Kent with a degree in History & Philosophy of Art in 2008, and now runs her own gallery in London.

After leaving the University, Eleni Duke worked her way through multiple volunteer, intern and paid positions in order to gain valuable experience in the art world. September 2011 saw the launch of the Curious Duke Gallery pop-up in Shoreditch; however, after a successful three months, it became the gallery’s permanent home and will be for many years to come.

In the past two years, Eleni has curated over 28 publicly acclaimed exhibitions, found a new home for over 600 pieces of artwork, worked with some of the UK’s leading emerging artists and been accepted into the Association of Women Art Dealers.

The Curious Duke Gallery has also taken part in some of the UK’s leading affordable art fairs and was nominated as one of the top 100 small businesses and top ten micro businesses in the UK.

Here, Eleni remembers her time at Kent and reflects on the impact her experiences at university have had on her career.

Why did you choose Kent?
The first thing that attracted me to studying at Kent was the campus. The University is in a beautiful setting and has a great community feel to it; it felt very friendly and like a welcoming place where I could be for the next three years.

Why did you choose to study a History & Philosophy of Art degree?
I chose History & Philosophy of Art because it was a course that encompassed everything that I wanted to learn at the time. It was not completely academic, you had the chance to get really stuck in and that is what I enjoyed.

What part of the degree did you enjoy the most?
The area that I found most inspiring was the opportunity to debate with my fellow students; through these discussions, you learn so much more about the subject that you are studying. I also had the opportunity to curate and put together an art exhibition, which was a great experience to take with me when I graduated.

What are you doing now?
The curatorial experience I had at Kent helped me to get an internship, where I had the opportunity to go and curate an art gallery in East London, which was a community arts centre. From the experience I gained from that internship, which included how to hang work, connect with the public and how to make art more accessible, I was inspired to set up the Curious Duke Gallery.

The highlight of my business career so far is being nominated as the second best microbusiness in the UK, but in terms of the artwork, just representing such fantastic artists has been a real highlight too. I think when you get a really exciting artist on your book, it becomes a whole new highlight.

What advice would you give to someone considering studying in the History of Art Department at Kent?
The advice that I would give to future students is to be prepared to work extremely hard in the arts world, but enjoy it and have fun because it is one of the most fun and exciting career choices you can make.
While at Kent, Fine Art graduate Daniella Turbin developed a drawing-based practice that stretches our assumptions about what ‘drawing’ is, both in terms of process and the exhibited work. This is what happened next.

When Daniella Turbin reached the final year of her degree, she was determined that after graduation she would continue ‘to create art’. Through ResArts, the artist residency website, she applied to DRAW International in the medieval town of Caylus in the south of France, an institution dedicated to research within contemporary drawing, with practice-based research philosophies that complemented Daniella’s own.

Following her application, Daniella was delighted to be offered a residency, but was then faced with the challenge of raising funding. In the meantime, she had the small matter of preparing for her final-year degree show to contend with. The work she produced, Re Abstraction (see below, left) saw her chosen to exhibit her work at the Turner Contemporary in Margate. One of seven artists who took part in the Turner Contemporary Platform exhibition, Daniella created a new work, Aibophobia, for the gallery (see below, right).

After a successful degree show and the thrill of the Turner exhibition, Daniella returned to her funding applications. Having been unsuccessful following the traditional funding route, she decided to try crowdfunding. Daniella takes up the story: ‘In January 2014, I launched my first crowdfunding campaign through Kickstarter and was faced with 30 days of anxiety and excitement. The campaign didn’t just offer financial rewards, it allowed me to reach new audiences and develop partnerships across education and art establishments. I obtained 100% funding and am so grateful to all my backers.’

With the funding in place, Daniella spent three months at DRAW International, where she conducted a phenomenological investigation into spaces of the in-between. This included the overlap between the inside and outside of the medieval architecture, the physical and abstract space of the mind, and that of the two and three-dimensional mediums. Daniella’s works include joining spaces such as staircases, passages, and roads, which she combines to form a new psychological space comprised of impossible and paradoxical structures that create metaphors for the human psyche.

At DRAW, Daniella was able to investigate the methodology of drawing and developed an experimental series of two-dimensional drawings, which play with ideas from her previous three-dimensional works. Her work combines the ‘certain’ form and the ‘indeterminable’ gesture, and is an investigation into the transition between representation and abstraction.

Over the next couple of years, Daniella hopes to develop a freelance career. ‘I have exhibitions planned, including one with the artists involved in Platform 2013, and am curating a contemporary drawing exhibition at Limbo Arts in Margate. I am also working towards proposals for my first solo exhibition, which will include the three-dimensional immersive drawing Hypnagogia, which played a significant part in my residency, moving my practice beyond copper wire maquettes and into industrialised metals and kinetic sculpture.’

Re Abstraction
For my final degree show, I created a performance installation. It included thousands of handmade pyramids, maquettes, drawings, plans and moulds. Each day, I sat in the space and carried on my ‘work in progress’. Viewers were invited to witness an ongoing investigation into the ‘drawing process’ and the application of this process across the disciplines of two, three and four-dimensional mediums.

Aibophobia
As a ‘site-responsive artist’, for the Turner Contemporary exhibition, rather than continue with my degree show installation I created a new three-dimensional drawing, Aibophobia, which responded to the architecture of the Turner Contemporary and the psychology of space.

For more on Daniella’s work, see www.daniellaturbin.wordpress.com
GRADUATE PROFILE

Charlotte Smith

Charlotte Smith graduated with a Fine Art degree in 2013; here she tells us how her experiences in the unique environment of the School of Music and Fine Art have shaped her practice and her plans for the future.

