21 April 2023

DETAILED SCHEME FOR THE OPENING OF A DISCIPLINE AT UNDERGRADUATE LEVEL

Discipline Title: Graphic Design

Code: 7210403

SECTION 1: GENERAL INFORMATION ABOUT THE INSTITUTION

1.1. AN OVERVIEW OF THE BRITISH UNIVERSITY VIETNAM

British University Vietnam (BUV) began operations in 2009 in a small, city-centre campus in the city of Hanoi, Vietnam. The initial cohort of 20 students joined in May 2010; studying BUV developed English and foundation programmes as an approved pathway to beginning Staffordshire University (SU) degree programmes at BUV in September 2010. With its ongoing development of programmes and growth in student numbers, BUV moved to a state-of-the-art campus in Ecopark township, Hung Yen province, on the edge of Hanoi in 2018, which has a planned capacity for over 5000 students in the first two phases of its development. BUV has experienced significant development with the opening of the new campus, growing from:

• Three faculty members to 53 higher education faculty and 13 non-higher education teaching staff, with a total number of 192 full and part-time staff members.

• Two undergraduate programmes initially offered, to 11 undergraduate degree programmes and an MBA.

• 20 initial students to over 1600 students currently studying for undergraduate and post-graduate degrees.

As well as offering degrees from its UK partners of SU and University of London (UoL), BUV is, as part of its Vietnamese governmental licence, a fully established and licenced Vietnamese University. As an internationally owned Vietnamese company, BUV has contextualised the requirements of operating as a British university within an international environment and operates within both an academic and ownership related governance structure.

Mission

BUV's mission is to develop highly employable and confident graduates who are first and foremost 'good' human beings with an ethics of kindness and caring. They will also be cross-disciplinary in skills and language; creative and adaptable; respectfully confident; and committed to continuous learning and self-development.

Above all else, BUV expects all its staff and students to care about the wellbeing of people; respect their environment; and be socially and culturally inclusive.

BUV Drivers/Objectives.

Our three main drivers in achieving our mission are:

1. To offer accredited British and international higher education and training in Vietnam.

2. To provide five-star university campuses, learning experiences, and services.

3. To include an international learning experience with a unique program of personal and social growth.

BUV Core Values.

Kindness & Respect - embodied in our commitment to maintaining peaceful, safe learning and working environments for all; demonstrated by our focus on embracing diversity with compassion and care; evident in our commitment to behaving politely and respectfully; and, embedded within our personal and social growth programme for students and the actions of our staff.

Collaboration & Innovation - showing how diversity in the ways we work enriches creativity, new ideas and forms of expression, and intellectual curiosity and willingness to take risks to make real and meaningful impact.

Sustainability & Responsibility - illustrated in our University-wide commitment to lead by example in preserving and protecting our natural resources and environment, and in our approach to responsible financial planning.

Learning & Relearning - understanding that in today's ever-changing environment of political, social, and technological change, it is important to accept the need for life-long learning for all our students and every member of staff at BUV.

SECTION 2: THE NECESSITY TO OPEN THE DISCIPLINE

2.1. SUITABILITY FOR LOCAL, REGIONAL AND NATIONAL HUMAN RESOURCE DEVELOPMENT NEEDS

As part of the cultural industries in Vietnam naming Advertising, Architecture, Software and games, Arts and crafts, Design, Cinema, Publishing, Fashion, Performing arts, Fine arts, photography and exhibitions; Television and radio; Cultural tourism, the Graphic Design field is contributing greatly not only to the commercial growth of enterprises but also economic growth of the country. According to Assoc. Prof. Dr. Bui Hoai Son, Standing member of the Committee for Culture and Education of the National Assembly, since the 2000s, creativity has been an important catalyst for the development of the country and a remarkable trend in the world. Creative economic sectors and cultural - creative industries have become the driving force for global economic development.

Developing cultural industries will help Vietnam restructure its growth model, create highly competitive cultural products and services, create more stable jobs, and make positive contributions to the country's economy. This is also a strategy to build an advanced Vietnamese culture infused with national identity along with economic growth.

Therefore, it is time for us to adapt to the trend and become a country with developed cultural industries. We have made commendable progress (in 2019 the contribution of cultural industries accounted for 3.61% of GDP compared to the target of 3% by 2020) but still have not met the expectations of the people who love art and culture, as well as the aspiration to capitalize on cultural values for sustainable development. There are not many cultural and artistic works from Vietnam that can conquer world audiences. Vietnamese writers, artists and creators have not been recognized in the region and in the world. Design and art activities stem from the public without the systematic support from national governance.

To create momentum for Vietnam's cultural industries to really take off, Assoc. Prof. Dr. Bui Hoai Son said that it is necessary to have support and support from the government to develop Vietnam's

cultural industries. This support first comes from facilitating propaganda and raising awareness of the whole society, especially the nation's governing entities, about the role of cultural industries in development sustainable development of the country.

Most importantly, it is necessary to have an appropriate legal policy system, to create a legal framework to resolve existing issues and an environment to support the development of cultural industries. Legal adjustments can include law on funding to mobilize public resources for arts and culture, initiatives on land use, taxes and legal status for arts and cultural organizations. As for the education aspect of cultural industries, Assoc. Prof. Dr. Bui Hoai Son also stated that is was necessary to improve the quality of creativity educations at all levels.

2.2. SUITABILITY FOR THE HUMAN RESOURCE NEEDS FOR THE GRAPHIC DESIGN INDUSTRY

The most recent research at national level was carried out 2021 by the Center for Forecasting Manpower and Labor Market in Ho Chi Minh City. This project found out that Vietnam is expecting one million workers in the field of Graphic Design. Meanwhile, the current Graphic Design programmes at universities and colleges can only cater to 40% of the demand for this fast-growing industry.

Solely in the field of marketing and advertising agencies, according to the Vietnam Advertising Association (VAA), about 50 foreign advertising companies, and nearly 3,000 Vietnamese advertising companies, thousands of companies specializing in graphic design are seeking versatile graphic designers who can adapt to the ever-rising requirements from customers. In addition, an extensive demand for graphic designers is present at 57 publishing houses, 858 print newspapers and magazines, 300 web-based newspapers, 67 television & radio stations, printing houses, event companies or any business operating in any field all need to recruit graphic designers. In recent years, Vietnam has also witnessed rapid growth in the field of art gallery and exhibition centers where graphic designers are an essential asset to the institutions.

Despite the massive need for Graphic Designers, there are only 6 institutions in the Northern area of Vietnam who can currently offer a bachelor's degree for this major and none of them can deliver a programme that meets international standards and produce graduates who can further their studies and find professional opportunities overseas.

2.3. SUITABILITY FOR THE UNIVERSITY'S MISSIONS & DEVELOPMENT STRATEGY

British University Vietnam is a foreign-invested university established under Decision No. 1428 / QD-TTg of the Prime Minister dated September 9, 2009 to provide undergraduate and postgraduate degrees. BUV has a range of different responsibilities for its higher education provision which differ depending on the programme of study and partner. At all levels, BUV is responsible for the provision of learning opportunities to students, ensuring the quality of teaching provided, managing student registrations and behaviour within BUV, and ensuring the needs of students from a non-academic perspective are met.

With its ongoing development of programmes and growth in student numbers, BUV moved to a state-of-the-art campus in Ecopark township, Hung Yen province, on the edge of Hanoi in 2018, which has a planned capacity for over 5000 students in the first two phases of its development

Following the move to the new EcoPark campus in 2018, and the subsequent growth in staff and student numbers, BUV have experienced a series of significant changes related to this growth. The governance system has become increasingly formalised, including the creation of a University Senate and associated committees. The goal of this change was to allow for a system of governance that recognises BUV's unique position as a university licenced and operating within Vietnam but operating on the principles of providing significant learning autonomy from students and allowing a student-centred approach enabling them to develop their own learning journey.

Faced with the above changes and challenges and BUV's stated strategic priorities, there are two key implications related to the safeguarding of academic standards and ensuring the quality of students' learning experiences. The first of these is the move to a new system of School level management. This move will allow BUV to scale-up the opportunities it provides to students and

means that processes and policies can be adapted where needed based on the need of individual Schools.

The second implication of the changes is the progression to the next phase of the growth of the campus. Building for the second phase has now commenced, and this means that our planned increased growth in the period post 2025 will not limited by classroom, student support, or facilities constraints, and that student's learning opportunities will not be negatively impacted as we increase our student numbers. Phase two of the campus also includes further specialised facilities, plans of which are being developed with input from faculty from the relevant Schools. Along with the physical growth in facilities, the operation of academic centres will bring benefits to student learning, faculty research and opportunities for further international study options.

Professor Dr Raymond Gordon, Vice-Chancellor, and President stated: "2023 marks the 50th anniversary of bilateral relations between Vietnam and the United Kingdom. Since its inception, BUV has contributed to the strength of the relationship between the two nations, and it will continue to do so. BUV will continue to contribute resources to the Vietnamese Government's education priorities. Receiving the highest level of accreditation from both QS and QAA is a result of the University's goal to invest in a world-class higher education learning environment in Vietnam."

In the immediate future BUV will focus on activities ranging from: continuing to align its academic curriculum to the practical needs of the Vietnam labour market; continuing to provide students with internship opportunities in a wide range of industries and positions; striving to maintain its record 100% of students attaining employment or moving on to higher studies within 3 months of graduation; completing the third phase of its campus construction by 2028 with a planned total investment of more than USD 165 million; expanding its market reach and services throughout Vietnam; attracting international students and academics to Vietnam; facilitating high-quality research on Vietnam's economic and social priorities; and, increasing access to British degree programmes through a Scholarship and Financial Aid Fund worth billions of VND.

BUV's mission is to develop highly employable graduates who are first and foremost good human beings with an ethic of kindness and caring. Graduates will also be cross-disciplinary in skills and language; innovative, imaginative, respectfully confident; and committed to continuous learning and

development. BUV expects all its staff, students, and stakeholders to be courteous and care about the wellbeing of other people; to respect their environment; and be socially and culturally inclusive.

In short, BUV is committed to the bilateral relations between Vietnam and the UK and will continue to turn young Vietnamese students into talented and respectful adults that are confident and caring, but most importantly they are prepared to lead the way and thrive in a challenging and exciting future in which the jobs and roles they will play are yet to be invented.

2.4 RESULTS OF THE SURVEYS, ANALYSIS AND ASSESSMENT OF THE NEED FOR HUMAN RESOURCES WITH AN UNDERGRADUATE DEGREE IN GRAPHIC DESIGN

2.4.1. Results of the survey for businesses/enterprises

Work marketplace Upwork recently released its projections for the most in-demand freelance skills in 2023, taking into account freelancer earnings and number of projects worked, among other metrics. Topping the list of in-demand creative skills was graphic design. Skills data was sourced from the Upwork database and is based on United States freelancer earnings from January 1, 2022 to October 31, 2022. Each skill had a minimum of 500 projects with active work during the period. Year-over-year growth was estimated by comparing the freelancer earnings in 2022 to freelancer earnings in the same period in 2021. Good design is "so important for businesses who want to have a consistent and cohesive product and connect with their customers," says Margaret Lilani, vice president of talent solutions at Upwork. "Businesses are understanding this more and more and therefore they're looking for additional help and support from designers and creatives at a higher rate."

Upwork's In-Demand Skills 2023
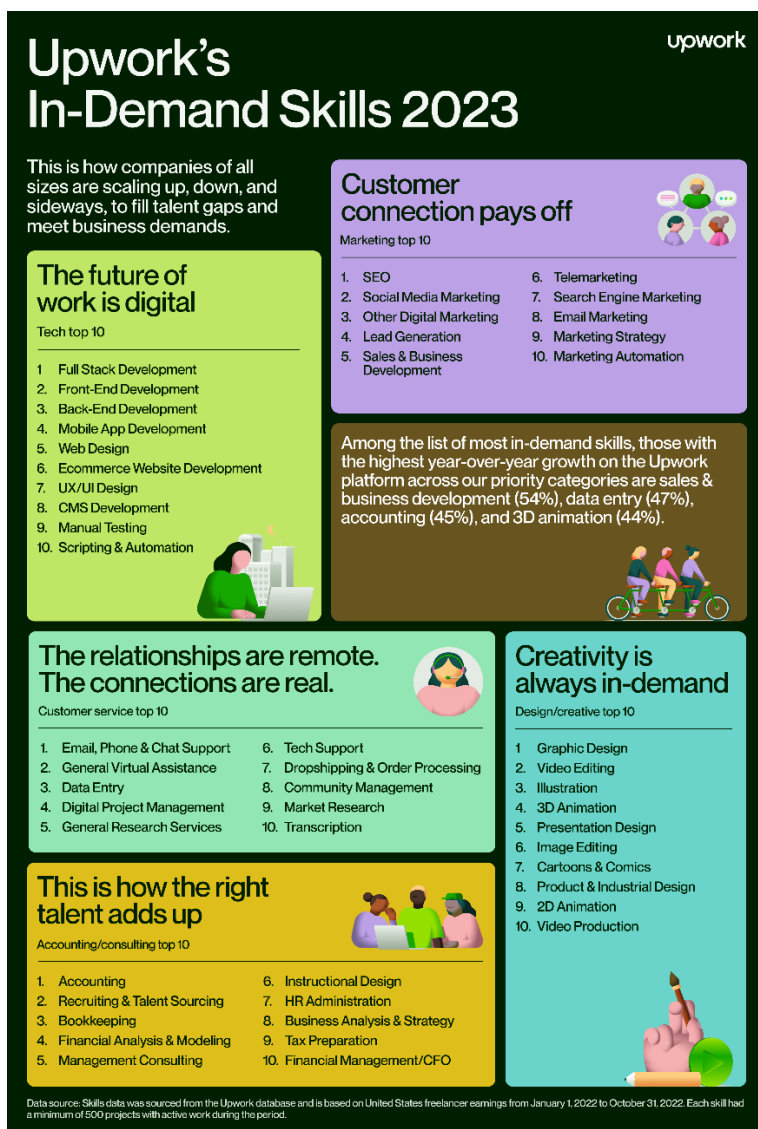
2.4.2. Results of the surveys for students and social organisations

As part of the process to open the Discipline, BUV conducted a survey to analyze the assessment of the demand for human resources in relation to the expected Discipline in order to obtain opinions from students, the opinions of experts in the field, employers and faculties.

- Objectives of the survey: Identify the actual status of the learning needs of the student, the recruitment needs for the quantity and quality that meet the requirements for employment in the unit; training orientation that meets the social needs; assess the need for the opening of the training sector.

- Subjects of the survey: students, students, employers, alumni, faculty staff of the School and partner schools.

- Survey method: The survey sample is designed with the content of questions in line with the purpose of the survey of each subject. The survey copy after being sent to the survey subjects will be collected and validity checked then conducted aggregation and analysis of the information obtained.

- Survey forms: Live polls, email, phone calls, online surveys and collaboration with Times and Education newspapers.

The total number of votes issued to 12th grade students across the country is unlimited, the number received is 31,946 votes. Among them, the number of students choosing the disciplines of Graphic Design was 1058. From the survey result, it is clear that Graphic Designed is demanded, although less than business field degree due to specific art talent requirement.

Student learning demand by discipline

Business Administration	7285
CS	2891
Design	1068
Economics	3994
IHM	360
Other	16348
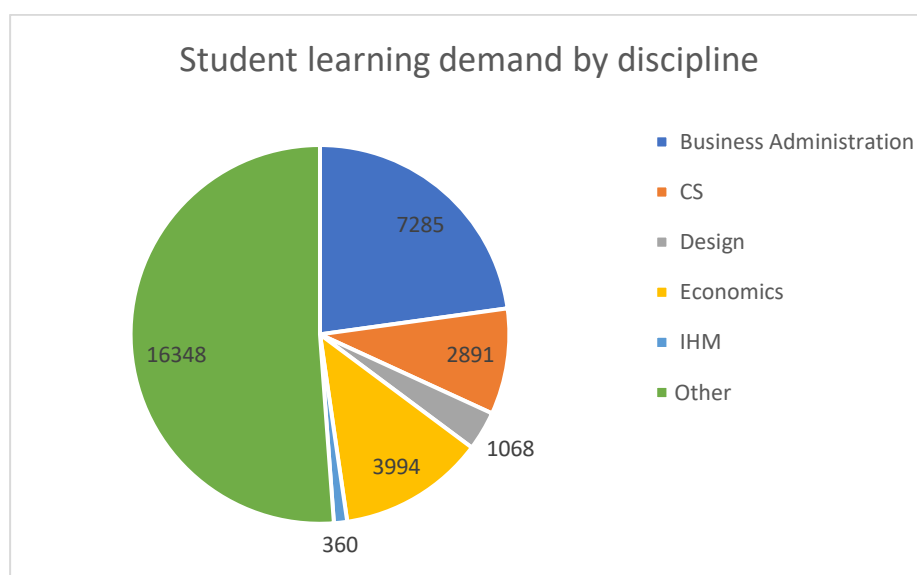
2.4.3. Results of the surveys for experts

The arts organizations represented in the survey tend to agree with the notions that the internet and social media have "increased engagement" and made art a more participatory experience, and that they have helped make "arts audiences more diverse." They also tend to agree that the internet has "played a major role in broadening the boundaries of what is considered art." A

recent research has been done by a group of researcher from INTI International University found explored young generation views and acceptance of Artificial Intelligence (AI) art based on the painting and literature created by the latest AI technologies to understand AI advancement and capabilities in the domain of art. An online questionnaire is sent to a university's undergraduates in a local university with 202 responds.

The results show that 54% of respondents did not correctly identify emotions in AI artworks and therefore could not appreciate the emotion expressed in AI artworks. There was no correlation between degree of exposure to AI technology and acceptance of AI artworks although the positive acceptance rate is high - 74%. An average of 55.3% of the respondents are able to correctly differentiate between AI artwork and human artwork. Lastly, there is no correlation between attributed artist identity and judgement on AI images but there is a correlation for AI poem.

2.4.4. Results of the surveys for faculty

A new analysis from the American Academy of Arts and Sciences' Humanities Indicators finds that bachelor's degree conferrals in the arts have remained substantially above average for the past 30 years. The data also show recent growth in the number of arts degrees conferred to traditionally under-represented racial/ethnic groups.

As of 2015, departments and programs in the fine arts and performing arts awarded 80,360 bachelor's degrees, with another 7,087 awarded for the "humanistic" study of the arts (subfields such as art history, musicology, and film studies, which the indicators tabulate along with the humanities). This figure is down slightly from the historic peak of 82,778 degrees awarded in 2013 (or 90,543, when humanities subjects are included), and above the annual figure recorded at any point before 2011.

Humanities Indicators, 2017 · American Academy of Arts & Sciences
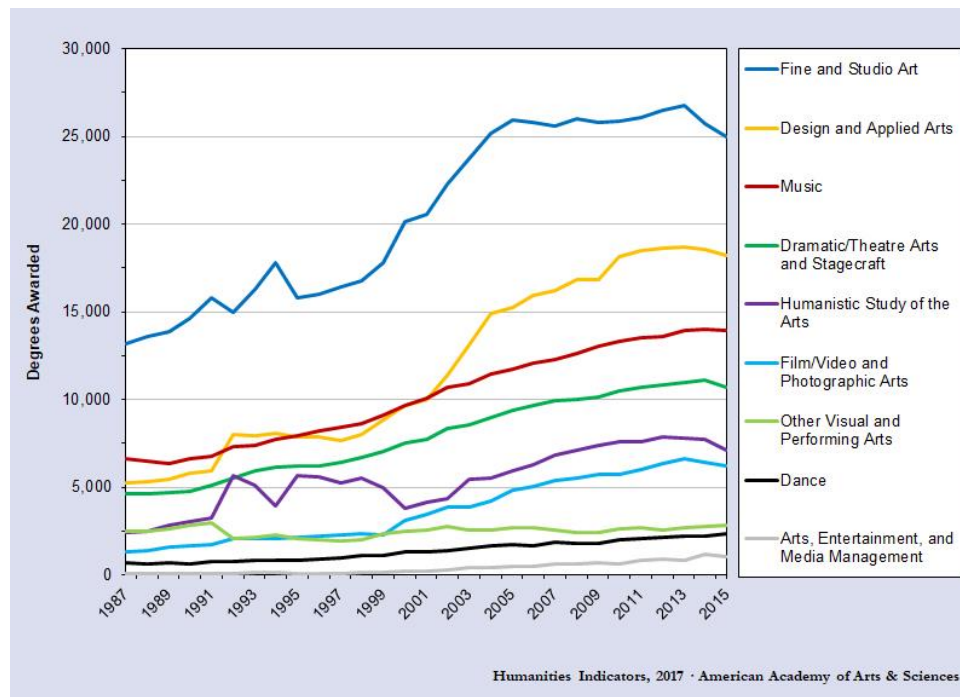
From 2005 to 2015, the fields with the largest growth were the film and photographic arts (with a 29 percent increase) and dance (up 38 percent). The number of degrees awarded in arts, entertainment, and media management also doubled, but from a very small starting point. Degrees in the humanistic study of the arts were also 19 percent higher in 2015 than they had been in 2005, despite a substantial (9 percent) drop in the two most recent years (similar to the rest of the humanities).