Describe your experience at Kent.

Kent taught me to be versatile, tenacious and a driven artist. Through the opportunities Kent offered, I gained essential transferable skills: to be able to adapt to different situations, to articulate ideas and to collaborate with people from a variety of professions. I miss the studios and workshop at Kent and the constant constructive criticism from staff and students. The Historic Dockyard is an incredible site; not many art students get the opportunity to work within such a rich, historic setting and have the possibility to create large-scale installations! Coupled with the University’s connections with equally stunning venues like LV21 and Eastgate House, Kent opens many doors to unique opportunities.

Exhibiting your work at the Turner Contemporary must have been a highlight. How did that come about?

Following the Joining the Docks degree show last summer, I was selected by Turner Contemporary as one of the artists for the Platform Graduate Award. Alongside six other artists, I exhibited my work in October and November 2013. It was a significant opportunity, and was thanks to the University’s connections with the Turner.

Working with the technicians and curators, taking on board their advice and learning from their experiences was fantastic. I also enjoyed their anecdotes about artists they have worked with!

I was later delighted to be nominated as a finalist for the Platform Graduate Award. The final stage involved presenting my practice and ambitions to a panel of judges, consisting of gallery directors and international artists. The many presentations I had delivered as part of my degree, and the guidance I received at Kent on how to articulate my work, gave me the confidence to discuss my work with ease and eloquence.

While I did not win the award, it was an incredible journey; I learnt much about my own practice as well as the professional environment and it reinforced my self-belief as an artist.

What are you doing now?

Since leaving university and returning home, I have been working at an art shop, Boville Wrights. We are one big, happy, if slightly dysfunctional, family of artists and art lovers! I am surrounded by art enthusiasts and paint tubes, and continually reminded that this is the world I love.

What next?

It’s rather daunting the thought of what next. The pressure to make the most of your degree, find a job, be ‘someone’. Through Bovilles, I joined an art group called 124 Studios. We are a group of eight artists, diverse and dynamic in practice, style and experience, but united in our passion for art, and working as practising artists. Together, we have just opened our own studios in Maidenhead, Berkshire. It has been a long, challenging process and a real learning curve; from putting together proposals, negotiating with landlords, working with the local council, to scrounging for flooring to protect the carpet. It has been a test of our resourcefulness and our ability to portray the importance and benefits of having artist studios in the town centre.

I think the experiences I had throughout my degree at Kent have driven my passion for opening the studios. Kent has instilled in me an infatuation and enthusiasm for art and a determination to continue working as a practising artist.

As for the future, who knows? I would love to study for a Master’s in Fine Art one day, but for the time being I am happy to explore my practice as it continues to reveal itself to me. I am ridiculously excited to be getting back into a studio space with equally eager, passionate artists as we embark on our new adventure.
To solve a logistical problem, artist Sumita Chauhan embraced digital technology, finding new ways to create and exhibit her work and challenging our ideas of what digital art is.

Sumita Chauhan creates life-size sculptures made of fly-screen wire mesh, which are exhibited in many countries. Her research began when she wanted to address the difficulties of transporting her sculptures and was intrigued by the possibility of ‘moving’ the images using digital technology. Sumita chose Kent’s School of Engineering and Digital Arts to pursue her research.

Working digitally, rather than with actual materials wasn’t as different as you might think. ‘As an artist I enjoy experimenting and finding new ways of doing things, but at first the process is quite similar; for my digital work, I still began by making sketches and taking photographs of real models, but instead of working with wire mesh, I created the sculptures on a computer. As you work, the software allows you to ‘walk around’ your artwork so that you can see it from all angles, just as you would with an actual sculpture. It also allows you to create light and shadow, as you do when you exhibit in a physical gallery.’

The challenge for Sumita came when she tried to move her virtual sculptures into the physical world. Although software allows artists to create sophisticated work on screen, 3D printers impose limitations on what can be output. ‘When I began the project, I wanted my sculptures to be a recognisable form, rather than a piece of abstract art. And, for myself, I wanted to be able to test how accurate the printed sculptures were. For most viewers, they are accurate representations of human figures, but in fact I had to manipulate the sculptures in order to print them. For me, when I look at them I can see the ‘mistakes’, where the palm or the face is not as rounded as it should be or the legs are bigger. Also, the printer could not cope with the complexity of my sculptures, which meant I had to send the sculpture to the printer in parts and then reassemble it, being careful that the joins didn’t show. I spent two months working with technicians to get the sculptures printed. It was time-consuming and frustrating work, but valuable for me and I think for others to discover what is possible.’

The sculptures were exhibited at the University’s Studio 3 Gallery. First, viewers saw a three-minute animation of the sculptures in a virtual gallery; then they moved on to another room where the physical sculptures were exhibited, set up in just the same way as they had been presented in the virtual gallery. ‘I wanted to see if it was possible to replicate the virtual gallery. I had created in a physical space, and talking to people afterwards, it seems to have been successful.’ At the centre of the physical exhibit, there was an android tablet and people were encouraged to look at the sculptures using the Augmented Reality application. Sumita’s work challenged perceptions of what digital art is: ‘Many people expect digital art to be screen-based, with projections on a wall or animations, they don’t expect to see an actual artwork that they can touch. Viewers were surprised that my work was described as digital art and I think the exhibition gave people a different idea of what is possible with digital art.’

Having completed her MPhil at Kent’s School of Engineering and Digital Arts, Sumita Chauhan is now studying for a PhD at the School. Her PhD will focus on whether the process of digital sculpture can be used in a therapeutic way to improve quality of life, especially for people with dementia.
GLOBAL OPPORTUNITIES

Kent is known as the UK’s European university due to its strong links and partnerships across Europe. The University has postgraduate centres in Paris, where programmes in architecture and the arts are offered, and in Rome, where further arts programmes are taught. Students have the opportunity to spend up to two terms studying and taking advantage of the vast cultural resources of these amazing cities.

Our international reputation means we attract a high proportion of students from overseas, which leads to a cosmopolitan atmosphere in which to live and learn. We encourage our students to take advantage of our international links by studying abroad in Europe or further afield, in North America or Asia.

Schools also run overseas trips where students are accompanied by academic staff who act as ‘tour guides’ ensuring students get the most out of their experience. For Kent School of Architecture, the trips give students the opportunity to experience the real built environment and immerse themselves in new cultures, exploring sites hosting both historic and contemporary architecture. Recent trips have included stays in Rome, Vienna, Istanbul, India, Amsterdam and Barcelona.

The School of Arts has also been successfully running international trips for some time, giving students the chance to enhance their subject knowledge and to see for themselves the works of art they discuss or explore the locations they have seen on film. Recent trips have included stays in Rome, Paris, Moscow, Amsterdam and New York.

By studying overseas or attending school trips, students are able to add another dimension to their studies. Here, architecture and arts students tell us about their experiences on the road.
First-year BA Architecture student Claire Schroeder in Barcelona

‘The objective of the trip was not only to record the site for the following term’s Building Design module but also to enjoy the main sites.

‘Throughout the week, we visited some of Barcelona’s iconic features such as Park Güell, Sagrada Familia, the Casa Milà and the Casa Batló. Recording the site for our Building Design module allowed us to experience what the analysis of a site entails, from the dimensions of lamp posts to the current social occupation of the space and its functionality throughout time.

‘There is definitely no way to capture how wonderfully charming Barcelona is in words, it’s a must-see and this trip was definitely an unforgettable experience.’

Second-year BA Architecture students Paula Priest and Natasha Paul in Amsterdam

‘During our visit to Amsterdam, we toured the central Stock Exchange and the older parts of the town as well as visiting a mixture of contemporary buildings including The Eye (a film museum) and several art galleries. Amsterdam offers an eclectic collection of architecture with modern and old nestled together, which makes for a very interesting city. The residential buildings were definitely a motivation and provided great precedents for our Collective Dwelling module.

‘We spent our evenings touring the town in search of restaurants and shops – don’t miss out on the opportunity to try the local cheese or waffles!

‘Luciano Cardelliccio and Chris Gardner accompanied us on the visit and made great tour guides; they were not only entertaining but also informative. This trip was educational and enjoyable, and we got a lot out of it.’

MArch student Srimathi Aiyer in Istanbul

‘We travelled to Istanbul as part of our Design 4A project. The objective was to study this vibrant city as an ‘emergent urbanism’ and focus on the culture, activities and history that define the city today. The chosen site was located in Tophane; a location that has been subject to rapid social and urban changes, resulting in conflicting perceptions about the area.

‘The first day was spent at Istanbul Technical University (ITU), where we teamed up with Turkish MArch students, and the two parties provided effective feedback on each other’s projects to date. Using the knowledge gained from the ITU students and tutors, we started to look into mapping Istanbul through the use of photography and all-important sketching.

‘The trip wouldn’t have been complete without getting the opportunity to visit some of Istanbul’s gems, such as The Blue Mosque, Topkapi Palace Museum and Hagia Sophia. These stunning landmarks that span the centuries helped us to observe in depth the architectural language that Istanbul has to offer.

The next day we experienced the truly magical part of the trip: a private tour of the Louvre’s Raphael exhibition. Having never been there before, the sheer magnitude of it all was a wonder to see and I can only imagine how busy it normally is! We were walked around the Raphael exhibition section by section, hearing about the different techniques used, the histories behind the paintings and what the varying content of the paintings meant. There was so much to learn and it was amazing to experience it from the curators of the exhibition, while walking through the quiet gallery.

‘It really was a fantastic experience, most definitely a trip that I will remember forever.’

MA Drama student Jenny Kendal in Moscow

‘Words cannot describe my experience at the Moscow Art Theatre School. It was a great honour to be involved with one of the most important theatres in the world, the Moscow Art Theatre or MXAT and its school, where we were made very welcome and encouraged to explore our strengths and challenge ourselves.

‘To begin with, I was incredibly nervous and felt I would not be able to cope with the classes. However, I was soon proved wrong. We embarked on Acting, Movement, Michael Chekhov Technique and Stage Combat classes, where the professors treated us as equals, pushing us all to improve. A friendly translator in each class allowed us to grasp the teaching methods. All the classes have the same goal – to make the actor as convincing on stage as possible. Every aspect of the MXAT, be it fencing, ballet, music or acting, is crucial for the actor’s craft.

‘During the evenings, we saw shows at MXAT and other theatres in Moscow, which were all in Russian but visually understandable. I had a phenomenal time and learnt so much. Moscow is beautiful and the Moscow Art Theatre and its school are exciting, passionate and just... remarkable.’

New York

The School of Arts Film Department runs an annual trip to New York, where students learn first hand about the city and its place in film culture. Students are accompanied by academic staff who take them on a tour of the key neighbourhoods that have played a vital role in the films they watch and discuss as part of their degree. Students who go on the trip always appreciate the unique cultural heritage of the city and are inspired by its atmosphere and the strange familiarity of streets you may never have set foot on but feel you know. As one student put it:

‘Film history + art + culture = Inspiration.’