The only subfield to experience a decline over the past decade was the fine and studio arts. Bachelor's degrees in this subfield largely plateaued from 2005 to 2013, before falling 7 percent in the two most recent years. The drop in this area of the arts accounted for a substantial portion of the recent decline in degrees for the field as a whole.

While the number of arts degrees increased substantially over the past decade, this growth lagged behind rapid increases in the number of students earning degrees in engineering, the health and medical sciences, and the natural sciences. As a share of all bachelor's degrees awarded, the fine and performing arts actually peaked in 2005, when they accounted for slightly over 5 percent of new degrees. As of 2015, the field's share had fallen to 4.5 percent.

While overall trends in the conferral of arts degrees appear to follow roughly similar tracks, there are notable differences in the underlying demographics of students earning those degrees.

Humanities Indicators, 2017 · American Academy of Arts & Sciences
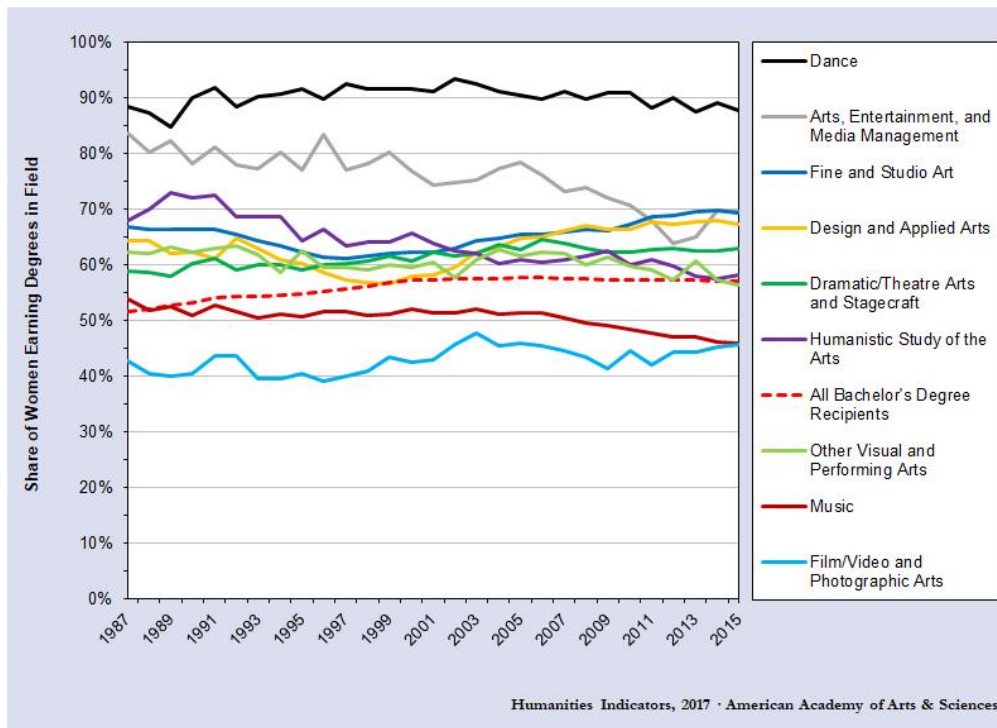
For instance, the share of women earning bachelor's degrees in the arts was five percentage points above the average for all bachelor's degree recipients in 2015. As shown in Figure 2, however, there are wide differences in the shares of women earning bachelor's degrees in particular subfields of the arts. In 2015, this ranged from as high as 88 percent of the degree recipients in dance, to as low as 46 percent for graduates earning degrees in the film and photographic arts, as well as in music.

Humanities Indicators, 2017 · American Academy of Arts & Sciences
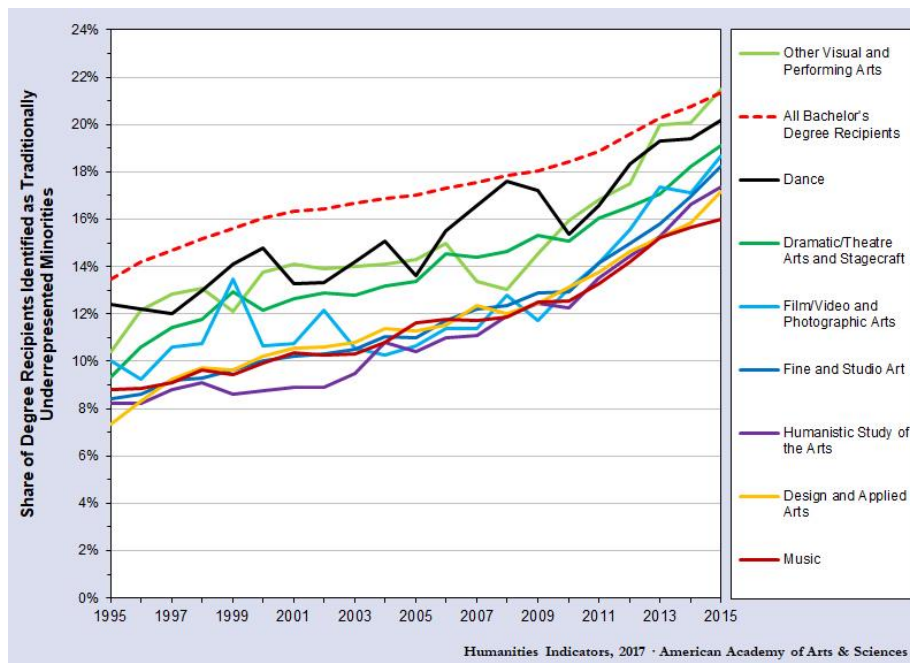
Over the previous decade, the share of women earning degrees in particular subfields of the arts generally declined, with the largest fall (down nearly nine percentage points) occurring among those receiving degrees in art, entertainment, and media management. In all these fields, the recent decline in the share of women reflected a growing number of men earning degrees, not a decline in the number of women doing so. The one outlier in these trends was once again in the fine and studio arts, where the rise in the share of women resulted from a substantial drop in the number of men earning degrees in the category.

While the arts have a larger-than-average share of women earning degrees in the field, the share of traditionally underrepresented minorities earning degrees in the arts was below the average (Figure 3). As of 2015, 18 percent of the bachelor's degree recipients in the field were identified as African American, Hispanic/Latino, or Native American/Pacific Islander. This figure compares to 21 percent of graduates awarded a baccalaureate degree that year.

The gap has started to close in recent years, as the share of baccalaureate degrees awarded to traditionally underrepresented minorities increased at a faster rate after 2010. The largest increases occurred in the film and photographic arts, fine and studio arts, and the humanistic study of the arts (with increases of more than five percentage points). The sole exception to this

trend occurred in an area not shown here, due to its relatively small size: art, entertainment, and media management

2.4.5. Results of the surveys on alumni's opinions

BUV closely monitors the post-graduation success of our former students and engages in both formal and informal communication with our graduates. Formal channels such as graduate surveys and phone calls are used to determine our post-graduation statistics as shown in 255 Post-graduation Summary Figures, and BUV are extremely proud of our 100% rate of employment or education within three months of graduation, which prove that there is high market demand for this discipline.

This information is also used by the team to invite them to relevant events and therefore improve our ability to provide opportunities for current students, as well as to broaden our alumni network who can provide support for current students in BUV.

BUV are proud of the destinations of our graduates, which include Big Four professional services firms, world leading multinational enterprises such as Samsung and Heineken, as well as leading local technology and banking firms.

The survey is issued to all alumni of the University. We received 297 responses from alumni. Among which, 32% of alumni confirmed that they want to consider Graphic Design or related short course and about 68% have no demand in this field. This research result proved that there is high demand in alumni to gain more knowledge in design field.

Number of alumni want to study Graphic Design

31.82%

68.18%

■ No ■ Yes
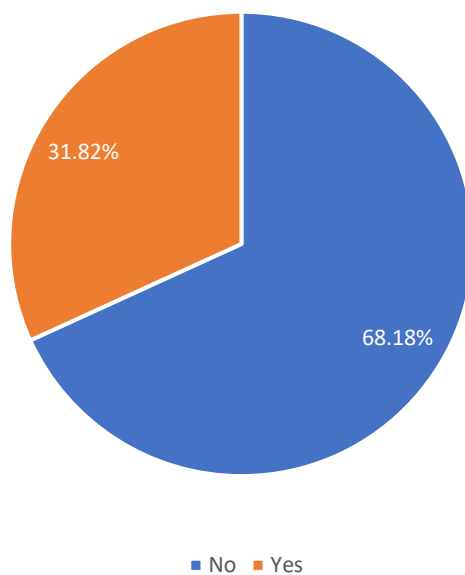
SECTION 3: CONDITIONS ON THE TRAINING PROGRAMME TO OPEN A TRAINING DISCIPLINE

3.1. TRAINING OBJECTIVES

3.1.1. General Objectives

This suite of awards is designed for students to explore and develop skills to meet the needs of the Creative Industries in students' chosen specialism. Students will gain practical skills and the associated knowledge and expertise to succeed in the sector. As such, the aims of the programme are to:

- Provide a creative and facilitative environment with advanced knowledge and skills building activities to support development of high-level discipline expertise of Creative Industries practitioners.

- Aid in developing professional practice knowledge and working abilities to support effective transition into working in the Creative Industries.

- Assist in developing approaches to communication suitable for working and sustaining a presence in contemporary creative practice.

- Create an environment that enables speculation and innovation leading to the generation of new ideas that are grounded in subject knowledge.

- Enable the appreciation, exploration, interrogation and challenging of current and historic creative practice through independent and collaborative enquiry.

- Develop organisation and communication skills necessary for the effective exchange of ideas required to manage client-led and negotiated briefs.

- Assist the evaluation of defined aspects of the Creative Industries in historical, social, cultural, theoretical and professional contexts.

- Develop understanding and responsibility in the attainment of skills suited to students' personal and career development in the creative industries globally, with a specific focus within Asia and Vietnam.

- Equip students with the appropriate graduate and life-long learning skills necessary to enable students to successfully develop students' career and progress to future education, including post-graduate level study.

3.1.2. Specific Objectives

Students will be in an environment that aims to give students graduate skills and insights into the working practices of students' chosen creative subject, making students a positive and influential professional practitioner. Students will be aware of sector expectations and be able to develop an independent route towards students' personal career or postgraduate goals.

The course includes industry-focused assignments and personal and professional development and enables the production of an employment-oriented subject-specific portfolio. Students will also explore the cultural context of students' specialist area through academically oriented assignments. To achieve this, the structure and content of each course is designed to enable exploration of a specialist Creative Industries subject area in the context of relevant professional practice.

Through a mix of lectures and training, practical workshops, seminars, structured lessons and tutorials, this course is taught by industry experienced professionals and draws on extensive employer and industry engagement to further expand students' creative skills, knowledge and competencies. Students will acquire essential professional skills whilst undertaking an intensive learning experience that will challenge students' thinking and students' perceptions, and present new possibilities within the specialised practices of students' subject. Although students will develop students' chosen specialism students will also benefit from the experience of access to the wider arena of the creative industries subjects being studied by students' peers.

Students will learn relevant industry skills and processes, and graduate with a refined and professional portfolio of work. Students will work practically through client-led and negotiated briefs that require the recognition and application of professional practice. Students' tutors will act as facilitators, encouraging discussion and debate on subjects of social and cultural relevance, so that students can identify options and develop effective solutions to meet agreed objectives.

During the course, students will build students' skills in problem solving and will be encouraged to continue to explore, experiment and resolve creative briefs, employing traditional or contemporary approaches in producing individual solutions. In addition to developing practical

skills and knowledge, students' communication, presentation and professional collaboration skills will be developed. We are committed to producing graduates who are already engaged in the world of work and are enterprising and entrepreneurial by nature, giving students enhanced opportunities within the creative industries sector.

Course staff maintain strong links with industry through membership and association with professional organisations, they are practitioners in their field and their aim will be to assist students to pursue new approaches to students' subject as well as develop the transferable and technological skills necessary for students to compete in the changing global environment of contemporary creative practice.

Each course supports the progressive acquisition of independent learning skills. Students will be expected to demonstrate increasing self-discipline, motivation, professionalism, curiosity, and originality that will enhance progress towards students' chosen profession or course of study at postgraduate level. In particular, students' final modules will enable students to participate in a process of challenging and extending the remit of students' subject within broader social and cultural contexts.

3.2. EXPECTED LEARNING OUTCOMES

3.2.1. Knowledge

Knowledge & Understanding

Demonstrate a coherent knowledge and understanding of key aspects of creative professional practice, including the acquisition of coherent and detailed knowledge of specific contemporary practices and their historical, theoretical, cultural and professional contexts.

Exhibit an understanding of the limits of knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals in the context of the contemporary Graphic Design Industry.

3.2.2. Skills

Enquiry

Accurately select and apply a range of research and investigative processes to identify and address – theoretically and practically – working practices that develop and support the production of academic, professional and self-initiated projects in the pursuit of students' professional development.

Analysis

Apply a range of evaluative techniques to undertake the critical analysis of working practices and products in relation to major debates and the development of a personal position within the contemporary contexts of the Creative Industries. Describe the influence of historic precedents on current practice through the exploration of other people's ideas and research.

Effectively communicate in a variety of forms, complex information, ideas, problems, solutions and debates that inform and underpin current practice within the Graphic Design Industries. Use a range of appropriately selected professional methods to engage with and professionally communicate with specialist and non-specialist audiences.

3.2.3. Autonomy and Responsibilities

Problem Solving

Develop appropriate inquiry to identify and predict problems, in order to explore alternative possibilities and to apply the most appropriate solutions in a professional and creative manner.

Application

Apply, to a professional level, appropriate methods and techniques of enquiry and analysis to the design process, and in the development and production of practical or written projects in creative practice, considering the underlying theories and principles.

Reflection

Demonstrate the ability to be evaluative, analytical and critical of the approaches about professional, practical and contextual issues in creative practice and have the ability to exercise autonomy, initiative and self-direction in preparation for professional life.

3.2.4. Learners' Career Prospects after Graduation

Graphic Design: The graphics course will support students in researching on the most effective ways to apply students' skills and knowledge into a highly competitive marketplace. Through a programme of investigation and evaluation into the contemporary industry environment, students' digital and hand-originated work may be utilised in the production of supporting advertising and branding campaign production, working to design, lay and set book jackets, creating artwork for magazines, corporate reports, or brochures. Students might be developing logos and illustrations for websites or advising clients on visual communication strategies for specific audiences. The skills students develop will support students' work towards achieving students' aspirations, which may be to work as a freelance graphic artist, to set up an agency, to work as a graphic designer in a larger company etc.

Illustration: If students select this course, students will be combining students' skills in art, design and creative practice to explore options for earning students' living within the field of illustration, whether that is through traditional or contemporary media and methods. Students will be working to produce images through hand and / or digital methods that will have identified clients and routes to market. Students will have the opportunity to explore various career options and plan a career route accordingly: as an illustrator, students might be considering work as a freelance illustrator for images for clothing companies, developing images to support magazine articles or children's books, working on technical images for manuals or pursuing a career as a medical illustrator.

Photography: This award will support those who wish to build a career within the competitive world of photography, whether as a freelance photographer or working for a studio or a larger business with photography requirements. Students might be choosing to work primarily with artificial or natural light, developing students' image capture skills and perhaps focusing on a specific area that students wish to specialise in completing students' degree, such as wedding photography, portraiture, landscape work, wildlife, science-based, corporate photography etc. The course also gives students the opportunity to network with creatives in other disciplines, and use students' photography skills in their areas, such as fashion and online media, which will support a wide variety of career possibilities.

Employability commitment to BUV students and Graduates

At BUV we are continually developing our courses to be relevant to the working world, leading to better jobs for you, our students. We ensure the best outcomes for students by offering a well-designed curriculum, with a strong focus on developing skills and knowledge which prepares students for your chosen careers, alongside excellent support services. This is achieved through our Employability Framework that will be embedded into every course. The Framework will ensure that:

• Students develop a career/life plan that students can revisit throughout your University journey

• Students understand the importance of and are well prepared to secure work experience opportunities

• Students develop the ability to recognise and articulate the skills that students have developed throughout your University journey in different settings

We offer lifetime access to our careers support, and we also have our Graduate Success Programme for those who need a little extra help and guidance securing their dream job.

BUV Career Services and Support

Internship Support from A-Z since Year 1

BUV's Internship Programme is open to all BUV students from Year 1 all the way to alumni. Internships can be paid or unpaid. While SE-Careers Team assists all students from the application round to interview and placement, the company will conduct their own recruitment

assessment and decide who is the best fit for a spot. Our range of support includes, but is not limited to:

• Opportunities: Internship Opportunities from BUV Industrial Partners are posted on Facebook Fanpage BUV Career Services, Instagram @buvcareerservices, and the internal BUV Job Portal.

• Personal Preparation for the Internship

- Career consultation regarding the Internship Choices

- CV review & advice

- Mock interview & advice on interview tips

• Sending your applications to potential employers.

• During & After the Internship: Ensuring the quality of your learning experience and BUV students' image by providing advice on any difficulty or concern during and after the internship and any other form of involvement where necessary.

• Internship Completion Certificate: An Internship Completion Certificate from BUV will be awarded for each intern after completion of each internship to recognise your hard work in an official manner.

note that we provide the above support for all internship opportunities, applied via SE or on your own. Students can take the initiative in reaching out to us via SE-careers@buv.edu.vn.

Your work experience record will count as credits towards your Personal Development Programme Transcript.

One to One Career Consultation with SE Careers Team

The 1:1 Career Consultation can be about your internship choices, career options, alongside any other concerns or questions related to your career and employability. Each session is expected to last 45 minutes to 60 minutes. The 1:1 discussion is confidential and only communicated internally within the Students Experience team, so we can support students most effectively.

To book an appointment, book via the portal: https://buv.simplybook.asia/v2/.

Careers & Employability Activities

At BUV, we believe that studying with lectures, textbooks, and the internet in a four-walled classroom is not enough. We offer BUV students a wide range of activities to interact with professionals and experience real-world working environments. This includes:

- Skills Workshops
- Seminars
- Career Talks
- Company Visits/ Fieldtrips

Information about those activities is communicated on our Facebook fanpage, Instagram, BUV internal email, as well as notice screens on the BUV Campus.

Your proper attendance will be counted as credits in your Personal Development Programme Transcript.

BUV Professional Mentorship Programme

The programme is open to all BUV students and alumni. It aims to create a meaningful connection between BUV students and alumni (mentees) and BUV's partners and alumni (mentors) to achieve short-term and long-term goals, overcome difficulties in your personal and professional development.

For further information about the programme and how to apply to become a mentee, keep an eye out for our official announcement on our Facebook fanpage, Instagram, and emails from SE-careers@buv.edu.vn.

Personal Career Counselling for Final Year – Final Semester students with Professional Employers and a Recruitment Consulting Company

This service is provided only for final year – final semester students to help them get ready to join the labour market after graduation. The 1:1 session allows students to receive detailed information regarding their chosen industry as well as to reflect on their own knowledge, skills, and abilities to map a career path that is aligned with their values.

Further information about the service will be sent to students via email from SE-careers@buv.edu.vn when students reach your final year – final semester and is communicated on our Facebook fanpage and Instagram.