To find out more about School of Arts trips, see www.kent.ac.uk/arts
Leon McCarron graduated from the University in 2008 with a BA in Film. Originally from Northern Ireland, he is now an adventurer, cameraman, writer and motivational speaker.

During the course of his Film degree, Leon decided that he wanted to be a cameraman; aware of the challenges involved in securing a job in film-making, he decided that the best way to get the job he wanted was to make up his own, inspired by TV explorers such as Sir Ranulph Fiennes and Benedict Allen.

Leon came up with the idea of undertaking a bike ride, which was a good opportunity to raise money for charity as well as to provide material for filming, and in 2009 he started telling people about his plan – from that point there was no going back. He started his first expedition from New York City in Spring 2010, crossing the USA and Canada and ending up in Los Angeles, California. From there, he managed to get a free flight to New Zealand, again travelling by bike from Auckland in the North, to the tip of the South Island. Finally, he headed to Australia, where he pedalled the length of the East Coast and then through Southeast Asia as far as Hong Kong.

He took with him four pannier bags carrying all his clothes, bike parts, food, maps and water. On top of that, he had a tent, a sleeping bag and the equipment for filming – a HD camcorder, a tripod and all he needed to upload clips along the way. Footage from this trip was used in the cycling magazine show, Better Than Four, and the book about his adventure has been published this year.

Following this trip, Leon and his friend Rob Lilwall successfully pitched a TV series, based on a 3,000-mile trip from Mongolia to Hong Kong, to the National Geographic Channel. Titled Walking Home From Mongolia (Rob is based in Hong Kong), the idea was “to talk to people en route to find out what “home” means to them”. Travelling in winter, their expedition took them from the wastelands of the Gobi Desert to the glittering skyline of Hong Kong, via the Great Wall of China, the Yellow River, the ancient city of Xi’an and the limestone peaks of Guilin.

Leon took on the role of both cameraman and director, so responsibility was on his shoulders to ensure that the show was produced as planned.

Preparations for the trip were extensive. Preparing for the physical challenges was vital, as their bodies were subjected to extreme conditions and made to endure many hours of physical activity. Leon was told to gain three stone in weight to prepare for the expedition and also as a defence against the cold, which was a real concern. It can reach -30°C at night so it was essential that they planned ahead and thought about getting water; although there was plenty of snow around, they needed to ensure they had the means to melt it, and the first portion of the trip was in the Gobi Desert – not known for its snowfall! Equally, they knew that they were likely to encounter a number of cultural barriers en route, travelling through a remote area which isn’t used to visitors. In fact, Rob found that, “Generally, people are more fascinated than anything else, but I did try to learn Mandarin as I went along – a completely different challenge!”

“However, I’m getting to do everything I dreamed of and I am so incredibly lucky. Who else gets to go and explore China and Mongolia for six months and call it a job? When I feel like complaining about something, I focus on that. I am a big believer in ambition – in setting challenges and trying to achieve them.”

Leon’s most recent adventure was a six-week, 1,000 mile trek across the Empty Quarter Desert. Leon and fellow adventurer Alastair Humphrys started their trek in Salalah, Oman and eventually arrived in Dubai, United Arab Emirates, following in the footsteps of the great British explorer Sir Wilfred Thesiger, who spent five years in the Empty Quarter making different journeys and living with the local tribes, the Bedu. His book, Arabian Sands was a big inspiration to both Leon and Alastair.

Leon found the desert to be very different from when Thesiger travelled there – with many more roads and civilisation than he could have imagined. This meant the trip was not a solitary, wilderness trip like he had first anticipated, but instead was a much more sociable adventure, which highlighted the friendliness of the Middle East, and in particular, the Omanis.

Reaching Dubai was a great reward for Leon and Alastair, but overall Leon says that the most enjoyable aspect of this trip was making the film and showing the rest of the world just how hospitable the Middle East can be. The film, Into The Empty Quarter, is available to buy on DVD or as an HD download via Leon’s website.

Leon’s first book, ‘The Road Headed West’, was published in summer 2014. To find out more about Leon, visit his website www.leonmccarron.com
The sustainability agenda is driving architectural practices and schools of architecture to adapt to new forms of practice. Meeting the UK’s ambitious plan to reduce carbon emissions by 80% by 2050 poses a major challenge to the architectural profession and the building industry as a whole, not least because buildings account for one third of all carbon emissions. Architecture schools are now required to equip students with specialist knowledge as well as design skills to develop low-carbon buildings.

At Kent School of Architecture (KSA), Dr Henrik Schoenefeldt has been developing and piloting new approaches to teaching sustainability in architecture through design as well as research-based projects. To investigate the implementation of the PassivHaus standard in the UK, he began a research project, titled ‘Interrogating the technical, economic and cultural challenges of delivering the PassivHaus standard in the UK’, and gave third and fifth-year students the opportunity to collaborate with him as an alternative to producing a traditional dissertation.

The PassivHaus standard is a strict energy performance standard for buildings that was established in Germany in the early 1990s; it took until 2009 for a house in the UK to be certified. Since then, more pioneering buildings have been completed, providing critical insights into how the standard is gradually being adapted in the UK.