Personal Development Programme and Career Readiness Transcript

Personal Development Programme (PDP) aims to enhance your career readiness and employability during your journey at BUV as a BUV students. Align with BUV's mission to create a new generation of discoverers, explorers and creative thinkers who are educated, trained and

prepared to thrive in future (4IR) fields of work and life, through this programme, all your participation in BUV activities related to skill development activities, work experience, extra-curricular courses, community engagements as well as projects and achievements within clubs and societies which add values to your personal development will be recorded and counted as credit points towards your PDP Transcript.

These compulsory elements apply to students from October 2021 intake onwards. Upon graduation, students will receive a Career Readiness Certificate together with the PDP Transcript to prove your employability and give students a great advantage in your future career.
 carefully refer to the document "Students Guide: Personal Development Programme" on your Canvas account to find more details on this programme.

3.2.5. Postgraduate Study Potential

The programme will develop a wide range of professional attributes: employability, entrepreneurship and enterprise, developing confidence, team working skills, industry knowledge and continual personal and professional development (PPD). This programme is designed from the outset as a BA (Hons) with authentic client and work-based learning at its core.

With passionate discipline expertise, together with the critical subject knowledge, underpinning professional experience, research and methodology of the academic staff, the course will reflect the professional practices, wider development and key issues of students' subject's working practice and the impacts that influence the world in which we work and live.

The ability to work innovatively with an enterprising and entrepreneurial approach is part of our commitment to ensuring that graduates demonstrate professionalism. We aim to produce graduates who have already engaged with the world of work and are enterprising and entrepreneurial by nature.

Through practical work, client-led industry practice, independently self-managed projects, industry speakers, project collaboration and the professional perspective that develops and

refines the transferable skills that underpin all of our teaching, so from the outset of the award students will engage with industry and be encouraged to take part in industry practices locally, nationally and internationally. Students will visit commercial design studios and interact with professional practitioners and develop entrepreneurial thinking through these opportunities in order to create graduate skills that employers seek. In addition, students will be active in attending events, conferences and discussions around students' subject.

Over the duration of students' course, students will develop the ability to carry out enquiry based learning and critical analysis through research, market analysis and effective visual articulation of ideas aided by the development of students' problem solving skills, to develop an integral part of professional working practice and the development of informed and unique solutions that lead to the creation of opportunities that will increase students' employability options within students' chosen field.

Success within industry requires a wide range of skills, personal attributes and knowledge that this award recognises, embeds and teaches communication and articulation of ideas and intentions has a key part to play in this. Throughout the duration of students' award, students will develop these skills both visually and verbally to effectively communicate ideas and concepts to various audiences, encouraging independence of thought and professional confidence. The option to work on industry collaborative projects and work in teams are a prominent feature of the award, in addition to presenting ideas individually or within a team to develop communication skills.

Essential attributes such as critical, reflective and life-long learners that BUV graduates are expected to develop in order to achieve success are embedded throughout, through critical reading and writing that will in part inform development in tutorial discussions, presentations to peers and identified target audiences. Throughout their studies, students are encouraged to develop students' understanding of themselves and their work through critical reflection, and to question different views and perspectives to resolve problems and develop outcomes.

These skills and attributes that are transferable throughout the industry are central to the way that creative and cultural industries professionals engage with the world, through the exploration and application of global practices in a local, national and international context

students are able to respond to and should be confident in working on a global platform and graduate as a global citizen.

3.3. ACADEMIC LOAD

The programme is credit-based that has a modular structure and each module has a credit rating with a total of 131 credits. We will also integrate additional activities throughout our course, including regular workshops, company visits, and guest lectures on campus in order that students benefit from outside viewpoints and perspectives.

- Common skills and knowledge: 51 credits (including 11 credits of mandatory modules)
- Specialised skills and knowledge: 80 credits

3.4. ENTRY REQUIREMENTS

Academic Requirements:

Aged 17 or over

One of the following qualifications:

- Vietnamese High School Diploma and Pathway to Staffordshire University Programme
- Pass 2 subjects at Advanced GCE (A-Level)
- An access programme passed at the required QAA-recognised standard for entry to Higher Education
- An award of the European Baccalaureate Diploma, with at least 60 percent overall; English at 60 percent
- An award of the International Baccalaureate Diploma with a minimum of 24 points; English at 4 points

English Language Requirements:

One of the following:

A proficiency test within the last 2 years:

- IELTS (non UKVI): 6.0 overall with a minimum of 5.5 in each component; or
- TOEFL IBT: Listening: 17; Speaking: 20; Reading: 18; Writing: 17
- A proficiency test within the last 5 years:

- International Baccalaureate (taught in English) Pass in English B at Standard Level grade 5 or High Level grade 4; or
- IGCSE English: IGCSE English as a first or second language: Grade C; or
- Cambridge International English GCE O-Level/GCSE: English Language grade A – C

3.5. TRAINING PROCEDURE & GRADUATION REQUIREMENTS

Training procedure and graduation requirements strictly follow Circular 08/2021/TT-BGDDT of Ministry of Education and Training dated 18 March 2021 that regulated higher education training policy and Decision No. 2809/2020/QD-BUV dated 28 September 2020 of Vice Chancellor of British University Vietnam that approved 22 policies of British University Vietnam Senate, including Progression policy.

3.6. METHODS OF ASSESSMENT

Throughout the course, a variety of academically rigorous assessment tasks, activities and formats will be used to suit different learning styles and situations. All the assessments on this course are designed to prepare students for industry practice.

Assessments are designed to be interesting, relevant and contemporary, with the aim of enhancing personal and professional development, while also evaluating performance. Assessments are designed to meet the learning outcomes within each module and the overall pattern of assessment matches the overarching learning outcomes of the full award.

Module assessments: This type of assessment takes place on completion of a module through methods such as practical work, pitches, presentations, essays, research projects and reports that require learners to demonstrate an in-depth and increasingly critical understanding of key theoretical concepts and practical ability and is accompanied by written feedback from the module tutor to each individual student, relating his/her achievement to the learning outcomes of the module. Collaborative projects will include peer assessment and observation reports along with production logs to determine each student's contribution to the project.

Formative Assessment, which is not graded, is carried out in tutorial and critique situations and feedback is usually provided to students orally or may be in the form of written feedback on draft pieces submitted. Formative assessment is also sometimes produced as the result of peer or self-assessment exercises. All forms of formative assessment offer students the opportunity to consider students' work and take steps to improve and respond to external points of view.

Summative Assessment is provided in the form of a percentage mark at the end of a module, and this is accompanied by written feedback from the module tutor to each individual student, relating his/her achievement to the learning outcomes of the module. The percentage mark is linked, within the Undergraduate Modular Framework Regulations, to a set of general assessment criteria which distinguish attainment at specific levels.

Self-assessment through reflection on the grades and feedback is a valuable way of checking students' progress and helping students understand the criteria tutors use to measure progress. If students aspire to achieve higher grades students can read the grading statements to understand what students need to be doing in order to improve.

Collaborative projects will include peer assessment and observation reports along with production logs to determine each student's contribution to the project.

3.7. TRAINING PROGRAMME CONTENT

No.	Module Title	Aim at the end of the course (summary)	Module code	Credit
1. Common skills and knowledge				
1	Study Skills for Creative Practitioners	In this module students will be able to explore a range of study skills in order to enhance their progression through the award and develop practical skills for the workplace.	CCIF40837	5
2	Visual Studies	Students will be introduced to a range of new and traditional media and mark-	CCIF40050	5

		making techniques, experimenting with different methods and approaches. Students will be encouraged to consider the impact of outside influences on their work, including creative industries trends and changes, as well as wider factors such as technological and financial influences.		
3	Practical Contemporary Art Practice	This module takes the form of an introduction to professional practice in the Creative Arts. Live work will be a major aspect of this module, and students will be expected to gain some of the evidence for assessment through a work-related brief.	CCIF40741	10
4	Art Practitioners in Historical and Contemporary Context	Successful working in the creative industries requires insights into current trends, how the past has influenced where we are now, and what might happen in the future. This module is designed to help students explore influences on their area of work and the wider context that they are working in.	CCIF40742	10
5	Professional Issues for Contemporary Art Practitioner	In this module students will investigate a success story that relates to their area, evaluate the reasons for the success, and present their findings to an audience.	CCIF40743	10
2. Specialised Knowledge				

6	Creative Influences	In this module students will evaluate their experience and aspirations in order to plan a suitable programme for their chosen progression route.	CCIF50004	5
7	Visual Communication	In this module students will be able to explore and extend their skills in the use of a range of media: innovative and experimental uses of traditional and new media will be encouraged.	CCIF50051	5
8	Exploring Contemporary Art Practice	This module works partly in parallel and partly in response to students' work in other modules, such as Creative Influences, where they will have proposed a project and consulted with their tutors about what they would like to do.	CCIF50746	10
9	Major Project for Arts Practitioners	The purpose of this module is to allow students to take personal responsibility for a major brief, building on the experience of the whole learning programme.	CCIF50747	10
10	Professional Development for Arts Practitioners	In this module students will explore professional responsibilities, teamwork and strategic planning. They will reflect on how they have developed their skills as a practitioner through their involvement in different activities whilst studying on the Foundation degree. This will lead to they planning the steps they intend to take to further their personal aspirations.	CCIF50748	10

11	Practical Contemporary Practice in Graphic Design / Illustration / Photography	This module takes the form of an introduction to professional practice in the Creative Arts. Live work will be a major aspect of this module, and students will be expected to gain some of the evidence for assessment through a work-related brief.	CCIF60403 CCIF60404 CCIF60407	10
12	Creative Enterprise in Graphic Design / Illustration / Photography	This module will introduce students to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing their idea, keeping appropriate financial records and summarising the success of the project.	CCIF60412 CCIF60413 CCIF60416	10
13	Negotiated Final Major Project	In the Practical Contemporary Practice module students will have investigated and negotiated the potential for a Final Major Project that they will carry out in this module. Students may wish to amend the initial proposal in light of further consideration, but the focus of this module is to implement the project in a practical way, and they should plan their time accordingly. To support the project students will undertake a related study, culminating in a report that explores the context and	CCIF60428	10

14	Professional Practice in Graphic Design / Illustration / Photography	This is an opportunity for students to directly interact with career professionals in order to strengthen their employability and focus on their own career potential.	CCIF60421 CCIF60422 CCIF60425	5
15	Industry Investigation	This module will enable students to develop their ability to identify a subject of interest in their industry specialism in order to write a report or extended essay showing their knowledge of an aspect of the sector in the global market.	CCIF60427	5

3.8. IMPLEMENTATION GUIDE

3.8.1 General Principles

- Training direction: The training programme is application-oriented, so when implementing the programme, related personnel must pay attention to:

  • prioritise application to potential;

  • keep the common and foundational knowledge at a reasonable amount;

  • increase the specialised knowledge, mainly in the practical sessions

- Bases for the implementation of the program: Consolidated Document No. 17/VBHN-BGDĐT dated May 15, 2014 of the Minister of Education and Training; other State regulations on the field of training; effective regulations & policies in BUV: Teaching Load Policy, BUV Academic Teaching Classifications and Standards of Faculty, Teaching and Learning Performance Evaluation Policy, Performance Management Policy, Policy on Employee Recognition Programmes.

- When implementing the programme: the related personnel and departments must strictly follow the training programme that has been approved.

- Training plan and teaching staff allocation: must be reasonably arranged in terms of expertise as per programme and must be approved by the Dean.

- The Discipline Leads and Module Leaders must develop lectures and test banks for all modules, implement the programme with a student-focused method, and encourage students' autonomy in studying and research.

3.8.2. Implementation plan

The programme operates over the span of 3 years with 6 semesters. Each academic year is divided into 2 semesters.

Semester 1 includes:

- Learning, teaching and Examinations: 14 weeks

Semester break includes:

- Internships
- Resit examinations

Semester 2 includes:

- Learning, teaching and Examinations: 14 weeks
- Examinations: 2 weeks

SECTION 4: CONDITIONS ON THE LECTURING STAFF AND SCIENTISTS TO OPEN THE DISCIPLINE

BUV offers 100% international faculty. We will arrange 5 full-time lecturers, led by Professor Dr. Rick Bennett. Professor Bennett has spent more than 7 years on the Academic Board and governance committees at RMIT Vietnam. He has spent the last 2 years as the Executive Dean Academic and was responsible for 15 academic and student support departments. Prior to that, he was Dean of the School of Communication & Design for 4 years. Earlier in his career, he held an Associate Professor position at the University of New South Wales – College of Fine Arts in Sydney, Australia, and a Visiting Professor role at De La Salle College of Saint Benilde University at Manila in the Philippines. He also brings significant teaching and research experience along with expertise from national and international conferences, seminars and workshop presentations across the world. To sum up, having a Professor of the same discipline to lead the Graphic Design discipline at BUV exceed the requirement for opening discipline as regulated in Term 1, Article 4, Circular 02/2022/TT-BGDDT of Ministry of Education and Training on Defining the conditions, order and procedures for opening and suspending training disciplines at bachelor's, master's and doctor's degrees dated January 18, 2022, that "The training institution has at least 01 permanent lecturer with doctor's degree in appropriate discipline, which is not the same as a permanent lecturer for opening training discipline at bachelor's degree of other disciplines (in case the training discipline to be opened is combined by disciplines from different groups of disciplines, or interdisciplinary training disciplines are arranged simultaneously into several different discipline groups, each combined discipline must have at least 01 permanent lecturer with doctor's degree in appropriate discipline), with at least 03 years of experience in training management or university teaching, and in charge of leading the development, organization and implementation of training programs".

All lecturers will have to be in the same or close to the registered course, and who must go through a careful interview and selection based on their qualifications and relevant teaching experience. As the Graphic Design targeted to recruit maximum 100 students in first 5 years, Professor Dr. Rick Bennett together with 10 lecturers who all have international master's degree in same and near field with many years of experience in teaching and professional experience are confident in managing the discipline.

BUV aims to recruit faculty with cross-cultural experiences from a diverse range of countries that have recognised educational systems, and who are able to provide students with a quality of education that meets or exceeds the standards set for teaching staff within BUV. BUV's faculty members are regularly assessed on their appropriateness and suitability for teaching on the academic programmes, and the outputs of the students feedback process and formal teaching evaluations are integrated into the performance evaluations of faculty. This is done through annual, and (if necessary) bi-annual, performance reviews in compliance with the Performance Management Policy which sets out the guiding principles and processes for how performance reviews will be carried out for both faculty and professional staff. These reviews provide opportunities for faculty and line managers to reflect on the performance attained over the period in question, for support to be provided as needed, as well as allowing for the monitoring of individual and departmental level Key Performance Indicators.

These performance evaluations draw on evidence from students feedback on modules, as well as formal teaching observations that have been carried out throughout the year by senior academic faculty. Using this system of performance management, BUV ensures that academic standards are maintained, and that any potential issues with academic faculty are addressed as rapidly as possible to maintain an effective learning environment for students. The academic performance management process at BUV allows for issues to be resolved through a progressive system of disciplinary actions, which may eventually result in non-renewal of contracts.

BUV supports all faculty to engage in Continuous Professional Development (CPD), whether through formal education, development and accreditation of their teaching practices, or skills development. All faculty are provided with an annual hour's allocation for CPD in their overall workload calculations and this can be used in a variety of ways based on identified training needs by either faculty or line managers.

The Policy on Education shows the range of formal opportunities that BUV staff can take up during their employment at BUV. Financial and time support is provided for faculty members who want to continue in further study either at BUV through the MBA or to be launched PhD programme, or elsewhere through formal skills training or new qualifications outside of BUV.

Curriculum Vitae of lecturers and publications are attached in appendix of this document, including copy of publication, recruitment decision, contracts and qualification.

4.1. FULL-TIME LECTURERS AND SCIENTISTS

Form No.1, Appendix 3, Circular 02/2022/TT-BGDĐT

No. (1)	Full name, DOB (2)	Passport number/ID Card (3)	Academic title, Awarding year (4)	Academic qualifications, Awarding country, Awarding year (5)	Major (Highest qualification) (6)	(Full time contract with BUV) Recruitment		Insurance number (9)	Academic experiences (10)	Public research		Signature (13)
						Recruitment date (7)	Labour contract (8)			MOET (11)	Institution (12)	
1	Rick Bennett, 12/21/1963	PB271 3617	Prof., 2015	Dr., Australia, 2009	Art	15/04/2022	x	793747312 9	28	0	21	
2	Michael Alan Lomax, 21/03/1991	547709 829	Master, 2013	Master, UK, 2013	Mass Communications Management	13/04/2020	x	013176341 5	4	0	0	
3	Alex Gaja Ortega, 22/03/1990	XDE02 9705	Master, 2015	Master, Spain, 2015	Architecture	27/09/2021	x	793966538 3	7	0	3	
4	Sven Pfrommer, 10/11/1965	CK4KC 8V6VX	Master, 1994	Master, German, 1994	Graphic Design	17/10/2022	x	013227911 0	11	0	25	
5	Richard Paul Child, 14/08/1973	548040 555	Master, 1999	Master, UK, 1999	Visual Communication	04/09/2018	x	013128479 1	20	0	3	
6	Shruthi Thaiveppil Gopi, 04/08/1995	R14606 40	Master, 2019	Master, India, 2019	Design Discipline	03/01/2023	x	013157160 4	6	0	1	
7	Nguyen Quang Vinh, 09/10/1988	001088 037584	Master, 2016	Master, Netherlands, 2016	Fine Art	03/04/2023	x	#N/A	12	0	5	
8	Pham Thuy Duong, 06/05/1996	001196 011846	Master, 2019	Master, UK, 2019	Vissual Communication Design	03/01/2023	x	012378294 2	0	0	0	

*No. 7. Nguyen Quang Vinh – No insurance number as he chose not to join insurance sheme.

4.2. LIST OF LECTURERS TO OPERATE AND IMPLEMENT THE TRAINING PROGRAMME

Form No.2, Appendix 3, Circular 02/2022/TT-BGDĐT

No. (1)	Full Name (2)	Modules (3)	Semester and Year (4)	Number of credits				Leading lecturer, tenure lecturer, etc. (7)
				Compulsory		Optional		
				On Campus (5)	Online (6)	On Campus (5)	Online (6)	
1	Rick Bennett	Creative Influences	Y2S1	5				Leading lecturer
		Practical Contemporary Art Practice	Y1S1	10				
		Study Skills for Creative Practitioners	Y1S1	5				
2	Michael Alan Lomax	Industry Investigation	Y3S1	5				
		Visual Communication	Y2S1	5				
		Major Project for Arts Practitioners	Y2S2	10				
3	Alex Gaja Ortega	Professional Issues for Contemporary Art Practitioner	Y1S2	10				
		Industry Investigation	Y3S2	5				
		Professional Development for Arts Practitioners	Y2S2	10				
4	Sven Pfrommer	Professional Issues for	Y1S2	10				

		Contemporary Art Practitioner							
		Negotiated Final Major Project	Y3S2	10					
		Professional Practice in Graphic Design / Illustration / Photography	Y3S2	5					
		Visual Studies	Y1S1	5					
		Major Project for Arts Practitioners	Y2S2	10					
5	Richard Paul Child	Professional Practice in Graphic Design / Illustration / Photography	Y3S2	5					
		Practical Contemporary Practice in Graphic Design / Illustration / Photography	Y3S1	10					
		Creative Enterprise in Graphic Design / Illustration / Photography	Y3S1	10					
		Negotiated Final Major Project	Y3S2	10					
6	Shruthi Thaiveppil Gopi	Creative Enterprise in Graphic Design / Illustration / Photography	Y3S1	10					
		Creative Influences	Y2S1	5					
		Practical Contemporary Art Practice	Y1S1	10					
		Exploring Contemporary Art Practice	Y2S1	10					

No.	Name	Course	Semester	Credits				
		Visual Studies	Y1S1	5				
7	Nguyen Quang Vinh	Professional Development for Arts Practitioners	Y2S2	10				
		Art Practitioners in Historical and Contemporary Context	Y1S2	10				
		Visual Communication	Y2S1	5				
		Exploring Contemporary Art Practice	Y2S1	10				
8	Pham Thuy Duong	Practical Contemporary Practice in Graphic Design / Illustration / Photography	Y3S1	10				
		Art Practitioners in Historical and Contemporary Context	Y1S2	10				
		Study Skills for Creative Practitioners	Y1S1	5				

4.3. LIST OF MANAGERS

Form No.3, Appendix 3, Circular 02/2022/TT-BGDĐT

No.	Full name, DOB, position	Education, year	Discipline	Note
1	Jason MacVaugh, 16 February, 1978, Dean	PhD University of Gloucestershire, 2009	Knowledge Management	
2	Richard Paul Child, 14 August, 1973, Discipline Lead	Master, Birmingham Institute of Art & Design (BCU) Birmingham, UK, 1999	Visual Communication	

3	Tony Summers, 14 July 1954, University Registrar	Master, Kingston University – London, 2005	MBA	
4	Tran Duc Trung, 25 February, 1989, Deputy University Registrar	Master, Royal Melbourne Institute of Technology, 2019	MBA	
5	Hoang Phuong Yen, 12 September, 1988, Course Office Manager	Master, University of Adelaide, 2018	International Trade & Development	

4.4. SCIENTIFIC RESEARCH TOPICS OF THE INSTITUTE, LECTURERS AND SCIENTISTS RELATED TO THE DISCIPLINE

Whilst BUV is still primarily a teaching university, we encourage all faculty members to continuously develop and update their research and professional practice. This can be done both formally and informally through scholarly research, practice-based research, and engagement with scholarly and professional networks. The Scholarly Activity Encouragement Policy sets out what is meant by scholarly activity within BUV, how BUV will support in the dissemination of this activity and how these activities will be recognised. As BUV grows, we are seeking to develop and enhance our research capabilities and reputation to fulfil strategic objective 10: 'Produce research that benefits Vietnam and the world', and 11 'Attract world-class researchers and practitioners to the campus to engage with BUV students and academics from across Vietnam'.

The introduction of the BUV Academic and Teaching Classifications and Standards of faculty and promotion policies being developed will also serve to encourage and drive research activities and outputs within BUV. The Faculty Research Activity shows some of the recent research activities that BUV faculty have engaged in, ranging from local conference presentations, through to publications in top-tier international journals. We recognise that not all faculty are engaged on contracts which involve research expectations, and therefore encourage scholarly activity across the entire range of activities discussed in the Scholarly Activity Encouragement Policy.

Enhancing the research and teaching capabilities of BUV is part of strategic priority one for 2022: 'Enhance the University's reputation relative to its competitors by obtaining quality assurance

accreditations and the development of faculty research and teaching.'. To enhance BUV's ability to produce high-quality research, BUV provides the following support to faculty:

- Condensed teaching periods to allow for block research time.
- Funding opportunities to present at conferences.
- Workload allowances for faculty actively engaged in research.
- Encouraging faculty members to be fully engaged in professional and academic networks.
- Developmental opportunities for faculty members to present at BUV internal conferences.
- Ad-hoc funding support for research projects.
- Student Research Assistants (SRAs) to support faculty with research activities. The introduction of SRAs has been agreed and recruitment of these positions has begun and will be scaled up from the beginning of the 2023 academic year.

The Policy on Employee Recognition Programmes, and the Policy on Employee Recognition Programmes – Procedure shows the value that BUV places on scholarly activity, as well as teaching. Research related awards and recognition include an annual best research award (Vice-Chancellor and President's award) with a cash value of $1000, and a biannual best research award (Dean's award).

Beyond traditional scholarly activity outputs, BUV recognises the value of faculty maintaining broad external networks to help support both research and teaching practices. Faculty Engagement with Professional and Academic Networks shows how faculty members are involved with, and engaging actively with other institutions, and both academic and professional networks. This engagement allows faculty members to remain current in their professional and academic practices, provide scope for collaboration on a range of professional or research projects, and enables them to continue to develop and improve their teaching practices.

4.5. PUBLISHED SCIENTIFIC WORKS OF LECTURERS AND SCIENTISTS RELATED TO THE DISCIPLINE

(As per Form No.5, Appendix 3, Circular 02/2022/TT-BGDĐT)

Oder	Publications	Remarks

1	Pfrommer, S. (2018), The Dam Project, Solo Exhibition, Ayala Museum, Manila.	
2	Pfrommer, S. (2018), Group exibition, Retrospect Gallery, Byron Bay.	
3	Pfrommer, S. (2018), Solo exibition, The Other Art Fair, Saatchi Art, Sydney.	
4	Pfrommer, S. (2018), Solo exibition, The Other Art Fair, Saatchi Art, Los Angeles.	
5	Pfrommer, S. (2018), Curated creative work, *VOGUE UK*, (November & December).	
6	Pfrommer, S. (2018), Curated work, *Saatchi Art Catalog*.	
7	Pfrommer, S. (2019), Flow Project, , Bruce Lurie Gallery, Group exibition, Los Angeles.	
8	Pfrommer, S. (2019), 'Commissioned work for HILTON HOTEL', Chicago.	
9	Pfrommer, S. (2019), 'Commissioned work for COURRIER MAGAZINE'.	
10	Pfrommer, S. (2019), '195 GLACIERS, Photo Installation Project' .	
11	Pfrommer, S. (2019), 'Commissioned corporate artworks', Singapore.	
12	Pfrommer, S. (2019), Curated creative work, *Aesthetica's Magazine*, (April/May).	
13	Pfrommer, S. (2019), Curated creative work , *Aesthetica's Magazine*, (February/March).	
14	Pfrommer, S. (2019), Curated creative work , *VOGUE UK*, (January).	
15	Pfrommer, S. (2020), CAMP Gallery, Group exibition, New York City.	
16	Pfrommer, S. (2020), 'Hongkong Limited Edition, 16 works in a Collectors Box', self published, Berlin.	

17	Pfrommer, S. (2020), 'Japan Limited Edition, 18 works in a Collectors Box', self published, Berlin.	
18	Pfrommer, S. (2020), 'Commissioned work for the AUTOGRAPH HOTEL', New York City.	
19	Pfrommer, S. (2020), 'Commissioned work for the HILTON HOTEL', Atlanta.	
20	Pfrommer, S. (2020), 'Commissioned work for an Office Space', Singapore.	
21	Pfrommer, S. (2020), 'Commissioned work for an Office Space', New York City.	
22	Pfrommer, S. (2021), The Other Art Fair, Virtual Global Edition.	
23	Pfrommer, S. (2021), CAMP Gallery, Group exibition, New York City.	
24	Pfrommer, S. (2021), 'Cyanography Limited Edition, 2x15 works in a Collectors Box', self published, Berlin.	
25	Vinh, T. (2021), *'Hanoi Miniprint'*, Group exibition, Vietnam Fine arts University, Hanoi, Vietnam.	
26	Vinh, T. (2021), *'What Are We Tricking'*, Group exibition, VCCA, Hanoi, Vietnam.	
27	Vinh, T. (2021), *'Autumn Breeze'*, Group exibition, SenTia school, Hanoi, Vietnam.	
28	Gopi, S.T. (2022) 'Widening of the digital divide by Advanced Online Classroom & Persistence of Virtual Learning after the pandemic era', *2022 the 4th International Conference on Rern Educational Technology (ICMET)* [Preprint].	
29	Pfrommer, S. (2022), CICA Museum, Czong Institute for Contemporary Art, Seoul.	

SECTION 5: CONDITIONS FOR FACILITIES TO OPEN THE DISCIPLINE

5.1. FACILITIES AND EQUIPMENT FOR THE TRAINING PROGRAMME AT UNDERGRADUATE LEVEL

Infrastructure and facility: The area of Campus in Ecopark is 6,5ha. The timeline for construction of new Campus consists of 3 phases: Phase 1- 2,84ha and Phase 2 and 3 – 3,66ha. Phase 1 was completed and the current facilities in Ecopark Campus includes:

Order	Category	Number	Total area (m2)
1	Library	01	1.230,1
2	Classrooms	23	1.947,5
3	Lecture hall	02	851,4
4	Teacher office	02	258,5
5	Research area	06	490,4
6	Sport area	03	654,7
7	Canteen	02	4,096
8	Others		4.887,8
Total			14.416,4

The library building is designed in a contemporary style, which includes Library area, 24-hour study area, specialised discussion rooms for students and computer access.

Classrooms: 23 classrooms with open design and flexible to serve the various needs. These room can accommodate 30-45 students and are fully equipped modern teaching auxiliaries, projectors, LCD screens, high-quality audio system, air conditionings, standard light system.

02 large lecture halls: with an average area of 425 m2 accommodating 250 students per lecture hall, 6m high, equipped with smart board, projector, LCD screen, high quality sound system, air conditioning, system Standard lighting system. In addition, large lecture halls also have an online system that allows students to sit anywhere in or outside the Ecopark Campus to participate in interactive lectures through online tools.

The construction of the BUV campus Phase 2 at Ecopark started in August 2022, with an investment of 33 million USD, and is expected to be completed in early 2025.

Specifically, BUV invested in building a new canteen with a total floor area of 4,096m2, a sports complex including basketball and badminton courts, and a new academic building. The indoor and outdoor spaces are arranged in harmony in an open, green landscape. The iconic minimalist and liberal architectural style indicative of 4IR reflects the educational approach at BUV.

All of the spaces at BUV are designed for Higher education level students. Our Learning Studio, Learning Cluster, X-space, Theater Pod & Halls were designed for the delivery of lectures. BUV also has functional classrooms that customised for the delivery of our specific higher education programmes. This includes, for example, Art Studio & Photo Studio; Learning kitchen, Restaurant, Front Office & Housekeeping; Digital Lab, Computer Games Design Lab & Cyber Security Lab, Motion Capture Studio.

Outside of standard & functional classrooms, BUV also provides a wide range of discussion & break-out rooms with various capacities that students can use for group work or individual study. There is also a 24/7 Study Area that serves as a Quiet Study Area during LRC operational hours.

(As per Form No.6, Appendix 3, Circular 02/2022/TT-BGDĐT)

Order	Category	Number	Total Area (m²)	Module	Usage Schedule (Semester, Academic year)	Remarks
1	Lecture Halls, classrooms, discussion rooms multimedia rooms, multi-purposes rooms, faculty rooms	45	2651	All modules	All semesters	

1.1	Learning Theatres, Halls, Classrooms with over 200 pax	1	464				
1.2	Classrooms with 100-200 pax	1	370				
1.3	Classrooms with 50-100 pax	1	84				
1.4	Classroom with less than 50 pax	19	966				
1.5	Multipurpose Rooms	6	608				
1.6	Discussion Rooms	15	159				
1.7	Faculty Rooms	2	258,5				
2	Libraries/Learning Resources Centres	1	1230,1				
3	Research centre, laboratories, practical rooms	12	1121				

5.2. RESEARCH CENTRES, LABORATORIES, AND PRACTICE FACILITIES FOR THE DISCIPLINE

(As per Form.8, Appendix 3, Circular 02/2022/TT-BGDDT)

List of Equipment					Module	Time of use	No. of user/unit
Order	Name of Equipment, Product Code, Usage Purposes	Country of Origin, Model Year	Number	Unit			
1	NIKON D850, CCAB16LP1030T0	China	1	Kit	All Graphic		

2	NIKON D7500, A01020155	China	2	Kit	Design modules	As per academic plan	
3	TRIPOD MANFROTTO, MHXPROBHQ2	China	1	Kit			
4	NINJA V Video Monitor, 814164021173	China	1	pcs			
5	MACBOOK PRO, SC02CJBCSMD6N	China	1	pcs			
6	Lens NIKON, SWM VR IF	China	1	pcs			
7	Video Camera NIKON, PXW-FS5M2	China	1	Kit			
8	APUTURE LIGHT STORM, LS C120D II	China	1	Kit			
9	APUTURE LANTERN, 6971842181605	China	1	pcs			
10	MANFROTTO Tripod 504HD, B003VQZU00	China	1	pcs			
11	Sony Video Camera PXW - FS5M2K, 4548736086111	China	1	Kit			
12	Nikon Camera D7500, 18208957934	China	2	Kit			
13	Laptop Macbook Pro 13", SC02CR09KML7L	China	1	pcs			

14	Laptop Macbook Pro 13", SC02CR061ML7L	China	1	pcs				
15	Laptop Macbook Pro 13", SC02CR09AML7L	China	1	pcs				
16	Laptop Macbook Pro 13", SC02DV9XYML7H	China	1	pcs				
17	Laptop Macbook Pro 13", SC02DCBJ5ML7L	China	1	pcs				
18	Laptop Macbook Pro 13", SC02CR2PAML7H	China	1	pcs				
19	Laptop Macbook Pro 13", SC02CX0W7ML7L	China	1	pcs				
20	Laptop Macbook Pro 13", SC02CTP8TML7H	China	1	pcs				
21	Laptop Macbook Pro 13", SC02CR2MDML7H	China	1	pcs				
22	Laptop Macbook Pro 13", SC02DG06JML7H	China	1	pcs				
Computer Lab 1-4								
23	PC Computer (Gigabyte Workstation W281-G40)	China / 2021	31	pcs				

No.	Item	Origin/Year	Quantity	Unit			
24	Monitor Gigabyte 27 inch Gaming monitor	China / 2021	62	pcs			
25	Wacom tablet	China					
Digital Lab 2-4							
26	Apple iMac 27 inch	2019	16	pcs			
27	Color printer Epson SC-P807	2019	1	pcs			
28	Scanner Epson Perfection V600	2019	6	pcs			
LRC Computer Lab							
29	PC Computer (HP Elitedesk 800 G3)	2018	24	pcs			
30	Monitor HP Z24i G2	2018	24	pcs			
Motion Capture Studio 1-6							
31	4K Handheld Camcorder with all-new 1/3-type 3CMOS with 4K 50p/60p* recording capability	2021	2	pcs			
32	Li-ion rechargeable DV battery	2021	4	pcs			
33	2-channel charger with LCD display	2021	2	pcs			
34	SDXC 170MBs UHSI Card 128GB	2021	2	pcs			
35	Tripod for Camcoder	2021	2	pcs			
36	LED camera light	2021	2	pcs			
37	Directional Condenser	2021	2	pcs			

	Microphone for Camcoder			
38	Camera-mountable wireless system	2021	2	pcs
39	7 inch 3G SDI 4K HDMI DSLR Monitor, Full HD 1920x1200 IPS Director Field Monitor with Histogram	2021	2	pcs
40	DV rain cover	2021	2	pcs
41	Compact bag suitable for all handycam cameras	2021	2	pcs
42	Full HD 1080P recorder	2021	1	pcs
43	DIN Rail High-Voltage Switch, 8 feeds, 8 channels	2021	1	pcs
44	DIN Rail Universal Dimmer, 1 feed, 4 channels	2021	1	pcs
45	Control Keypad	2021	1	pcs
46	Integrated controller c/w 3 x serial control ports, 8 x IR ports, 8 x relay ports, 8 x Digital I/O ports and ethernet	2021	1	pcs

47	Customize PC with CPU Intel Core i7-10700K; RAM 32GB DDR4 Bus 2666 MHz; VGA 8GB: GTX2060; 1x SSD 250GB SATA3 6Gb/s 2.5"; 1x SSD 1TB SATA3 6Gb/s 2.5"; 1x HDD 4TB SATA 3 64MB Cache; Monitor Led 27' FullHD 1920x1080; professional case rackmount 4U, 750 power, keypad + mousse Include: DeckLink Studio 4K Capture & Playback Card Support Adoble - Premiere CC software	2021	1	pcs			
48	Studio Teleprompter	2021	1	pcs			
49	Two-Stage Aluminum Tripod System and H65B Head and Ground-Level Spreader	2021	1	pcs			
50	LED TV, 65 inches, UHD 3840x2160, 250nit; Operation	2021	1	pcs			

	Hour 16/7; HDMI input x 2; External Control: RS232						
51	Mobile TV Cart TV Stand with Wheels	2021	1	pcs			
52	DM Lite® Transmitter for HDMI®, IR, and RS-232 Signal Extension over CATx Cable	2021	2	pcs			
53	DM Lite – HDMI® over CATx Receiver w/IR & RS-232, Surface Mount	2021	2	pcs			
54	USB over Category Cable Extender Wall Plate, Remote, Black	2021	1	pcs			
55	USB over Category Cable Extender, Local	2021	1	pcs			
56	8 port 1Gbps PoE Switch	2021	1	pcs			
57	Fluorescent Light 220W with hanger	2021	3	pcs			
58	Fluorescent Light 110W with hanger	2021	3	pcs			
59	Led Fresnel light 100W with hanger	2021	2	pcs			
60	Led Fresnel light 200W with hanger	2021	2	pcs			
61	DMX Lighting Control	2021	1	pcs			

62	Digital to Analog Converter	2021	1	pcs				
63	Motorized Lift	2021	2	pcs				
64	Fixed lighting barrel c/w suspension, brackets, mounting accessories, etc.	2021	1	pcs				
65	Chromakey green / blue backdrop	2021	3	pcs				
66	Lightboard Studio Package, dimension (WxH) 2m x 1,8m	2021	1	pcs				
67	20U AV Equipment rack	2021	1	pcs				
68	Sequence Power Supply 8CH, 220V AC/10A, compatible with central management software	2021	1	pcs				

5.3. LIBRARIES, COURSEBOOKS, BOOKS, REFERENCE MATERIALS

5.3.1 Libraries

BUV recognises the important role of literacy in all walks of modern professional life, including technical, creative and critical thinking. Therefore, alongside providing adequate access to technology to complete assignments, BUV works closely with industry partners to ensure that students have valuable experience in the hardware and software typically used in their industries, and to anticipate future needs. BUV understands the value of rich content in student engagement and the value of on demand learning that gives student access to specialised information beyond the core deliverables of a semester.

BUV understands that technology is not just defined by digital, or even electronic technology. BUV will invest in specialised spaces and teaching facilities geared to its portfolio of courses and activities.

Alongside a well-resourced physical library and breakout workspace (designated in the Learning Resource Centre), BUV provides students and lecturers access to Kortext, a specialist digital platform delivering over 2 million digital textbooks and other learning content to universities. Additionally, a tablet is provided to each student upon entry to the University allowing them to access digital textbooks with ease anywhere, at any time.

BUV provides open access of 24 PCs and 13 iMacs for students in the LRC's Lab & shared space. To ensure that students could easily access all digital learning resources, all students entering degree programmes from April 2019 were issued Apple iPads.

Students can loan 1494 titles of print books from LRC with a maximum of 5 books each time for 14 days in total. LRC users have access to a range of digital databases and online resources including e-books, journals, articles, case studies, and reports, which are available 24 hours, 7 days/a week on and off campus.

During operation hours between 8.30 am and 6.30 pm from Monday to Friday, there are 13 discussion rooms with a capacity of 4-6 people/room & 26 classrooms with a capacity of 30 people/rooms available for students to book. Students can book rooms with Student Information Office 1 day in advance at the earliest. Each student can use rooms for at most 1 hour per booking & at most 2 hours per week.

The LRC opens from 8.00 to 18:30 from Monday to Friday; and from 9.00 to 16.00 on Saturday during the teaching & non-teaching period. The LRC also includes a 24-Hour Study Room. This facility is open 24 hours per day, 7 days per week.