Students working with Dr Schoenefeldt worked on one large study, which comprised 15 in-depth case studies of PassivHaus schemes that were certified between 2009 and 2013. They investigated how architectural practices and the building industry as a whole are adapting in order to successfully deliver buildings to this standard. Largely based on the study of the original project correspondence and interviews with clients, architects, town planners, contractors and manufacturers, these case studies have illuminated the more immediate technical as well as the broader cultural, educational and economic barriers. The interviews also allowed students to engage directly with the various professions directly involved in the design, detailing, construction and performance evaluation of each building. As well as developing a critical understanding of the principles of PassivHaus design, the students became aware of the challenges of low energy design – not only from the point of view of the architectural profession, but also from a cross-industry perspective. This is particularly critical as PassivHaus design requires an exceptional level of collaboration between all parties involved.

Throughout the year-long project, Dr Schoenefeldt provided weekly supervisions for the students, but they also received feedback from a panel of industry partners at various project workshops and reviews held in KSA’s impressive digital studio. The objective of this unique project was to bridge the gap between academic research, architectural practice (and the industry more widely) and university-based teaching through a collaboration between academics, students and practitioners.

For more information about KSA’s research on sustainability and details of our Centre for Architecture and Sustainable Environment (CASE), see www.kent.ac.uk/architecture
By choosing Kent, you are deciding to become part of one of the UK’s leading universities. Kent has an excellent academic reputation and you learn from some of the most influential thinkers in your field. Your ideas and opinions are listened to and you are encouraged to improve your knowledge and widen your experience by attending open lectures, readings and workshops; visiting exhibitions; and discovering how the latest technologies impact on the arts, from installation art to stand-up comedy, theatre and film.

Kent is highly rated by independent university guides; for example, Kent was ranked 20th in The Guardian University Guide 2015 and 22nd in The Complete University Guide 2015, while in the National Student Survey, 91% of our students were satisfied with the quality of their courses.

The University has UK campuses at Canterbury and Medway, a centre in Tonbridge, and European centres in Athens, Brussels, Paris and Rome. Our Canterbury and Medway campuses are just 30 miles apart and a free shuttle bus runs regularly between the two, so that students can take advantage of what both sites have to offer. Both the Canterbury campus, where the schools of Architecture, Arts, and Engineering and Digital Arts are located, and
the Medway campus, home to the School of Music and Fine Art, are within easy reach of London, giving students access to its cinemas, galleries and theatres, music venues and other cultural highlights. Students tell us that proximity to the capital is an important factor when they are considering coming to Kent.

The University’s thriving research culture is supported by our involvement with consortia including: CHASE (the Consortium for the Humanities and Arts South-East England) and ARC (the Eastern Academic Research Consortium). CHASE comprises: The Courtauld Institute of Art; Goldsmiths College (University of London); The Open University; and the universities of East Anglia, Essex, Kent and Sussex. It supports PhD students in the arts and humanities across the partner institutions. Eastern ARC is a collaboration between Kent and the universities of Essex and East Anglia, and stimulates cross-institutional working.

Kent’s student community is made up of over 19,000 students from around the world, at last count there were 149 nationalities represented at the University. In addition, 41% of our academic staff come from overseas, which means that you gain a truly international perspective during your studies.

If you enjoy the cosmopolitan atmosphere at Kent, you may decide to take advantage of the opportunities we offer for studying or working abroad. There is a world of study and work placements available – from China, Hong Kong and Thailand, to the US, Latin America and Europe, and many of our students describe the time they spent overseas as one of the most exciting periods of their lives.

As well as our excellent academic facilities, Kent also has student support services, such as the Student Learning Advisory Service, which assists students with essay writing and revision tips, and the Careers and Employability Service, which offers advice on how to perform well in interviews and aptitude tests and provides information on graduate opportunities both before and after you graduate.

There are many arts-related societies at Kent, such as Get Crafty and the Film, Music, Photography, Physical Theatre, Video Gaming and Game Development societies; if an area you are interested in is not represented, you can always start up your own society with help from the students’ unions – Kent Union at Canterbury, and GK Unions at Medway.

Kent also has excellent links with galleries and arts organisations, including the Institute of Contemporary Art (ICA) in London, and more locally, LV21 in Gillingham, Eastgate House in Rochester and the Turner Contemporary in Margate. The Turner works closely with our Fine Art students, supporting the Platform Graduate Award, which offers students the opportunity to exhibit their work at the gallery. In addition, students from the School of Engineering and Digital Arts worked alongside gallery staff to produce iPad apps that enhance visitor experience. Tomas Kamaraukas and Megan Maughan produced ‘Turner and the Elements’, an app for visually impaired visitors, while Deborah Chua created ‘Secret Tales of Turner’, an interactive app to improve visitors’ knowledge of the history behind the gallery’s strong connection with the artist, JMW Turner.
Arts at Canterbury

The Canterbury campus is built on 300 acres of parkland and is just 25 minutes’ walk from Canterbury city centre. It is self-contained and includes student accommodation, a library, sports centre, theatre, nightclub, cinema, the Colyer-Fergusson Building (the University’s music performance centre), places to eat, bars and shops.

There is a thriving arts scene at Canterbury. The Gulbenkian Cinema shows a range of films, from current blockbusters to silent movies, as well as independent, arthouse and foreign language films. It also regularly broadcasts live from the National Theatre and the Royal Opera House. The Gulbenkian arts centre also houses the Gulbenkian Theatre, a 340-seat venue, which is home to a wide range of theatre productions, as well as dance, music and stand-up comedy shows. The Colyer-Fergusson Music Building hosts a range of music events, featuring the University’s talented musicians performing in our symphony orchestra, dance, concert and big bands, and choirs. The Colyer-Fergusson also hosts performances by musicians from outside the University.