Outside operation hours of between 8.30 am and 6.30 pm from Monday to Friday, BUV provides a range of Out-of-hours campus access facilities including the 24/7 Study Area, 6 normal classrooms & 8 functional classrooms for students to book. Students can request Out-of-hours

campus access to 24/7 Study Area and classrooms with Student Information Office by 4 pm from Monday to Friday

5.3.2 Course books, books, reference materials
(Template 7, Appendix 3, Circular 02/2022/TT-BGDDT)

No.	Books or journals	Author	Publisher	Quantity	Module	Module Code	Time of use
1	The language of things	Penguin	Penguin, 2008	49	Study Skills for Creative Practitioners	CCIF40837	Y1S1
2	Design as Art: Penguin Modern Classics	Penguin	Penguin, 2008	49	Practical Contemporary Art Practice	CCIF40741	Y1S1
3	On Photography	Penguin	Penguin, 2014	49	Art Practitioners in Historical and Contemporary Context	CCIF40742	Y1S2
4	How to Use Images	Laurence King Publishing	Laurence King Publishing, 2010	49	Professional Issues for Contemporary Art Practitioner	CCIF40743	Y1S2
5	Visual Communication Design: An Introduction To Design Concepts In Everyday Experience	Bloomsbury Visual Arts	Bloomsbury Visual Arts, 2017	43	Visual Communication	CCIF50051	Y2S1

6	Editorial Design: Digital And Print	Laurence King Publishing	Laurence King Publishing, 2014	43	Exploring Contemporary Art Practice	CCIF50746	Y2S1
7	The Advertising Concept Book: Think Now, Design Later	Thames & Hudson	Thames & Hudson, 2016	43	Major Project for Arts Practitioners	CCIF50747	Y2S2
8	Copywriting: Successful Writing For Design, Advertising And Marketing 3E	Hachette UK	Hachette UK, 2022	43	Professional Development for Arts Practitioners	CCIF50748	Y2S2
9	Research for Designers: A Guide to Methods and Practice	SAGE Publications	SAGE Publications, 2021	8	Practical Contemporary Practice in Graphic Design	CCIF60403	Y3S1
10	Research for Designers: A Guide to Methods and Practice	SAGE Publications	SAGE Publications, 2021	8	Practical Contemporary Practice in Illustration	CCIF60404	Y3S1
11	Research for Designers: A Guide to Methods and Practice	SAGE Publications	SAGE Publications, 2021	8	Practical Contemporary Practice in Photography	CCIF60407	Y3S1

12	Don't Get a Job... Make a Job: How to make it as a creative graduate	Hachette UK	Hachette UK, 2016	8	Creative Enterprise in Graphic Design	CCIF60412	Y3S1
13	Don't Get a Job... Make a Job: How to make it as a creative graduate	Hachette UK	Hachette UK, 2016	8	Creative Enterprise in Illustration	CCIF60413	Y3S1
14	Don't Get a Job... Make a Job: How to make it as a creative graduate	Hachette UK	Hachette UK, 2016	8	Creative Enterprise in Photography	CCIF60416	Y3S1
15	Layout Essentials Revised and Updated: 100 Design Principles for Using Grids	Quarto Publishing Group	Quarto Publishing Group, 2019	19	Industry Investigation	CCIF60427	Y3S1
16	Designing the Editorial Experience: A Primer for Print, Web, and Mobile	Rockport Publishers	Rockport Publishers, 2014	19	Industry Investigation	CCIF60427	Y3S2

5.3.3 Online libraries

Title	Type	Quantity
ACM Digital Library	Article	117500
Arts & Humanities Database	Journal	7818
	eBooks	21515
	Newspaper	2176
BMJ Journals Online	Journal	70
Ebook Central (formerly known as ebrary)	eBooks	100000
eBooks on EBSCOhost	eBooks	2400000
Emerald Management ejournal collection	Journal	100
Internurse.com (off-campus access	Article	700
JSTOR	Article	1150
Newspapers - Global Newsstream	Newspaper	2800
Performing Arts Database	Journal	100
RCN Journals (Royal College of Nursing)	Journal	11
ScienceDirect - Elsevier	Journal	4603
	eBooks	32662
Scopus	Journal	2960
	eBooks	48300
VLeBooks	eBooks	7667
Wiley Online Library	eBooks	20000
	Journal	1600
TOTAL	**eBooks**	**2630144**
	Journal	**141588**

5.3.4 Academic databases in use

No.	Titles	Publisher	Description
1	Academic Search Ultimate	EBSCO	**Academic Search Ultimate** offers students an unprecedented collection of **peer-reviewed, full-text journals, including many journals indexed in leading citation indexes indexed** in leading citation

			indexes to meet the increasing demands of scholarly research.
2	ProQuest ABI/Inform Global	ProQuest	**The database** features thousands of **full-text journals, dissertations, working papers, key business, and economics periodicals** such as the Economist, country-and industry-focused reports, and downloadable data. Its international coverage gives researchers a complete picture of companies and business trends around the world.
3	Euromonitor	Euromonitor	**This online market research tool** monitors industry trends and gives you **strategic analysis and market size and market share database** for all your products across all key countries.
4	Emerald Market Case Studies Collection 2022	Emerald	**Emerald Market Case Studies Front List Collection 2022** offers over **600 cases** is the product to encourage entrepreneurial thinking and critical exploration. Each case is accompanied by **complimentary teaching notes** that have been compiled by teaching faculty at some of the world's best business schools.
5	Emerald eBooks Business, Management & Economics & Social Sciences collection	Emerald	**Emerald eBooks Business, Management & Economics Collection** offers over **1,600 eBook titles (1991-2022)** broken into 7 subject collections, highlighted below. As well as via the individual collections content from the portfolio can be accessed in full on a rental basis: Accounting, **Finance & Economics; Business, Management & Strategy; Marketing; HR & Organization Studies; Public Policy & Environmental Management; Library & Information Sciences; Tourism & Hospitality Management.**

Emerald eBooks Social Sciences collection offers over **1,000 eBook titles (1999-2022)** broken into two subject collections, **Education & Sociology.**			
6	PressReader Annual Subscription	Emerald	**Multidisciplinary e-Journal suite**, including more than **7,000 articles from magazines** such as The Washington Post, The Guardian, and The Globe and Mail, to Forbes, Vogue, Bloomberg Businessweek, Elle, and GQ.

5.3.5 Online learning system

There is a strong focus at BUV on the use of digital tools to help prepare students for future 4IR modes of work, and this supports strategic objective 4: 'Deliver cutting-edge British pedagogical models, teaching methods and education technologies'. BUV has invested heavily in digital learning resources and this investment has enabled BUV to continue to deliver its high-quality programmes despite the challenges Covid-19 has presented.

From an academic perspective, BUV was well equipped to pivot to online and hybrid learning strategies during the Covid-19 pandemic. In April 2019, BUV introduced the digital textbook system of Kortext to increase the speed in being able to access textbooks as well ensuring the most up to date editions were accessible by students. Prior to this, if module leaders wished to adjust a textbook for a module, this would have to be done three months prior to the commencement of the module due to checks required by government ministries on physical learning materials imported into the country. With a digital textbook system in place, this meant that there was an increased amount of flexibility to choose the most appropriate learning resources for the module.

In the October 2019 semester, BUV introduced the Canvas Learning Management System (LMS) from Instructure, which is used as the core BUV digital learning environment. Through Canvas, students can access learning resources for modules, access documentation and training relevant to their programme of study, access and complete formative and summative assessments (including proctored online exams), and connect to BUV's online teaching platform of BigBlueButton. To ensure that students could easily access all digital learning resources, all students entering degree programmes from April 2019 were issued with Apple iPads.

These investments have enabled BUV to continue to deliver its programmes uninterrupted throughout the pandemic, as well as supporting our communications with our students.

Although BUV have always made learning resources available to students online, this was previously done through a relatively basic file management system of Google Drive. To support our strategic objective 4 as discussed above, we introduced the Canvas Learning Management System (LMS) in October 2019. Through this system, students can access learning resources for modules, access documentation and training relevant to their programme of study (and other training provided by the Learning Resources team), access and complete formative and summative assessments, and connect to BUV's online teaching platform of BigBlueButton. As we continue to add functionality to the LMS (for example, with the introduction of the Proctorio online proctoring system for exams) training and support is provided by the LMS team to students and faculty on an ongoing basis, so that all members of the University are both aware of and can utilise the full range of functionality of the LMS. The LMS team also monitor the content provided on Canvas and provide support to faculty where technical errors have been made in the use of the system.

Improving the use of digital tools by faculty is an academic priority, and faculty members must demonstrate a broad use of these tools in their teaching. BUV have recruited a LMS Curriculum Designer to support faculty with the development of new learning materials, so that we can continue to expand our capacity in this area. This position will work closely with the LMS team and the academic leadership team to ensure that all material available is modern, up-to-date and relevant for each module.

Students studying with collaborative academic partners have access to the online journal, database, and textbook resources of the relevant partner. Over the last two years, BUV have begun investing in access to our own digital databases and online resources that go beyond what is available through our collaborative academic partners, and specifically support students on our own-degree programmes. Academic Databases Summary shows the databases currently in use at BUV, as well as previous databases that have been trialled. It also shows the feedback mechanisms that are used with both faculty and students so that we can make investments in the databases that faculty and students find helpful.

Following the introduction of the Canvas LMS (discussed in paragraph 33), BUV were then equipped to use online learning where required and appropriate. This was used in occasional circumstances where faculty or guest speakers were unable to be physically present on campus but was not a primary mode of delivery.

These investments have enabled BUV to continue to deliver its programmes uninterrupted throughout the pandemic, as well as supporting our communications with our students.

SECTION 6: CONDITIONS ON THE ORGANIZATION OF THE MANAGEMENT APPARATUS TO OPEN THE DISCIPLINE
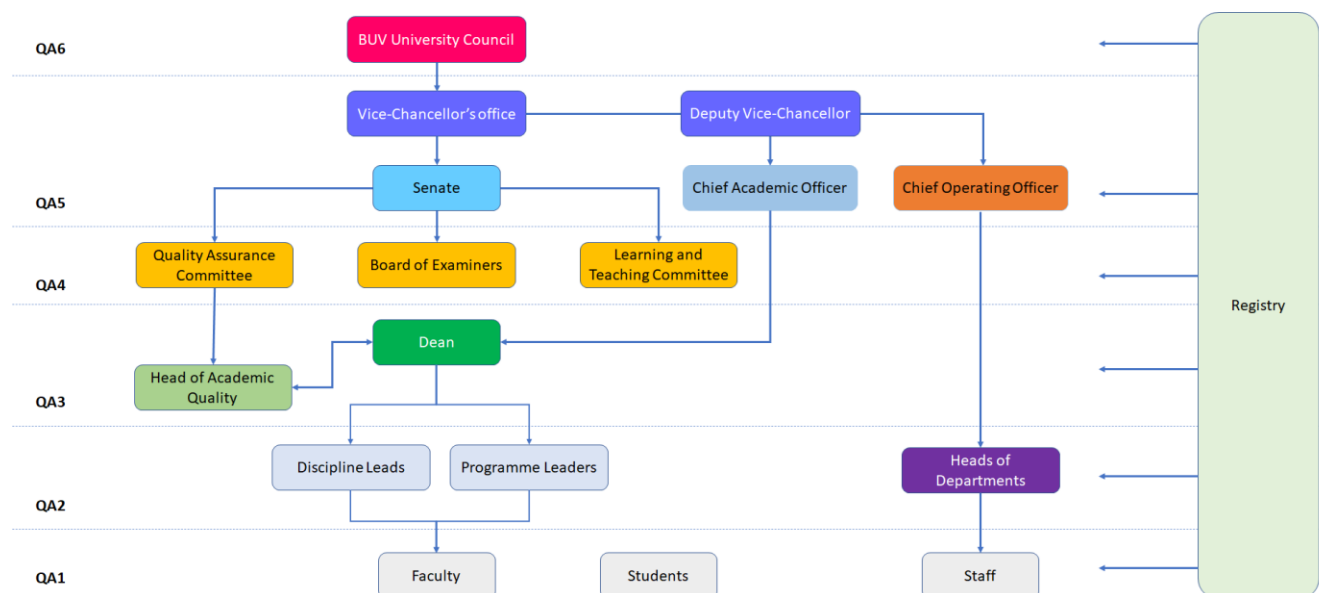
6.1 QUALITY ASSURANCE STRUCTURE

BUV approach to QA is based on a hierarchical structure, as shown in the diagram in Appendix 1 and explained in Section 5. There are six levels of formal QA responsibilities as follows:

QA Level 1 – Faculty, Students, and Staff

QA Level 2 – Discipline Leads(DLs), Program leaders(PLs), and Heads of Departments (HoD).

QA Level 3 – Dean, Head Academic Quality (HAQ).

QA Level 4 – Quality Assurance Committee, Board of Examiners, Learning and Teaching Committee.

QA Level 5 – Senate, Chief Academic Officer(CAO), Chief Operating Officer(COO),Deputy Vice Chancellor(DVC) Vice Chancellor's Office (VC)

QA Level 6 - BUV University Council.

Although the University Council has the ultimate responsibility for the quality and standards of the University, it delegates the governance role to Senate, and the executive role for the management of this function to the Vice Chancellors Office, for development, operations and reporting purposes.

These QA levels refer to specific QA responsibilities held by positions and do not imply an organisational or line management structure.

QUALITY ASSURANCE AND ENHANCEMENT RESPONSIBILITIES

The responsibility for the academic quality and standards of the University's awards rests with the University through the Senate. The Senate delegates a number of these responsibilities to committees within the University within a clear structure (codified in the terms of reference of the Senate and its sub-committees, policies and procedures) that ensures that it is aware of how these delegated authorities are used.

The University also recognises that the responsibility for academic quality and standards is a shared one, between those University bodies with formal accountability for academic quality and standards, and all staff engaged in the delivery and support of learning and teaching and research degree supervision. The quality assurance structure is therefore based on the following shared understanding of the roles and responsibilities of each level within the University.

QA Level 1: Faculty, students, and staff

Faculty

All staff involved in the delivery and support of learning and teaching contribute to the assurance of quality within BUV in the following ways:

1. By reflecting on the effectiveness of their practice and how this might be enhanced (for example, on the basis of the day-to-day observation of the impact of teaching). This will include consideration of their practice in relation to their designated role in learning, teaching and research degree supervision as part of their formal performance reviews.

2. Where appropriate, consulting with students prior to or following a change introduction. This may be carried out informally within the operations of a module to address student concerns, or more formally through discussions held at Student and Staff Liaison Committee (SSLC) meetings or through meetings with the Student Association Committee.

3. Evaluating the effectiveness of any change made within a module (for example by checking in a subsequent teaching session, via the mechanisms discussed in the Teaching

and Learning Performance Evaluation Policy and Procedure or the Academic Monitoring Policy and Process.

Students

Students provide feedback on the perceived quality of the education they are receiving, the University, and they contribute to the QA process through a variety of quantitative and qualitative processes, for example:

1. Student representation at the Senate.

2. Student and alumni representation within School Practitioner Advisory Groups (SPAGs) and on special projects where student representation is deemed by the project group to impact student learning experience.

3. Feedback provided through the semesterly meeting between the Student Association Committee (SAC) and the University.

4. Students on programmes taught at BUV complete surveys at module, programme, and institutional levels, and provide feedback via the Student-Staff Liaison Committee (SSLC) held every semester, and via Net Promoter Score surveys carried out every semester.

5. Data from student surveys and discussions are considered by the Dean and Discipline Leads for any staff quality concerns, and by the Academic and Student Operations team for any timetabling or logistics concerns.

6. Students are involved in periodic programme reviews through consultation during the development of the self-evaluation document and at the periodic programme review event.

7. Students are involved in the programme revalidation process and are included as panel members at validation/periodic programme review events, subject to the policies of external partners.

8. Feedback can also be provided through other channels, such as parent meetings, emails to feedback@buv.edu.vn, and cao@buv.edu.vn.

9. Formal feedback from research students is obtained via all mechanisms discussed above except for feedback mechanisms linked directly to taught programmes.

Staff

BUV recognizes that staff, who are not directly responsible for teaching and learning, also contribute to the overall quality of BUV in their daily activities. Specifically, this can be seen in the following ways:

1. Contributing to tasks which enhance various elements of the student experience.
2. Work carried out on strategic projects which contribute to the Mission and strategic priorities of the University.
3. Supporting teaching, learning and assessment activities.
4. Provision of non-academic support to students.
5. Contributing to the Senate and its committees where specified within the Senate or
6. Committee Terms of Reference.

QA Level 2: Programme Leaders, Discipline Leads, Heads of Department

Programme Leader

At the second level of Quality Assurance, in addition to the contributions made by all teaching faculty, Programme Leaders contribute to effective QA in the following ways:

1. Reviewing and approving assessments.
2. Providing guidance to Module Leaders (MLs) on teaching content and modes of delivery.
3. Assessing the quality of delivered teaching through formal teaching evaluations.
4. Contributing to SSLC meetings and leading other meetings as required.
5. Providing recommendations on changes to modules and programmes via Programme Monitoring Reports.
6. Performing quality checks of assessments marking within their program.

Discipline Leads

All Discipline leads reflect on and review activities within their discipline to ensure standards are achieved. Working with the Head of Quality and Academic Development and the Dean, they contribute directly to Quality Assurance in the following key areas:

1. Operationalizing and ensuring compliance with any necessary evaluation, quality assurance, and monitoring procedures, both internal and external. These may relate to teaching, research, and management of resources.

2. Ensuring high-quality teaching takes place by identifying examples both of good practice, and areas for potential improvement, and managing this through appropriate staffing and reporting mechanisms.

3. Performing quality checks of assessments marking within their program as and when required.

4. Reporting to the Dean as required on issues related to quality.

5. Contributing to the Senate and its committees.

Heads of Departments (Operations)

Heads of Departments in non-academic areas are vital to maintaining a quality culture across the entire University. Working cross-functionally where appropriate, they contribute to Quality Assurance in the following ways:

1. Developing and approving policy related to non-academic areas within BUV to ensure that the quality of services and experiences by all stakeholders is maintained.

2. Supporting and monitoring staff within departments to ensure that processes and procedures are followed accurately.

3. Leading on non-academic projects contributing to the Strategic Priorities and Mission of the University.

QA Level 3: Dean and Head Academic Quality

The Dean and Head Academic Quality will reflect on and review activities across the university to ensure academic standards are achieved. They will work in coordination and maintaining and enhancing academic quality within the University.

Dean

The Dean is responsible for the operationalization of quality activities within BUV academic programmes. These activities may be deputized to the Discipline leads as required. They contribute to Quality Assurance activities in the following way:

1. Providing direct line management to faculty members and Discipline Leads.

2. Acting on guidance provided by Senate committees to request draft policies related to quality activities to be developed.

3. Approving the implementation of policy which directly affects teaching and learning activities.

4. Directing faculty to contribute to quality-related activities and motivating them for the training sessions as required.

5. Identifying overall trends from Discipline action plans, and reporting on these via the LTC to Senate.

Head Academic Quality

The Head Academic Quality and Academic Development works closely with the academic leadership team to lead and contribute to projects related to maintaining and enhancing quality within the University. Specifically, they may contribute to Quality Assurance in the following ways:

1. Responsible for ensuring that quality assurance policies and procedures are understood and followed by all members of the University.

2. Leading the development and implementation of quality-related projects, initiatives, policies, and processes.

3. Supporting faculty and academic support staff in matters relating to assessment creation and marking.

4. Providing advice and support to Discipline Leads, Dean, Registrar, CAO, or the Senior Leadership Team in matters relating to Quality Assurance.

5. Chairing the Quality Assurance Committee and reporting on its activities to Senate.

QA Level 4: Senate Committees

On Quality assurance level 4 Senate committees will ensure all the quality guidelines and policies are in line with the QAA standard. Senate committee will ensure that all the proposed policies or change in the policy has passed through due processes.

Senate Committees and Sub-committees

Senate committees (in particular, the Quality Assurance Committee and the Learning and Teaching Committee) contribute to Quality Assurance activities as specified in their respective Terms of Reference. The Board of Examiner Committee will pay due regard to the maintenance of academic standards, fairness, and consistency in the Assessment process. It will report to the

Senate for improvement in the quality standards across the university. Please refer to the Terms of Reference for specific details of these committees. these activities. All changes to Senate committee and sub-committee terms of reference must be approved by the full Senate.

QA Level 5: Senate, Vice Chancellor's Office, Deputy Vice Chancellor Chief Academic Officer, Chief Operating Officer.

Vice Chancellor's Office

The Vice Chancellor's Office is a governance group of senior University officers who are responsible for the overall management of quality and standards within the university. Following directions from the University Council, they develop overall plans and projects and develop specific performance targets to ensure that the strategic priorities of the University are met.

Within this group, there are two following positions with specific roles related to the development and management of Quality within the University.

Deputy Vice-Chancellor

The Deputy Vice-Chancellor is responsible for the overall management of quality and standards within the university. Following directions from the University Council and Vice-Chancellor, he designs overall plans and projects and develops specific performance targets to ensure that the strategic priorities of the University are met. He receives reports from the Chief Academic Officer(CAO) and Chief Operating Officer (COO) and supports the development and management of Quality within the University.

Senate

The Senate is the governing body responsible for the overall assurance of quality within BUV. It contributes to this in the following ways:

1. Ensuring that appropriate structures, policies, and procedures are in place to both assure and enhance the quality of learning opportunities within the University degree programmes.

2. Providing oversight of the activities of committees with responsibilities for Quality Assurance.

3. Delegating responsibilities for the implementation of policies to the Quality Assurance Committee, the Academic Compliance Office, the Chief Academic Officer or the Chief Operations Officer as appropriate.

Chief Academic Officer (CAO) and Chief Operating Officer (COO)

The CAO and COO have responsibility for all the activities carried out within the Academic (CAO) and Operations (COO) areas of the University. Within their respective fields, they have the following QA responsibilities:

1. Provide overall guidance and supervision of all projects related to assuring or enhancing quality.
2. Delegating quality-related responsibilities and tasks to appropriate departments or individuals.
3. Coordinating with external bodies or agencies as required to assure or enhance quality.
4. Contributing to the overall strategic direction of BUV through membership of Senate and input at the BUV University Council

QA Level 6: University Council

The University Council has the ultimate responsibility for the quality and standards of the University. At this highest level of responsibility, the University Council is responsible for setting and agreeing the quality related strategic priorities and projects of the university. These priorities are operationalized by University members and bodies via the Vice Chancellor's Office.

Key Supporting Roles
Registry Services

Registry services within BUV plays a key role in coordinating and supporting quality assurance and enhancement activities across all QA levels within the university. Within Registry Services are the following groups who have specific QA-related roles and responsibilities.

Academic compliance

1. Acting as Senate, Senate Committee, and sub-committee Secretary
2. Responsible for the writing and review of policy, processes, and regulations

3. Updating and ensuring compliance with regulations of partner universities and national authorities.

4. Leading on new programme licenses and license renewals as well as reviews of existing programme.

5. Supporting on quality accreditations at the University and Programme level.

6. Managing the Exceptional Circumstances and Academic Conduct panels.

7. Providing training and support to faculty and students as required.

Exams Office

1. Acting as the primary point of contact between faculty and partners for issues related to the management of assessments and approval of module marking.

2. Managing processes for assessment approval, planning, set up & preparation.

3. Managing process of approvals of marking completed by faculty.

4. Providing training and support to faculty and students as required.

5. Preparation and uploading of Examination Board Grids to partners and External Examiners.

6. Preparation & uploading of documents for Examination Boards

7. Coordinating re-sit/rework processes.

Academic Quality Officer

The Academic Quality Officer plays an important role in controlling and assuring academic quality across all activities of Registry Services and the Academic and Student Operations department. Reporting to the University Registrar and the Chief Academic Officer, they carry out the following specific responsibilities related to Quality Assurance:

1. Analyzing academic data at a Programme, School, and University level and providing analysis of this to relevant officers of the University.

2. Working closely with the Head Academic Quality (HOQ), and Discipline Leads to support the development, implementation, and monitoring of QA-related projects, policies, and processes.

SECTION 7: PREVENTIVE AND CORRECTIVE PLANS REGARDING THE RISKS IN OPENING THE DISCIPLINE

7.1. RISKS ANALYSIS IN OPENING THE DISCIPLINE

Risk of labour market demand.

For any organization, business administration is an essential component of the overall business operation. These days, every company, whether it is in the service industry or the manufacturing of goods, needs to have an excellent management team in order to promote their brand extensively and, as a result, reach a significant number of customers. In light of the ever-increasing level of competition, the function of this sector is assuming an increasingly essential position. As a result, there are a multitude of work prospects open to these pupils. This is a sector with a significant demand for recruiting, and the demand of businesses is always more than the supply of the human market, according to a number of publications that have been compiled by professional organizations. The size of the firm and the position you hold both have an impact on the amount of money you make as a marketer. On the other hand, considering the demand of the labor market, The following potential dangers are associated with marketing:

The first challenge is the intense competition that exists at all levels, from middle school to college to university to master's. Training for the marketing business is being provided by institutions across the country, particularly the best ones.

The second significant event is the fourth industrial revolution, which caused a shift in the demand for workers. A majority of businesses and professions in the domains of agriculture, industry, and services will see significant shifts as a result of advances in mechanization, robotics, and artificial intelligence. Without timely training and good training, many people will be unemployed because these types of training typically come with job introductions and new employment contacts.

Third, because the labor market in this industry is still in its infancy, it is difficult for both students and their parents to differentiate between the many educational facilities in terms of the quality of the instruction they get.

Danger of changes in market demand.

The fourth-generation technological wave has moved quickly around the globe and has had an impact on all regions.

The economy and way of life in numerous locations. People's ways of communicating, shopping, working, and entertaining themselves are largely dependent on the foundation of the internet and new applications, which have drastically changed the way companies conduct business in the modern era. This is because people's behaviors and psychological states are changing at an increasingly rapid rate. The truth of the matter is that marketing is currently through a process of gradual innovation in order to adapt to the digital era; industrialisation - modernization of today, but before the transformation as a storm of today, this was one of the challenges that marketing activities faced.

7.2. PREVENTIVE AND CORRECTIVE PLANS

Threats to the level of demand in the labor market:

University level:

Improve the quality of the output and the modern facility system to make the institution more competitive with other educational institutions that specialize in business administration.

Discipline level:

Communication and introduction to the industry so that students and their parents can have a better understanding of the profession and appreciate the quality difference compared to other educational institutions that offer marketing training.

Cooperate with them in the training process and help graduates find employment.

Alterations in market demand can be met with the following solution:

The Answer to the Shifting Demand in the Market:

University level:

Improving the conditions under which students complete their internships by enhancing the available equipment and facilities, particularly by ensuring that regular software updates and demand analysis applications are installed.

Help students participate in hands-on learning experiences that aren't related to a specific industry.

Discipline level:

Develop and modify the training program so that it corresponds with the real-world circumstances. Annual review of output standards based on changes in actual fluctuations of the situation outside the market, adjusting the supplementation of components in accordance with the needs and changes in the needs of the market.

Consistent monitoring and analysis, with the goal of capturing the shifting tendencies in the market. Create a strategy and a path to train students not only well in theory but also well in practice by working together with industrial partners.

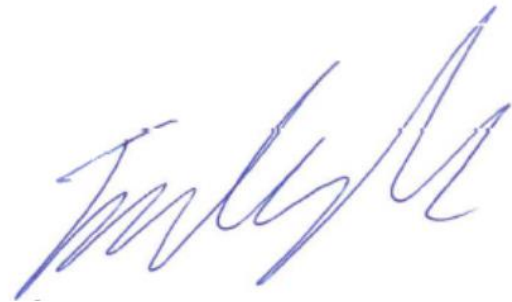## SECTION 8: EVIDENCE ATTACHED TO THE SCHEME

LIST OF DOCUMENTS

1	Minutes of the Senate meeting about Frame Principles Evaluation
2	Decision of the University Council on approving the frame principles for opening the discipline
3	Meeting minutes of Senate for appraisal of Detailed Scheme
4	Decision of the Vice Chancellor to establish the Programme drafting Committee
5	Decision of the Vice Chancellor to set up the External Programme Appraisal Committee
6	Programme Appraisal Documents (Appraisal Minutes, Appraisal of the Training Programme)
7	Minutes of the Senate meeting about Programme Content Endorsement
8	Decision of the Vice Chancellor on approval of the new programme
9	Full-Time Lecturers and Scientists (As per Form No.1, Appendix 3, Circular 02/2022/TT-BGDĐT)
10	List Of Lecturers to Operate and Implement the Training Programme (As per Form No.2, Appendix 3, Circular 02/2022/TT-BGDĐT)
11	List Of Managers (Form No.3, Appendix 3, Circular 02/2022/TT-BGDĐT)
12	Published Scientific Works of Lecturers and Scientists Related to The Discipline (As per Form No.5, Appendix 3, Circular 02/2022/TT-BGDDT)
13	Facilities And Equipment for The Training Programme at Undergraduate Level (As per Form No.6, Appendix 3, Circular 02/2022/TT-BGDĐT)
14	Course books, books, reference materials (Form 7, Appendix 3, Circular 02/2022/TT-BGDDT)
15	Research Centres, Laboratories, And Practice Facilities For The Discipline (As per Form No.8, Appendix 3, Circular 02/2022/TT-BGDĐT)
16	Application form
17	Module descriptors
18	Training programme content
19	Benchmarking with other universities' training curriculum
20	Academic Curriculum Vitae
21	Copies of recruitment decisions or labour contracts
22	Certified copies of diplomas issued by Vietnamese training institutions or diplomas granted by foreign training institutions and certificates of diplomas issued by competent authorities
23	Self-Assessment of The Fulfilment Of Eligibility Requirements For Opening Disciplines
24	Survey form on the need of opening the discipline
25	Survey result on the need of opening the discipline

RECIPIENTS

- Senior Leadership Team
- Learning and Teaching Committee
- Vice Chancellor Executive
- Senate
- Archived

SENDER

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Asso. Prof. Dr. Jason MacVaugh

Chair of Learning & Teaching Committee

APPENDICES

Appendix I: Frame Principles

Appendix II: Resolution of University Council approve the Frame Principles

Appendix III: Capabilities of the Institution

Appendix IV: Decision on issuing programme content

Appendix V: Module Description

Appendix VI: Academic CVs & research

Appendix VII: Document self-assessing the fulfilment of eligibility requirements for opening disciplines.

Appendix VIII: Appraisal minutes and form

Appendix IX:

-   Decision on Setting up the Programme drafting Committee.
-   Decision on Setting up the External Programme Appraisal Committee.
-   Decision on approving and issuing the programme curriculum

APPENDIX I

FRAME PRINCIPLES FOR OPENING A DISCIPLINE

- Discipline Title: Graphic Design
- Academic Level: Bachelor
- Mode of Study: Full-time
- Code: 7210403

1. THE NECESSITY TO OPEN THE DISCIPLINE

1.1. Suitability for local, regional, and national development of the human resources

As part of the cultural industries in Vietnam naming Advertising, Architecture, Software and games, Arts and crafts, Design, Cinema, Publishing, Fashion, Performing arts, Fine arts, photography and exhibitions; Television and radio; Cultural tourism, the Graphic Design field is contributing greatly not only to the commercial growth of enterprises but also economic growth of the country. According to Assoc. Prof. Dr. Bui Hoai Son, Standing member of the Committee for Culture and Education of the National Assembly, since the 2000s, creativity has been an important catalyst for the development of the country and a remarkable trend in the world. Creative economic sectors and cultural - creative industries have become the driving force for global economic development.

Developing cultural industries will help Vietnam restructure its growth model, create highly competitive cultural products and services, create more stable jobs, and make positive contributions to the country's economy. This is also a strategy to build an advanced Vietnamese culture infused with national identity along with economic growth.

Therefore, it is time for us to adapt to the trend and become a country with developed cultural industries. We have made commendable progress (in 2019 the contribution of cultural industries accounted for 3.61% of GDP compared to the target of 3% by 2020) but still have not met the expectations of the people who love art and culture, as well as the aspiration to capitalize on cultural values for sustainable development. There are not many cultural and artistic works from

1

Vietnam that can conquer world audiences. Vietnamese writers, artists and creators have not been recognized in the region and in the world. Design and art activities stem from the public without the systematic support from national governance.

To create momentum for Vietnam's cultural industries to really take off, Assoc. Prof. Dr. Bui Hoai Son said that it is necessary to have support and support from the government to develop Vietnam's cultural industries. This support first comes from facilitating propaganda and raising awareness of the whole society, especially the nation's governing entities, about the role of cultural industries in development sustainable development of the country.

Most importantly, it is necessary to have an appropriate legal policy system, to create a legal framework to resolve existing issues and an environment to support the development of cultural industries. Legal adjustments can include law on funding to mobilize public resources for arts and culture, initiatives on land use, taxes and legal status for arts and cultural organizations. As for the education aspect of cultural industries, Assoc. Prof. Dr. Bui Hoai Son also stated that is was necessary to improve the quality of creativity educations at all levels.

1.2   Suitability for the human resource needs in the discipline-related industry

The most recent research at national level was carried out 2021 by the Center for Forecasting Manpower and Labor Market in Ho Chi Minh City. This project found out that Vietnam is expecting one million workers in the field of Graphic Design. Meanwhile, the current Graphic Design programmes at universities and colleges can only cater to 40% of the demand for this fast-growing industry.

Solely in the field of marketing and advertising agencies, according to the Vietnam Advertising Association (VAA), about 50 foreign advertising companies, and nearly 3,000 Vietnamese advertising companies, thousands of companies specializing in graphic design are seeking versatile graphic designers who can adapt to the ever-rising requirements from customers. In addition, an extensive demand for graphic designers is present at 57 publishing houses, 858 print newspapers and magazines, 300 web-based newspapers, 67 television & radio stations, printing houses, event companies or any business operating in any field all need to recruit

graphic designers. In recent years, Vietnam has also witnessed rapid growth in the field of art gallery and exhibition centers where graphic designers are an essential asset to the institutions.

Despite the massive need for Graphic Designers, there are only 6 institutions in the Northern area of Vietnam who can currently offer a bachelor's degree for this major and none of them can deliver a programme that meets international standards and produce graduates who can further their studies and find professional opportunities overseas.

1.3 Suitability for the University's missions & development strategy

There is a strong focus at BUV on the use of digital tools to help prepare students for future 4IR modes of work, and this supports strategic objective 4: 'Deliver cutting-edge British pedagogical models, teaching methods and education technologies. BUV has invested heavily in digital learning resources and this investment has enabled BUV to continue to deliver its high-quality programmes despite the challenges Covid-19 has presented.

Located within the BUV Ecopark campus which holds a total investment of up to $70 million for its three phases, the newly inaugurated learning area, including specialised practice rooms such as Computer Lab, Motion Capture Studio, Digital Lab, Innovative Lab, Art Studio, and Photo Studio, for Graphic Design discipline is fully equipped with the world's most advanced graphic design and motion systems and equipment. The University has recently opened the Soho Gallery where the Graphic Design students' works can be showcased to a large audience. The area offers students high-quality learning spaces to encourage creative conversation between students and faculty, inspire students to explore and improve their capacity for impactful study and research. The beautiful architecture embedded in the modern and inspirational design of the BUV campus is further developed within this expanded campus area.

2. FULFILLMENT OF CONDITIONS FOR OPENING THE DISCIPLINE

Regarding the capacity of the training institution, the below report analyse and explain about how BUV meet requirements as specified in Circular 02/2022/TT-BGDDT for the proposed discipline and training level, including academic staff, facilities, technology and learning resources, training program, scientific research, business cooperation and international cooperation.

2.1. Conditions on lecturing staff

BUV offers 100% international faculty. We will arrange 5 full-time lecturers with Doctor of Philosophy (PhD) and Masters degree to be in charge of the Graphic Design discipline. All lecturers will have to be in the same or close to the registered course, and who must go through a careful interview and selection based on their qualifications and relevant teaching experience. One Doctor of Philosophy (PhD) will take charge and administer the training curriculum and is held accountable for training quality.

No	Full name	Position	Degree
1	Rick Bennett	Discipline Lead Full-time Lecturer 1	Dr., Art
2	Richard Paul Child	Full-time Lecturer 2	Master, Art & Visual Communication
3	Michael Alan Lomax	Full-time Lecturer 3	Master, Mass Communications Management
4	Alex Gaja Ortega	Full-time Lecturer 4	Master, Architect
5	Sven Pfrommer	Full-time Lecturer 5	Master, Graphic Design
6	Shruthi Thaiveppil Gopi	Full-time Lecturer	Master, Product design
7	Pham Thuy Duong	Full-time Lecturer	Master, Communication Design
8	Nguyen Quang Vinh	Full-time Lecturer	Master, Fine Arts

2.2. Conditions on facilities

Infrastructure and facility: The area of Campus in Ecopark is 6,5ha. The timeline for construction of new Campus consists of 3 phases: Phase 1- 2,84ha and Phase 2 and 3 – 3,66ha. Phase 1 and 2A was completed and the current facilities in Ecopark Campus includes:

Order	Category	Number	Total area (m2)
1	Library	01	1.230,1
2	Classrooms	23	1.947,5
3	Lecture hall	02	851,4
4	Teacher office	02	258,5
5	Research area	06	490,4
6	Sport area	03	654,7
7	Canteen	02	4,096

Order	Category	Number	Total area (m2)
8	Others		4.887,8
Total			14.416,4

The library building is designed in a contemporary style, which includes Library area, 24-hour study area, specialised discussion rooms for students and computer access.

Classrooms: 23 classrooms with open design and flexible to serve various needs. These rooms can accommodate 30-45 students and are fully equipped modern teaching auxiliaries, projectors, LCD screens, high-quality audio system, air conditionings, standard light system.

02 large lecture halls: with an average area of 425 m2 accommodating 250 students per lecture hall, 6m high, equipped with smart board, projector, LCD screen, high quality sound system, air conditioning, system Standard lighting system. In addition, large lecture halls also have an online system that allows students to sit anywhere in or outside the Ecopark Campus to participate in interactive lectures through online tools.

The construction of the BUV campus Phase 2 at Ecopark started in August 2022, with an investment of 33 million USD, and is expected to be completed in early 2025.

Specifically, BUV invested in building a new canteen with a total floor area of 4,096m2, a sports complex including basketball and badminton courts, and a new academic building. The indoor and outdoor spaces are arranged in harmony in an open, green landscape. The iconic minimalist and liberal architectural style indicative of 4IR reflects the educational approach at BUV.

2.3. Conditions on the technology of learning resources

2.3.1 Libraries

BUV recognises the important role of literacy in all walks of modern professional life, including technical, creative and critical thinking. Therefore, alongside providing adequate access to technology to complete assignments, BUV works closely with industry partners to ensure that students have valuable experience in the hardware and software typically used in their industries, and to anticipate future needs. BUV understands the value of rich content in student engagement and the value of on demand learning that gives student access to specialised information beyond the core deliverables of a semester.

BUV understands that technology is not just defined by digital, or even electronic technology. BUV will invest in specialised spaces and teaching facilities geared to its portfolio of courses and activities.

Alongside a well-resourced physical library and breakout workspace (designated in the Learning Resource Centre), BUV provides students and lecturers access to Kortext, a specialist digital platform delivering over 2 million digital textbooks and other learning content to universities. Additionally, a tablet is provided to each student upon entry to the University allowing them to access digital textbooks with ease anywhere, at any time.

BUV provides open access of 24 PCs and 13 iMacs for students in the LRC's Lab & shared space. To ensure that students could easily access all digital learning resources, all students entering degree programmes from April 2019 were issued Apple iPads.

Students can loan 1494 titles of print books from LRC with a maximum of 5 books each time for 14 days in total. LRC users have access to a range of digital databases and online resources including e-books, journals, articles, case studies, and reports, which are available 24 hours, 7 days/a week on and off campus.

During operation hours between 8.30 am and 6.30 pm from Monday to Friday, there are 13 discussion rooms with a capacity of 4-6 people/room & 26 classrooms with a capacity of 30 people/rooms available for students to book. Students can book rooms with Student Information Office 1 day in advance at the earliest. Each student can use rooms for at most 1 hour per booking & at most 2 hours per week.

The LRC opens from 8.00 to 18:30 from Monday to Friday; and from 9.00 to 16.00 on Saturday during the teaching & non-teaching period. The LRC also includes a 24-Hour Study Room. This facility is open 24 hours per day, 7 days per week.

Outside operation hours of between 8.30 am and 6.30 pm from Monday to Friday, BUV provides a range of Out-of-hours campus access facilities including the 24/7 Study Area, 6 normal classrooms & 8 functional classrooms for students to book. Students can request Out-of-hours campus access to 24/7 Study Area and classrooms with Student Information Office by 4 pm from Monday to Friday.