In addition, the campus has its own art gallery, Studio 3 in the School of Arts’ Jarman Building, which stages international art exhibitions by artists such as Henri Fantin-Latour, Frank Auerbach, Humphrey Ocean, Tracey Emin, the Chapman Brothers, James Barry and Ana Maria Pacheco, as well as the annual student show. Both the Gulbenkian and Studio 3 encourage students to work or volunteer in the venues, which gives students a chance to gain experience of working in an arts-related field, learning skills that will be useful in the future.

The campus has two further theatres, the 113-seat Aphra Theatre (a courtyard-type gallery theatre space) and the Lumley Theatre, a flexible and adaptable white room space. In Eliot College, there is an additional rehearsal studio, a sound studio, a theatre design suite and a darkroom used by students studying photography. Students across the School take advantage of our well-equipped construction workshop.

In the neighbourhood

Canterbury is a historic city, with a cosmopolitan atmosphere as befits Britain’s closest city to continental Europe. It has a unique charm, with ancient and modern sitting comfortably together, and there are plenty of specialist shops, as well as many restaurants, pubs and bars.

Canterbury is a cultural city with a strong focus on the arts. There are a number of galleries and the annual Canterbury Festival attracts thousands of visitors. The city is also home to the recently redesigned Marlowe Theatre, which hosts national touring productions of West End shows and attracts top artists from the worlds of dance, music, comedy, drama, ballet and opera.

Getting around

Canterbury is only 56 miles from London on the M2/A2 and high-speed trains run regularly between Canterbury West and London St Pancras and take under an hour. Regular trains also run to and from London Victoria, Charing Cross, Waterloo East and London Bridge – journey time is approximately 90 minutes.

You can also take the Eurostar from Ashford or Ebbsfleet to arrive in Paris or Brussels in just over two hours. The Channel ports are less than 20 miles away, and it is only 30 minutes’ drive to the Channel Tunnel at Folkestone.

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Arts at Medway

The Medway campus is shared with three other higher education institutions and offers a lively and modern campus, with purpose-built, innovative buildings alongside the original historic structures. Facilities on campus include the Drill Hall Library, cafés, a shop which is also a mini off-licence, and Coopers, a bar serving good pub food at student-friendly prices. High-quality student accommodation is available nearby.

The School of Music and Fine Art is based at The Historic Dockyard, Chatham, a riverfront complex adjacent to the Medway campus. The Dockyard has a range of historic buildings, the sheer scale of which – including the immense covered slips – makes them uniquely suited to the creation of large scale public art projects and exhibitions. The 20-acre site is also home to a variety of small businesses, including design, film, photographic and gaming companies, and is frequently used as a location for film and TV productions. Many of our students find the environment inspiring and enjoy studying in buildings where the exteriors reflect the area’s history while the interiors have been adapted as creative spaces for the artists of the 21st-century.

The Dockyard provides many on-site performance venues, such as the Galvanising Shop, a flexible space which can be used for chamber concerts or gigs, and the 400-seat, 19th-century Royal Dockyard Church, which has an excellent acoustic and hosts a number of concerts by students and guest musicians.

In the neighbourhood

Medway is a bustling area with lots to see and do. Kent students are eligible for concessions at many of Medway Council’s sports centres, attractions and entertainment venues. There are exciting arts programmes at The Brook and The Central theatres, which are less than ten minutes from campus. The annual FUSE arts festival and a variety of other festivals are held throughout the year.

The Medway region has a rich and diverse history of music making from the Rochester Cathedral Choir (founded in 604AD) through to the Medway Delta bands that included groups such as the James Taylor Quartet. The music scene in Medway continues to thrive with venues such as the Tap ‘n’ Tin and Brook Theatre alongside Medway Festival of Music, Homespun Festival and Rochester Castle concerts. Students are encouraged to get involved where possible and this year has seen a number of student bands performing at the Tap ‘n’ Tin and other venues, both locally and in London.

Getting around

Medway has excellent road and rail links and is well served by the M2, M20 and M25 motorways. Heathrow and Gatwick airports, the Channel ports of Dover and Ramsgate and the Channel Tunnel are all about an hour’s drive from the campus. There are direct rail links to London Victoria and Charing Cross – approximately 55 minutes’ journey time – and from Ebbsfleet station, just 30 minutes from campus, there is a 19-minute service from Ebbsfleet to London St Pancras. From Ebbsfleet, you can also take the Eurostar and be in Paris in just over two hours.
OUTSTANDING FACILITIES

At Kent, you work with the latest technology to make your ideas reality - whether virtual or actual - but we also teach you the creative skills that have been part of your discipline for centuries.

Kent School of Architecture
Kent School of Architecture (KSA) encourages a studio culture, developed in dedicated design studios including an ‘analogue’ studio for sketching, life drawing, traditional drawing and sculpture. The studio is set up to allow students to work alongside each other, generating a creative and supportive environment for learning. Students are able to use a wide range of design and presentation tools from hand drawing and physical model-making, through to presentations, using the latest digital technology.

KSA's dedicated model-making workshop facilities include a fully comprehensive 3D design suite, which enhances and augments traditional model-making approaches. The workshop is managed by a team of professional model-makers.

KSA has a team of experienced technicians, who provide support for a wide range of equipment and software. The computer teaching laboratory features 24-inch interactive touch screens and the latest digital technologies. Each station has the industry-standard Adobe and Autodesk software, including Building Information Modelling (BIM), which prepare students for future employment.

The Digital Crit Space is an advanced learning environment and hosts an array of 70-inch HD touch screens with HD resolution, enabling students and tutors to ‘digitally’ develop their designs.