2.3.2 Online libraries

Title	Type	Quantity
ACM Digital Library	Article	117500

Arts & Humanities Database		Journal	7818
		eBooks	21515
		Newspaper	2176
BMJ Journals Online		Journal	70
Ebook Central (formerly known as ebrary)		eBooks	100000
eBooks on EBSCOhost		eBooks	2400000
Emerald Management ejournal collection		Journal	100
Internurse.com (off-campus access		Article	700
JSTOR		Article	1150
Newspapers - Global Newsstream		Newspaper	2800
Performing Arts Database		Journal	100
RCN Journals (Royal College of Nursing)		Journal	11
ScienceDirect - Elsevier		Journal	4603
		eBooks	32662
Scopus		Journal	2960
		eBooks	48300
VLeBooks		eBooks	7667
Wiley Online Library		eBooks	20000
		Journal	1600
TOTAL		**eBooks**	**2630144**
		Journal	**141588**

2.3.3 Academic databases in use

No.	Titles	Publisher	Description
1	Academic Search Ultimate	EBSCO	**Academic Search Ultimate** offers students an unprecedented collection of **peer-reviewed, full-text journals, including many journals indexed in leading citation indexes indexed** in leading citation indexes to meet the increasing demands of scholarly research.
2	ProQuest ABI/Inform Global	ProQuest	**The database** features thousands of **full-text journals, dissertations, working papers, key business, and economics periodicals** such as the Economist, country-and industry-focused reports, and downloadable data. Its international coverage gives researchers a complete picture of companies and business trends around the world.
3	Euromonitor	Euromonitor	**This online market research tool** monitors industry trends and gives you **strategic analysis and market size and market share database** for all your products across all key countries.
4	Emerald Market Case Studies Collection 2022	Emerald	**Emerald Market Case Studies Front List Collection 2022** offers over **600 cases** is the product to encourage entrepreneurial thinking and critical exploration. Each case is accompanied by **complimentary teaching notes** that have been

5	Emerald eBooks Business, Management & Economics & Social Sciences collection	Emerald	**Emerald eBooks Business, Management & Economics Collection** offers over **1,600 eBook titles (1991-2022)** broken into 7 subject collections, highlighted below. As well as via the individual collections content from the portfolio can be accessed in full on a rental basis: Accounting, **Finance & Economics; Business, Management & Strategy; Marketing; HR & Organization Studies; Public Policy & Environmental Management; Library & Information Sciences; Tourism & Hospitality Management.**
Emerald eBooks Social Sciences collection offers over **1,000 eBook titles (1999-2022)** broken into two subject collections, **Education & Sociology.**			
6	PressReader Annual Subscription	Emerald	**Multidisciplinary e-Journal suite**, including more than **7,000 articles from magazines** such as The Washington Post, The Guardian, and The Globe and Mail, to Forbes, Vogue, Bloomberg Businessweek, Elle, and GQ.

2.3.4 Technologies

Room		Details of ICT infrastructure					
Floor 1	Computer Lab 1-4	33 PCs	66 Monitors	1 Projector 1 Projection screen	Audio system	Cisco Lab Kit	1 wireless display system
Floor 2	Computer Games Design & Programming	28 PCs	57 Monitors	2 Projector	Audio system		
	Digital Lab 2-4	16 iMacs	1 Epson Printer	1 Projector	Audio system	10 Wacom Tablets	10 Scanners
	Cyber Security 2-7	15 PC's	35 Monitors	1 Projector	Audio system	Cisco Lab Kit	
Floor 3	LRC Computer Lab	31 PC's	31 Monitors	1 Projector	Audio system		

2.4. Conditions on the training programme

Students will gain practical skills and the associated knowledge and expertise to succeed in the sector through industry-focused assignments and personal and professional development and enables the production of an employment-oriented subject-specific portfolio. Students will also explore the cultural context of students' specialist area through academically oriented assignments. To achieve this, the structure and content of each course is designed to enable exploration of a specialist Creative Industries subject area in the context of relevant professional practice. Students will have the opportunity to choose from three different degree pathways:

- o Graphic Design
- o Illustration
- o Photography

To support each of these areas we have specialist studios and up-to-date technological equipment. Apart from facilities students will be taught by staff with both industry and research connections as we view commercial practical and research-informed teaching as key to your learning experience. Each of the routes makes use of the latest technology and approaches to the Graphic Design discipline.

In terms of company input for each of the Graphic Design pathways we have had review from industry to validate our course structures and contained modules to ensure we meet industry expectation. The curriculum we offer, and additional certifications students will be able to study for at the same time as the degree helps to guarantee we deliver courses that address the needs and requirements of industry.

Apart from certification opportunities we also integrate throughout our courses regular workshops, exhibitions, company visits, and guest lectures on campus so that students benefit from outside viewpoints and perspectives.

Throughout the course, we are committed to supporting students who wish to undertake study, work or volunteering placements abroad. Information about the opportunities are accessible via the University's dedicated International Office (buv-internationaloffice@buv.edu.vn).

When students graduate, they will have developed a deep level of knowledge and accompanying practical skills to find employment and achieve in the working world of the graphic design discipline, or to undertake further study at a postgraduate level.

2.5. Conditions on Scientific research

Whilst BUV is still primarily a teaching university, we encourage all faculty members to continuously develop and update their research and professional practice. This can be done both formally and informally through scholarly research, practice-based research, and engagement with scholarly and professional networks.

The introduction of the BUV Academic and Teaching Classifications and Standards of faculty and promotion policies being developed will also serve to encourage and drive research activities and outputs within BUV. The Faculty Research Activity shows some of the recent research activities that BUV faculty have engaged in, ranging from local conference presentations, through to publications in top-tier international journals. We recognise that not all faculty are engaged on contracts which involve research expectations, and therefore encourage scholarly activity across the entire range of activities discussed in the Scholarly Activity Encouragement Policy.

To enhance BUV's ability to produce high-quality research, BUV provides the following support to faculty:
• Condensed teaching periods to allow for block research time.
• Funding opportunities to present at conferences.
• Workload allowances for faculty actively engaged in research.
• Encouraging faculty members to be fully engaged in professional and academic networks.
• Developmental opportunities for faculty members to present at BUV internal conferences.
• Ad-hoc funding support for research projects.
• Student Research Assistants (SRAs) to support faculty with research activities. The introduction of SRAs has been agreed (see 243 Teaching and Research Assistantship Policy) and recruitment of these positions has begun and will be scaled up from the beginning of the 2023 academic year.

Beyond traditional scholarly activity outputs, BUV recognises the value of faculty maintaining broad external networks to help support both research and teaching practices. The list of Faculty Engagement with Professional and Academic Networks below shows how faculty members are involved with, and engaging actively with other institutions, and both academic and professional networks. This engagement allows faculty members to remain current in their professional and academic practices, provides scope for collaboration on a range of professional or research projects, and enables them to continue to develop and improve their teaching practices.

No.	Faculty	Network / body	Role	Description/Note if not clear
1.	**Kostas Tsontos**	Advance HE (https://www.advance-he.ac.uk/)	Fellow (FHEA)	British Higher Education professional membership scheme promoting excellence in higher education.
2.	**Kostas Tsontos**	International Board of Certified Trainers Rotterdam – THE NETHERLANDS (https://www.ibct-global.com/)	Member	IBCT is the world's first not-for-profit certification body in the field of corporate training and workplace learning industry. Promoting excellence and sustainability in training and HRD.
3.	**Kostas Tsontos**	Greek Economic Chamber (https://oe-e.gr/en/the-economic-chamber/)		Holds the role of the scientific advisor for the state and the society. Responsible for institutionalizing the profession of the economist.
4.	**Kostas Tsontos**	Harvard Business Review Advisory Council	Member	
5.	**Shashi Chaudhary**	Advance HE	Senior Fellow (SFHEA)	Advance HE is a member-led, sector-owned charity that works with institutions and higher education across the world to improve higher education for staff, students and society.
6.	**Shashi Chaudhary**	Nepal Policy Institute (NPI)	Member	NPI is a think-tank and a knowledge-platform dedicated to the people-centred and sustainable development of Nepal and Nepali people, including diaspora Nepali.
7.	**Adrian Weng**	Malaysian business chamber	Member	It's a body to facilitate Malaysian businesses in Vietnam

No.	Faculty	Network / body	Role	Description/Note if not clear
8.	**Mike Perkins**	Vietnam National Academy of Education Management	Member of the editorial board of the Journal of Education Management	National body in Vietnam for enhancing and promoting educational management and training
9.	**Mike Perkins**	Vietnam Business Forum Education and Training Working group	Member	A sub-group of the Vietnam Business Forum working to further the interests of organisations involved in the fields of education and training in Vietnam.
10.	**Mike Perkins**	Vietnam Business Forum Governance and Integrity working group	Member	A sub-group of the Vietnam Business Forum working to promote integrity and governance issues within Vietnam.
11.	**Mike Perkins**	Advance HE	Senior Fellow (SFHEA)	British Higher Education professional membership scheme promoting excellence in higher education.
12.	**Joao Fialho**	CIMA UE – Research Center in Mathematics and Applications – University of Evora	Research member of the Differential Equations research group	Research Center in Applications and Mathematics. Counts with over 40 researchers from different counties and affiliation.
13.	**Joao Fialho**	Forum Oceano	Member – research consultant (Ignosi/Datauris)	Portuguese government sponsored institution that manages the Portuguese Sea cluster and Sea Economy
14.	**Joao Fialho**	Portuguese Mathematics Society (SPM)	Member	Main Portuguese Mathematics society. It includes faculty and

No.	Faculty	Network / body	Role	Description/Note if not clear
				researchers connected to field of Mathematics.
15.	**Joao Fialho**	Axioms - Special Issue "Advances in Nonlinear Boundary Value Problems: Theory and Applications"	Editor-in-chief (joint with Prof Feliz Minhos)	Special issue of the indexed journal – Axioms (Q3 journal)
16.	**Joao Fialho**	- Boundary Value Problems (Springer) - Journal of Function Spaces and Applications (Hindawi) - Mathematical Reviews (AIMS) - Journal of Mathematics Research (Canadian Center of Science and Education) - Abstract and Applied Analysis (Hindawi) - Advances in Difference Equations - International Journal of Differential Equations - Biology And more	Editorial Board	Member of editorial boards
17.	**Joao Fialho**	INFORMS – Certified Analytics Professional	Member – certification in progress	Institution certifying in the field of data analytics, linked to Institute for Operations Research and the management sciences, USA
18.	**Joao Fialho**	Advance HE	Senior Fellow (SFHEA)	British Higher Education professional membership scheme

No.	Faculty	Network / body	Role	Description/Note if not clear
				promoting excellence in higher education.
19.	**Joao Fialho**	CIMA - UE (Research center in Mathematics - Universty Evora - Portugal)	Research member	
20.	**Sandra Natalie Schneiderman**	Victorian Institute of Teaching	Member	The Victorian Institute of Teaching (VIT) is an independent statutory authority for the teaching profession, whose primary function is to regulate members of the teaching profession
21.	**Sandra Natalie Schneiderman**	ACARA Australian Curriculum and Reporting Authority	Member	ACARA is an independent statuary authority with a key focus on raising the teaching and reporting standards and curriculum in Australia.
22.	**Ajay Pillai**	Journal of Financial Reporting and Accounting (EMERALD)	Reviewer for the Journal	Reviewing articles for Journal of Financial Reporting and Accounting (Emerald Insight) since 2015
23.	**Ajay Pillai**	Advance HE	Joined for Fellowship in November 2021	British Higher Education professional membership scheme promoting excellence in higher education.
24.	**Ray Gordon**	Australian Chamber of Commerce Vietnam	Former Director of Board	This role involved meeting Australian and international Government and business delegates to establish networks and mutually beneficial business and trade opportunities.

No.	Faculty	Network / body	Role	Description/Note if not clear
25.	**Ray Gordon**	Australian Academy of Business Management (AABM)	President and Chair of Board	AABM is an academy made up of a network of academics and practitioners from Asia Pacific and South East Asia region. It offers Australian nationally recognised vocational education and training programs at Diploma and Certificate levels. These programs provide pathways for international student into Australian, British and US Universities. AABM offers a range of executive education programs primarily in the field of leadership and management, more recently – innovation processes (leading ideation processes). AABM also run international conferences and seminars.
26.	**Ray Gordon**	International Counsel of Business and Management (ICBM)	Vice President and member of the board	ICBM is a network of academics from countries throughout Asia, Australia, America, Canada and Europe. The network facilitates research collaboration that addresses the Asian Region's Business and Management challenges. ICBM produces two peer reviewed journals and I am the chief editor of one of these journals

No.	Faculty	Network / body	Role	Description/Note if not clear
27.	**Ray Gordon**	Association to Advance Collegiate Schools of Business (AACSB) International	Mentor	AACSB Mentors serve as a key resource in advising AACSB eligible business schools on the association's self-assessment process and the development of the school's initial self-assessment report (iSER). A Mentor guides and stimulates the school to define its processes, activities and outcomes, as well as present various options to help develop a better understanding of the AACSB standards and what they mean. Mentors are required to visit the schools they assigned and report on the progress the school is making toward the development of its Initial Self Evaluation report. This report is essentially a gap analysis between the school's existing strategic management, financial management, operating, staff sufficiency and assurance of learning procedures and the requirements of the AACSB standards. These standards represent a blue print of best practice leadership and management systems for high quality business schools and Universities

No.	Faculty	Network / body	Role	Description/Note if not clear
28.	**Ray Gordon**	Queensland Chamber of Commerce	Member	This involved meeting State and international Government and business delegates to establish networks and mutually beneficial business and trade opportunities.
29.	**Ray Gordon**	QTS Education Solutions, Australia, Vietnam	President and Chair of Board	QTS is an Australian Registered Training Organisation (RTO) offering Australian nationally recognised business programs to Australian, Vietnamese and other international students.
30.	**Ray Gordon**	Australian Institute of Management	Fellow	Australian education provider offering courses include business, management and leadership.
31.	**Ray Gordon**	CPA Australia	Chartered Accountant	Australian professional accounting body
32.	**Ray Gordon**	Australian Business Deans Council	Former member	Body fostering the global impact of Australian business education and research.
33.	**Ray Gordon**	Business Academics Research Directors' Network	Former member	Joint body of ABDC and ANZAM providing a learning platform for the people who have line responsibility for administering research in business faculties and schools.
34.	**Ray Gordon**	International Political Science Association	Member	International scholarly association founded under UNESCO devoted to the advancement of political science in all parts of the world.

No.	Faculty	Network / body	Role	Description/Note if not clear
35.	**Ray Gordon**	Australian and New Zealand Academy of Management.	Member	Professional body representing management educators, practitioners, and researchers in Australia and New Zealand
36.	**Ray Gordon**	Academy of Management. (American Academy of Management)	Member	Professional association for scholars of management and organizations
37.	**Ray Gordon**	European Group of Organizational Studies	Member	Scholalry association which aims to further the theoretical and/or empirical advancement of knowledge about organizations, organizing and the contexts in which organizations operate.
38.	**Ray Gordon**	International Sociological Association	Member	Non-profit organization dedicated to scientific purposes in the field of sociology and social sciences.
39.	**Chris Jeffery**	British Chamber of Commerce Vietnam (BritCham Vietnam)	Chair	Played an active leadership role in the development of BritCham, both locally in Hanoi and at the national level as well as the name change and rebranding, development of business centre, fundraising and sponsorship
40.	**Chris Jeffery**	British Corporate Advocacy Council (BCAC)	Board Member	High Level UK Corporate and Government body discussing policy and corporate developments in the relationship between the two countries
41.	**Chris Jeffery**	Vietnam Business Forum	Board Member	The national consultative body of Vietnamese and International Business in Vietnam, lobbying for

No.	Faculty	Network / body	Role	Description/Note if not clear
				policy changes and supporting the Vietnamese drive to become a 4IR Economy, liaising with Prime Minister, Ministers and Heads of Civil Service Departments
42.	**Chris Jeffery**	UNIS Hanoi	Advisory Board Member	Advising the trustees and Principal on the development operation and strategy of the School
43.	**Chris Jeffery**	BEBG British Education Business Group	Founding Chair	A group of British Educational and education service providers representing the interests of the group, the largest country group within the education sector
44.	**Chris Jeffery**	Operation Smile	Advisory Board Member	Involved in the Operation and Fundraising for Operation Smile Vietnam, the international medical charity that has provided hundreds of thousands of free surgeries for children and young adults in developing countries who are born with cleft lip, cleft palate, or other facial deformities. It is one of the oldest and largest volunteer-based organizations dedicated to improving the health and lives of children worldwide through access to surgical care.
45.	**Chris Jeffery**	Bett Asia	Advisory Board Member	Act as a sounding board member for the plans and ideas for Bett Asia, as well as helping Bett Asia shape the programmes to ensure

No.	Faculty	Network / body	Role	Description/Note if not clear
				they are meeting the needs of their visitors and exhibitors.
46.	**Chris Jeffery**	EMASI	Advisory Board Member	Involved in EMASI which is a group of international bilingual schools with American standard facilities that delivers Vietnamese national curriculum adopting modern teaching methods from developed countries.
47.	**Stewart Utley**	CARDE (Critical Applied Research in Digital Education)	Member of research group	https://research.tuni.fi/carde/affiliated-wildcardes/ A research group based at Tampere University (Finland) looking into critical application of digital education and its impact on education.
48.	**Stewart Utley**	HANDLE (Humour Affordances in Digital Learning Environments)	Member of research group	https://www.tuni.fi/en/research/humour-affordances-digital-learning-environments-handle A research group based at Tampere University focussed on utilisation of humour in various forms and its impact and application in digital learning environments.
49.	**Don Hickerson**	The Qualitatives	Member	A qualitative research based think-tank.
50.	**Don Hickerson**	Advance HE	Participant/Candidate	British Higher Education professional membership scheme promoting excellence in higher education.

2.6. Conditions on Industrial partnership

The Careers, Industrial Relations, and Alumni Office (CIRAO) works between students, faculty, alumni, and external partners to enhance the opportunities for external involvement with learning in BUV. This team provides support to students in obtaining internships and organising a wide range of employability events and activities throughout each semester. They also support faculty in obtaining guest speakers and arranging guest lectures, and alumni by providing continued support.

Items	Figures
Working and Own a business/ Family Business	325
Higher education (abroad) + Planning to study abroad	19
NA (not able to contact or share information)	47
Grand Total	**391**
% of BUV students employed or in full-time education after graduation (Graduate 2018-2021)	**100%**

We believe that the support provided by the CIRAO enables our students to maximise the opportunities provided to them at BUV, and this is demonstrated by the fact that 100% of our graduates from 2018-2021 were employed or in full-time education within three months following graduation. BUV is extremely proud of this figure which we have maintained since our first graduating cohort in 2013, and this is a testament to the ongoing support that we provide to our students.