School of Arts
The School of Arts provides industry-standard film production facilities alongside a workshop where students can learn practical skills from staff who have extensive professional theatre expertise in prop and set construction, sound, lighting and production management. Students are encouraged to take a hands-on approach as they build what they need, whether that is a life-size horse, or a commedia dell’arte face mask. They may need to learn how to sculpt in clay, to sew or to use a laser cutter, how to build a ‘marble’ fireplace out of wood and polystyrene or to master complex paint effects and body-casting techniques. The technicians ensure they acquire these skills safely and the students discover what is involved in creating a production that meets professional standards.

The School's Jarman Building also has its own art gallery and two large studios with semi-sprung floors, a full lighting rig and underfloor heating. We have a traditional 113-seat auditorium, the Aphra Theatre, as well as the Lumley Studio, a large flexible studio space.

Our extensive video and film-making equipment includes a sound-proofed production studio, with projection, green-screen and black serge cycloramas, as well as an extensive lighting grid and an adjacent sound-
dubbing studio. Individual edit suites are equipped with Final Cut Pro, and there is a digital studio where students can learn about post-production software. Our new Lupino Cinema ensures that students regularly see films on the big screen.

Our students are familiar with the immediacy of digital photography, but we also give them the chance to experience the magic of analogue photography, providing a darkroom where they can see their images come to life.

www.kent.ac.uk/arts

School of Music and Fine Art

The School of Music and Fine Art encourages all its students to work together which makes for a dynamic, creative and supportive community. As students develop their own creative voice, they are able to take advantage of the excellent facilities at the School’s riverside setting within The Historic Dockyard, Chatham.

This dramatic and inspiring location provides students with an amazing backdrop to their studies and is just a short walk from the main Medway campus. Our buildings within the Dockyard, including the Engineering Workshop and the Boiler House Workshop provide students with well-equipped studios and spacious workshops with industry specific equipment. Further facilities include state-of-the-art rehearsal and performance spaces, extensive Apple Mac Suites and recording studios. The Galvanising Shop offers music students a great space for live performance.

Our Fine Art and Event and Experience Design students enjoy excellent print facilities, a photography production laboratory (with both analogue and digital film-making areas), a plaster-casting room and an extraction room for fibreglass work. There is also a metalwork room with a MIG welder, a kiln room and wood and machine workshops. We have a full studio lighting rig and backdrop for studio photography as well as a ‘sculpture courtyard’.

Music students are able to rehearse in soundproof practice pods, live rooms and ensemble rehearsal rooms, most of which contain an upright or grand piano and access to guitar amps and drum kits. Students also have access to professional recording studios containing industry-standard hardware and software, comprising a vocal booth, live room, grand piano, drum kit as well as an Avid High Definition studio containing a 5.1 speaker control room.
All of our facilities are fully staffed by a technical team who offer advice and support that supplement academic teaching.

In addition to the University’s own buildings, students also have access to other amazing Dockyard spaces such as the extraordinary and historic No3 Covered Slip, (pictured, bottom p42). This unique space, which when built in 1838 was Europe’s largest wide span timber structure, proved an ideal venue for the exhibition of our students’ work in the 2014 Final-Year Degree Show.

School of Engineering and Digital Arts

It is vital that students in Digital Arts and Multimedia Technology and Design have access to the very latest technology; the School works closely with industry partners to ensure that the software and hardware students use is what is needed by the industry. Our new computer suite is completely comparable to the current professional workspace, with the industry-standard software to match. Former students who have gone into industry have commented on how our environment and practices dovetail exactly into the real working environment.

Specialist digital media equipment available to students includes Nikon DSLRs, Sony video cameras, and 3D scanning and motion capture facilities. The School is also equipped with the latest versions of professional software packages, such as Photoshop, Dreamweaver, Flash, Premiere Pro, After Effects and 3ds Max.

Our production studio has over 100 square metres of filming/performance space along with a control room and sound studio. The main studio is equipped with an extensive lighting grid and incorporates a permanent green screen with infinity curve. Facilities are available for high definition (HD) video recording, with live capture and monitoring and both analogue and digital mixers, plus a selection of studio and radio microphones.

We also have a fully equipped photographic studio, with lighting, backgrounds and still life facilities.

School facilities are open to students from across the University by arrangement and we encourage arts students in all schools to make the most of what is available.
UNDERGRADUATE PROGRAMMES

KENT SCHOOL OF ARCHITECTURE
Architecture ARB/RIBA Part 1 (K100) 3 years BA (Hons)
Master of Architecture ARB/RIBA Part 2, 2 years MArch

For details of these programmes, please see www.kent.ac.uk/architecture

SCHOOL OF ARTS
Single honours
Art and Film (W63) 3 years BA (Hons)
Art History (V352) 3 years BA (Hons)
Drama and Theatre (W400) 3 years BA (Hons)
Film (W610) 3 years BA (Hons)
History & Philosophy of Art (V350) 3 years BA (Hons)
Visual and Performed Arts (W000) 3 years BA (Hons)

You can spend a year on a work placement or studying or working abroad on all of our single honours programmes.

For details of these programmes, please see www.kent.ac.uk/arts

Joint honours
It is possible to study Drama, Film and History & Philosophy of Art as part of a joint honours programme; for details of all available joint honours combinations, see www.kent.ac.uk/ug

SCHOOL OF ENGINEERING AND DIGITAL ARTS
Digital Arts (W281) 3 years BA (Hons)
Digital Arts with a Year in Industry (W282) 4 years BA (Hons)
Digital Arts (W283) 4 years MArt*
Digital Arts with a Year in Industry (W284) 5 years MArt*
Multimedia Technology and Design (G4W2) 3 years BSc (Hons)
Multimedia Technology and Design with a Year in Industry (G4WF) 4 years BSc (Hons)

For details of these programmes, please see www.eda.kent.ac.uk

SCHOOL OF MUSIC AND FINE ART
Single honours
Event and Experience Design (W900:K) 3 years BA (Hons)
Fine Art (W100:K) 3 years BA (Hons)
Music (W301:K) 3 years BMus (Hons)
Music Technology (W351:K) 3 years BSc (Hons)
Popular Music (W300:K) 3 years BMus (Hons)

For details of these programmes, please see www.kent.ac.uk/smfa

Joint honours
It is possible to study Music as part of a joint honours programme; for details of all available joint honours combinations, see www.kent.ac.uk/ug

* programme subject to approval.
POSTGRADUATE PROGRAMMES

KENT SCHOOL OF ARCHITECTURE

Taught programmes
MArch Architecture
MSc Architectural Conservation
MA Architectural Visualisation
MSc Architecture and Sustainable Environment
MA Architecture and Urban Design
MA Architecture and Urban Design (Paris)

Research programme
PhD Architecture

For details of all programmes, see www.kent.ac.uk/architecture

SCHOOL OF ENGINEERING AND DIGITAL ARTS

Taught programmes
MA Architectural Visualisation
PDip, MSc Computer Animation
PDip, MSc Digital Visual Effects

Research programme
MSc, MPhil, PhD Digital Arts

For details of all programmes, see www.eda.kent.ac.uk

SCHOOL OF ARTS

Taught programmes
MA Arts Criticism
MA Contemporary Performance Practice*
MA in the Contemporary
MA Curating
MA Drama and Theatre
MA European Theatre and Dramaturgy
MA Film
MA Film (Paris)
MA Film with Practice*
MA History & Philosophy of Art
MA History & Philosophy of Art (Paris)
MA History & Philosophy of Art (Rome)
MA Photographic Studies*
MA Physical Actor Training and Performance*
MA Physical Actor Training and Performance with a Term in Moscow*
MA Shakespeare
MA Stand-up Comedy*

Research programmes
MA, PhD Drama (by thesis and practice)
MA Drama: Practice as Research
MA, PhD Film: Practice as Research
PhD Film
PhD History & Philosophy of Art

For details of all programmes, see www.kent.ac.uk/arts

SCHOOL OF MUSIC AND FINE ART

Taught programmes
MA Fine Art
MA Music (Research, Composition or Performance)*
MA Music Technology
MA Popular Music (Research, Production or Performance)*
MA Sound and Image

Research programmes
PhD Fine Art (Practice as Research)
PhD Music (Research, Composition or Performance)*
PhD Music and Technology

For details of all programmes, see www.kent.ac.uk/smfa

* programme subject to approval.
Come along for an Open Day or an Applicant Day and see for yourself what it is like to be a student at Kent.

Open Days

Kent runs Open Days during the summer and autumn. These provide an excellent opportunity for you to discover what it is like to live and study at the University. You can meet academic staff and current students, find out about our courses and attend subject displays, workshops and informal lectures. We also offer tours around the campus to view our sports facilities, the library, and University accommodation.

For further information and details of how to book your place, see www.kent.ac.uk/opendays

Applicant Days

If you apply to study at Kent and we offer you a place (or invite you to attend an interview), you will usually be sent an invitation to one of our Applicant Days. You can book to attend through your online Kent Applicant Portal. The Applicant Day includes presentations in your subject area, guided tours of the campus, including University accommodation, and the opportunity to speak with both academic staff and with current students about your chosen subject.

For further information, see www.kent.ac.uk/visit

Informal visits

You are also welcome to make an informal visit to our campuses at any time. The University runs tours of the Canterbury and Medway campuses throughout the year for anyone who is unable to attend an Open Day or an Applicant Day. It may also be possible to arrange meetings with academic staff, although we cannot guarantee this. For more details and to book your place, see www.kent.ac.uk/visit

Alternatively, we can provide you with a self-guided tour leaflet, which includes the main points of interest. For more details and to download a self-guided tour, go to www.kent.ac.uk/informal

We come to you

The University of Kent attends higher education fairs in the UK, mainland Europe and in many countries around the world. At these events, universities and colleges come together to give face-to-face information and guidance to prospective students.

We also have Kent overseas representatives, who can give you up-to-date advice on courses, the application process, applying for a visa (if you need one), and details about living and studying in the UK. The University’s International Development team are also able to arrange individual tours of the campus.

Applying to Kent

Undergraduate degrees

For entry on to full-time honours degree courses, all students should apply through the Universities and Colleges Admissions Service (UCAS), the UK’s central admissions service. The institution code number of the University of Kent is K24, and the code name is KENT.

What you need in order to apply

You can find detailed instructions on how to apply at www.ucas.com, or in the UCAS directory, which you can get from schools, colleges or public libraries.

You should apply online if possible, either via www.ucas.com if you are applying directly or via your college or school if it has a UCAS online application system.

Postgraduate degrees

You can apply for postgraduate programmes at Kent electronically via our website at www.kent.ac.uk/courses/postgrad/apply If you do not have access to the web, please contact the Recruitment and Admissions Office for advice.

Further information

If you have any further queries on how to choose your degree, our admissions procedures, how to prepare for your studies or would like information about the University of Kent’s facilities and services, please contact us.

T: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk
If you would like further information about any of our degree programmes, please see:
www.kent.ac.uk
Garudasana, which represents Eagle, by Sumita Chauhan