The CIRAO can use their close relationship with employers to support students in obtaining internships in the semester breaks. Internships are not only available to all students who want one (see 253 Internship Summary), but students are required to complete at least one internship to obtain the Career Readiness Certificate. The CIRAO work with a diverse range of industries, and both local and international firms, so that students can explore the widest range of potential careers opportunities. The updated list of over 400 industrial partners is as below:

No.	Partner	Status
1	2 Idea	Active
2	40HRS Hr Consultant Service	Active
3	A Ra là Thế!	Active
4	AASC	Active
5	AB InBev	Active
6	Abbott	Active
7	Absolute Internship	Active

No.	Partner	Status
8	ACCA	Active
9	Accenture Malaysia	Active
10	ActionAid	Active
11	Adecco Vietnam	Active
12	Admicro	Active
13	Advantage Real Estate Service	Active
14	Advesa Digital Solutions Inc	Active
15	AHT TECH JSC	Active
16	AIESEC in Vietnam	Active
17	AIM Academy	Active
18	akaBOT	Active
19	Allied Pickfords Vietnam	Active
20	Alma Resort	Active
21	Aloha Consulting Group	Active
22	Alpha Books	Active
23	American Edu-Sports Academy (ASA)	Active
24	American Stem	Active
25	American Study	Active
26	Amica Travel	Active
27	ANIMVERSE	Active
28	ANT Housing Design	Active
29	Anymind Group	Active
30	APEC Group	Active
31	Apollo English	Active
32	Appota	Active
33	Ascott International Management (Vietnam)	Active
34	ASEAN Foundation	Active
35	Asia DMC	Active
36	Asian Tigers Transpo International (Vietnam)	Active
37	Aspire Vietnam	Active
38	Australian Embassy	Active

No.	Partner	Status
39	Avana Retreat Resort	Active
40	AVG Technologies (AVG)	Active
41	Avior Airlines	Active
42	Aviva Vietnam Life Insurance Company Limited	Active
43	AZA Travel	Active
44	Back Stage Event	Active
45	Backpack Hostel	Active
46	Bamboo Airways	Active
47	Bao Kim	Active
48	BareFoot Ventures	Active
49	Bay Global Strategies	Active
50	Betanam	Active
51	Better Work Vietnam	Active
52	Bhaya Cruises	Active
53	BIDV Securities Company (BSC)	Active
54	BIDV-SuMi TRUST LEASING	Active
55	BIM Group	Active
56	BVIS- British Vietnamese International School Hanoi	Active
57	Blue Dragon Children's Foundation	Active
58	BMBSoft VietNam Company Limited	Active
59	BOO	Active
60	BOSCH	Active
61	BR24 Vietnam	Active
62	Bravestars Games	Active
63	BRG Chairwoman	Active
64	BritCham	Active
65	British Council	Active
66	British Embassy Hanoi	Active
67	British International School Hanoi	Active
68	British Vietnamese International School Hanoi (BVIS Hanoi)	Active
69	ByteDance	Active

No.	Partner	Status
70	CAAY Creative Agency	Active
71	Cafebiz	Active
72	California Fitness & Yoga	Active
73	Cam Anh Ng Illustration	Active
74	Canifa	Active
75	Capella Hanoi Hotel	Active
76	CareerBuilder	Active
77	Carlsberg Vietnam	Active
78	Castrol BP Petco Ltd.	Active
79	CBRE	Active
80	CBRE Vietnam	Active
81	CCI France Vietnam (CCIFV)	Active
82	CCTT Global	Active
83	CCTT Global Company Limited	Active
84	Central and Eastern European Chamber of Commerce in Vietnam (CEEC) - Hanoi Office	Active
85	Central Retail Group	Active
86	CFA Community (Chartered Financial Analyst)	Active
87	Chau Bach Group	Active
88	Childfund Vietnam	Active
89	Chinh Dai	Active
90	Christina Noble Children's Foundation	Active
91	Chubb Vietnam	Active
92	Chula Fashion	Active
93	CIBER-CMC Joint Venture Corporation	Active
94	CIMB BANK	Active
95	CircleK Vietnam	Active
96	Circletime Studio	Active
97	CJ CGV	Active
98	CleverGroup	Active
99	Clickable Vietnam	Active

No.	Partner	Status
100	CMC Technology & Solution	Active
101	Coats Phong Phu	Active
102	Coc Coc	Active
103	Cocacola Vietnam	Active
104	Complex 01	Active
105	Concordia International School Hanoi	Active
106	Cộng đồng Hộ Chiếu Xanh Đi Quanh Thế giới (HCX)	Active
107	CPA Australia	Active
108	Crown Worldwire Ltd	Active
109	Crowne Plaza Vinh Yen City Centre	Active
110	Crunchy Frog	Active
111	CSKM GLOBAL INSTITUTE	Active
112	CTCP Ứng dụng Khoa học Tâm lý Hồn Việt (Vietnam Insight)	Active
113	Cty TNHH Sản 1uất và Thương mại KJ VINA (Paperlab)	Active
114	Cyfeer	Active
115	D4E Media	Active
116	Dai Viet Group	Active
117	Davines Vietnam	Active
118	DCs Pizza	Active
119	Decathlon	Active
120	Dee Dee Animation Studio	Active
121	Deloitte Vietnam	Active
122	DETECHbio	Active
123	DHC	Active
124	Diageo Vietnam	Active
125	Digiworld	Active
126	Discova	Active
127	Dolce by Wyndham Hanoi Golden Lake	Active
128	Dragon Capital Group Limited	Active
129	Dreamplex1	Active
130	Easia Travel	Active

No.	Partner	Status
131	Ecomobi	Active
132	Ecopark Vihajico	Active
133	Ecotek	Active
134	Edso Labs	Active
135	Eduviet	Active
136	Edspace	Active
137	Edward Vu Business Consulting & Training	Active
138	Elite Fitness	Active
139	ELS Performance Golf Academy	Active
140	EMASI International Bilingual Schools	Active
141	Embassy of Australia	Active
142	Employment Vietnam	Active
143	EONMIX	Active
144	Ernst & Young	Active
145	Esoft	Active
146	eSpace	Active
147	EuroCham	Active
148	Evergreen	Active
149	EY Parthenon	Active
150	F.Learning Studio	Active
151	F88	Active
152	FarEast Vacation	Active
153	Fika	Active
154	First Alliances	Active
155	First Recruitment Asia	Active
156	First Trust ACPA Vietnam	Active
157	FLC Group	Active
158	Foody	Active
159	Forhe Vietnam	Active
160	FOREO	Active
161	FPT Securities	Active

No.	Partner	Status
162	FPT Software	Active
163	FPT Telecom	Active
164	FrieslandCampina Vietnam	Active
165	FUNIX (FPT)	Active
166	Fusion Original Saigon Centre	Active
167	Galaxy Mipec Long Bien	Active
168	Gameloft	Active
169	Garena	Active
170	G-College	Active
171	GIA Restaurant	Active
172	Gimasys	Active
173	Gimo	Active
174	Global Study Partners	Active
175	Globalways Global Consulting	Active
176	GM Vietnam	Active
177	Golden Gate	Active
178	Golden Path Academics Vietnam	Active
179	GPA Camps	Active
180	GPA Vietnam	Active
181	Grant Thornton Vietnam	Active
182	Green House Cooperatives	Active
183	Growth Catalyst Vietnam	Active
184	Gruppo Trentino Di Volontariato	Active
185	GTE Localize	Active
186	H2 Global Travel	Active
187	Hanoi International School	Active
188	Happynest	Active
189	Hawee Group	Active
190	HCC	Active
191	Heineken Hanoi Brewery Company	Active
192	HILTON HANOI OPERA	Active

No.	Partner	Status
193	Hilton Hotels & Resorts	Active
194	HILTON WORDWIDE	Active
195	Hitachi Vanta	Active
196	Hong Ngoc Hospital	Active
197	Hongkong Land	Active
198	Hotel Nikko Hanoi	Active
199	HR1 Vietnam	Active
200	HSBC	Active
201	Hướng Nghiệp Sông An	Active
202	Hyatt Regency West Hanoi	Active
203	ICAD Vietnam	Active
204	ICAEW	Active
205	ICL72	Active
206	IDG Vietnam	Active
207	IDP Education	Active
208	IEC Group	Active
209	Impactus	Active
210	In Camedia	Active
211	Indochina Land	Active
212	InterContinental Hanoi Landmark 72	Active
213	InterContinental Hanoi Westlake	Active
214	InterContinental Saigon	Active
215	International College of Arts (ICA)	Active
216	International Finance Corporation (IFC)	Active
217	Interspace Vietnam	Active
218	Intrinsic Garden	Active
219	IPH- Indochina Plaza Hanoi	Active
220	IPP Education	Active
221	iPrice Group	Active
222	Japan Business Association in Vietnam (JBAV)	Active
223	Jardine Matheson Group	Active

No.	Partner	Status
224	Jessica Minh Anh (JMA)	Active
225	JLL Vietnam	Active
226	JMM - J Model Management	Active
227	Job Hoppin	Active
228	JW Marriott Hanoi	Active
229	Katalon	Active
230	Kinder World	Active
231	KKDay	Active
232	KMM Film Studio	Active
233	KMS Solution	Active
234	Knowmads	Active
235	KORCHAM HANOI	Active
236	KPMG	Active
237	KTO Logistics	Active
238	LadiPage Vietnam	Active
239	Lalamove	Active
240	Le Bros	Active
241	Lead The Change	Active
242	Lian Lian Global	Active
243	Linagora	Active
244	LittleLives Vietnam	Active
245	L'OREAL	Active
246	LOTTE Hotels Vietnam	Active
247	LOTTE Shopping Plaza Vietnam	Active
248	Lotus Quality Assurance	Active
249	Malta Land	Active
250	Management Consulting Prep (MCP)	Active
251	ManpowerGroup Vietnam	Active
252	MarCom Mate	Active
253	Maritime Bank	Active
254	Markus	Active

No.	Partner	Status
255	Martin Mulligan Marketing Ltd.	Active
256	Marubeni	Active
257	Masan Group	Active
258	Marvelous Hotel	Active
259	Mazars Vietnam	Active
260	McKinsey & Company	Active
261	MDF Training & Consultancy	Active
262	MEC (Modern Education Community)	Active
263	Mekong Capital Hanoi	Active
264	MELIÁ HANOI	Active
265	Migo Travel	Active
266	Minh Anh Trading and Consultancy (MATC)	Active
267	Ministry of Construction Academy of Managers for Construction and Cities	Active
268	Mirae Asset Securities	Active
269	Misa JSC	Active
270	MOMO	Active
271	Movenpick Hotel Hanoi	Active
272	Ms Hannah GrapeSEED	Active
273	Nakagawa	Active
274	Navigos Group Vietnam JSC	Active
275	Navii Dental Care	Active
276	Nest	Active
277	Nest by AIA Hanoi - AIA Life Insurance (Vietnam)	Active
278	Nestle	Active
279	Next Solution	Active
280	Nexus FrontierTech	Active
281	Nexus Group	Active
282	Ngân hàng TMCP Sài Gòn – Hà Nội (SHB)	Active
283	NGO Recruitment	Active
284	NhaF	Active

No.	Partner	Status
285	Nielsen Vietnam	Active
286	Novotel Hanoi Thai Ha	Active
287	Novotel Suites Hanoi	Active
288	Nshape Fitness	Active
289	NTQ Solution JSC	Active
290	Oakwood Group	Active
291	One Arrow Consulting (OAC) - Vietnam	Active
292	ONE DENTAL CLINIC VIETNAM	Active
293	One Mount Group	Active
294	Openasia Group	Active
295	Operation Smile Vietnam	Active
296	OPES	Active
297	ORACLE	Active
298	Oriental Hospitality Group- OHG	Active
299	Outward Bound Vietnam	Active
300	Oxalis Adventure	Active
301	Oxfam	Active
302	OYO Rooms	Active
303	PACE Institution of Management	Active
304	Pacific Land Vietnam	Active
305	Pan Pacific Hanoi	Active
306	Panasonic Vietnam	Active
307	Paradise Hotels & Cruises	Active
308	Park Hyatt Saigon	Active
309	Pasona Tech Vietnam	Active
310	PATH	Active
311	Pegasus International College	Active
312	PersolKelly	Active
313	PG Bank	Active
314	PHAM DTRAN BRAND CONSULTANCY	Active
315	PHH Group	Active

No.	Partner	Status
316	Phoenix Holding	Active
317	Piaggio Vietnam	Active
318	Pioneer International Consulting	Active
319	Pizza 4Ps	Active
320	Pizza Vietnam Limited	Active
321	PizzaHut	Active
322	Play All Day	Active
323	Point Avenue	Active
324	PowerGate Software	Active
325	Premier Village Phu Quoc Resort	Active
326	Prime Group	Active
327	Prime Quality Training Limited (Singapore Office)	Active
328	Pullman Hanoi Hotel	Active
329	PWC (PricewaterhouseCoopers Vietnam Limited)	Active
330	PYS Travel	Active
331	Raconteur Vietnam	Active
332	RAFFLES MEDICAL VIETNAM	Active
333	Rakuna	Active
334	Reactor School	Active
335	Ready to Lead	Active
336	Rice Creative	Active
337	RMIT University	Active
338	Rouse Legal Vietnam	Active
339	Royal Lotus Halong Resort & Villas	Active
340	RSM VIETNAM	Active
341	Salt'n'Lime Restaurant	Active
342	Sang Software JSC	Active
343	SAOKHUE CONSULTING	Active
344	SAPP Academy	Active
345	Savills Vietnam	Active
346	SEA Group	Active

No.	Partner	Status
347	Senix Health Group	Active
348	SGC in Thailand	Active
349	Sheraton Hanoi Hotel	Active
350	Shopee	Active
351	Silk Path Hotel Hanoi	Active
352	Skilio	Active
353	Skilledup	Active
354	Sofitel Legend Metropole Hanoi	Active
355	Sol by Meliá Phu Quoc	Active
356	Sotane1t	Active
357	Spore Labs	Active
358	SSI Securities Corporation	Active
359	Standard Chartered Bank	Active
360	Startupreneur	Active
361	Stavian Group	Active
362	STEAM for Vietnam	Active
363	Student Life Care	Active
364	Sun Group	Active
365	Sun Symphony Orchestra	Active
366	Sunhouse Group	Active
367	Sunset Beach Resort & Spa	Active
368	Sunshine Holding	Active
369	Sutunam	Active
370	Systems Little House International Kindergarten	Active
371	Systems Little House International Kindergarten	Active
372	T&A Ogilvy	Active
373	T&C Vietnam	Active
374	Talent Basket	Active
375	Talentnet	Active
376	TalentPool Vietnam	Active
377	Talentvis Vietnam	Active

No.	Partner	Status
378	TAYLOR'S UNIVERSITY	Active
379	Team Chouchou - Châu Bùi	Active
380	Techcom Securities	Active
381	Techcombank	Active
382	Television Advertising and Services Center (TVAD)	Active
383	Telio	Active
384	TH SCHOOLS	Active
385	Thang Long Acedemy Kindergarten	Active
386	THANG LONG WARRIORS (Tram Anh Sport Co., Ltd.) (TLWA)	Active
387	The American Chamber of Commerce in Hanoi (AmCham)	Active
388	The Five Hospitality	Active
389	The Global Citizen Education	Active
390	The Hanoi Bicycle Collective	Active
391	The Hongkong and Shanghai Bank (HSBC)	Active
392	THE LONDON COLLEGE FOR DESIGN & FASHION	Active
393	The Solidarity Centre	Active
394	Thien Minh Group - TMG	Active
395	Threeland Travel	Active
396	Thu Cuc Hospital	Active
397	Tibco	Active
398	TikTok	Active
399	Timo Bank	Active
400	TinhVan Group	Active
401	TMF Group	Active
402	TMS Group	Active
403	TNT Express Worldwide (Vietnam)	Active
404	Tổng Công ty Bảo Hiểm Bảo Việt	Active
405	Tonkin Media	Active
406	Toong Coworking Space	Active
407	TopCV	Active
408	TPBank	Active

No.	Partner	Status
409	Tram Anh Sport	Active
410	TransPerfect DataForce	Active
411	Travel Hub	Active
412	Travellive	Active
413	Travellive Magazine - Hoa & Le Communications	Active
414	TRG International	Active
415	True North School	Active
416	Tư vấn Giáo dục ASCI - ASCI Group	Active
417	Ubisoft	Active
418	UHY Auditing and Consulting	Active
419	UNIQLO	Active
420	UNIS HANOI (United Nations International School of Hanoi)	Active
421	United Nations Development Programme-UNDP	Active
422	Urban Youth Academy	Active
423	US Embassy	Active
424	VCCI	Active
425	VCCorp	Active
426	VCS Express	Active
427	Vietcetera	Active
428	Vietnam Airlines	Active
429	Vietnam Backpacker Hostels	Active
430	Vietnam Business Forum (VBF)	Active
431	Vietnam Climate Innovation Center	Active
432	Vietnam Education Consultant - VEC	Active
433	Vietnam Education Consultant (VEC)	Active
434	Vietnam Hotel Association	Active
435	Vietnam International Commercial Joint Stock Bank (VIB)	Active
436	Vietnam Maritime Commercial Joint Stock Bank (MSB)	Active
437	Vietnam Startup Insider	Active
438	Vietnamobile	Active
439	Viettonkin	Active

No.	Partner	Status
440	VIGroup	Active
441	Vimepharco	Active
442	Vinhomes	Active
443	Vinmec	Active
444	Vinpearl Luxury	Active
445	VIRAC	Active
446	Virtual Internship	Active
447	Vivaland	Active
448	VNAT	Active
449	VNDirect	Active
450	VNG CORPORATION	Active
451	VNGroup	Active
452	VNP Group	Active
453	VOCO Center	Active
454	VPBank	Active
455	VPBank Finance	Active
456	VPBank Securities	Active
457	VPS	Active
458	VSHR Pro Academy	Active
459	Wanderlust Tips Magazine	Active
460	WeCreate	Active
461	WeTransform	Active
462	WINDSOFT	Active
463	Wine Agency	Active
464	World Vision	Active
465	Yeah1TV	Active
466	YEN OF LONDON COMPANY LIMITED (NEW WORLD FASHION)	Active
467	ZIM School of English and Test Preparation	Active
468	Zitga Studio	Active
469	CMSO	Active

No.	Partner	Status
470	Kowil Fashion - Phu Thai Holdings	Active
471	VOCO	Active
472	AZA Travel,	Active
473	Backstage Event, Turner	Active
474	Cooked	Active
475	Wetransformed.vn	Active
476	Transperfect	Active
477	Oxalis	Active
478	Hai Vuong Group	Active
479	FlowerStore Group; BRG;	Active

2.7. Conditions on International partnership

BUV's active engagement in establishing these external domestic and international relationships affords students and staff with many potential benefits. Some of these benefits include demonstrating BUV's commitment to the Bologna expectations for students, focused on international mobility, by granting them the opportunities to pursue further studies (e.g., Bond, Oxford, and Essex), or to take overseas classes for one semester which are then recognised for credit bearing purposes (e.g. Taylor's University). In addition, these agreements facilitate students and faculty members' participation in student and staff exchanges, research collaboration opportunities, and jointly offered training programmes. These partnerships assist BUV in achieving several of BUVs strategic objectives and allow for external input to be considered in our academic programmes. This demonstrates BUV's ability and willingness to provide mutual recognition of qualifications and learning periods that can be completed abroad at other universities.

#	Name of organisation	Type of agreement	Date signed	Scope of engagement
1	**University of London (UoL), United Kingdom**	Validating higher education institution: Recognised Teaching Centre Agreement	October 2019	**Key BUV responsibilities:** • Marketing and recruitment of students • Providing teaching and academic support to students • Employment, development, and deployment of academic staff. • Partial production of learning materials

				• Ensuring the learning environment is of a satisfactory quality.
2	**Staffordshire University, United Kingdom**	Validating higher education institution: Collaborative Academic Partnership Agreement	January 2018	**Key BUV responsibilities:** • Marketing and recruitment of students • Providing teaching and academic support to students • Employment, development, and deployment of academic staff. • Full production of learning materials • Assessment creation and management • Marking of assessments in line with Staffordshire University's regulations and standards. • Ensuring the learning environment is of a satisfactory quality.
3	**Heilbronn University of Applied Sciences, Germany**	Exchange agreement	2019	*The agreement provides the framework for areas of potential cooperation, especially the exchange of students, teaching staff and researchers in order to increase the quality of teaching process and research activities. *The agreeent also provides framework for areas of other potential cooperation of mutual interest by both Institutions.
4	**University of Essex, United Kingdom**	Minute of Understanding (MOU)	2020	The admission of suitably qualified studies from BUV to relevant degree courses at Essex; * Collaboration on research projects of mutual interest; * The mobility of students and/or members of academic staff as agreed between the Parties and as appropriate to the circumstances of each Party, and; * Such additional activities as may be identified and agreed in writing by the Parties
5	**University of Huddersfield, United Kingdom**	Minute of Understanding (MOU)	2021	This agreement confirms mutual interests of both Institutions to cooperate in the below areas: * Articulation; * Exchange of teaching staff and researchers; * Joint development of research projects;

				* Joint organisation of scientific and cultural events; * Exchange of students; * Shared courses and subjects; * Dual degrees...
6	**Oxford Brookes University, United Kingdom**	Progression agreement	2021	* Progression agreement to offer progression routes for BUV students from : Bachelor in International Hospitality Management and Bachelor in Tourism Management to transfer to OBU's degrees and post-graduate programmes
7	**Taylor's University, Malaysia**	Exchange agreement	2021	*The agreement confirms mutual interest of both Institutions to cooperate in student mobility in annual basis
8	**Australian Catholic University, Australia**	Minute of Understanding (MOU)	2021	Scope of cooperation between both Institutions cover but not limited to below areas: * Affiliation for the purpose of unilateral or bilateral Study Abroad programmes; *Student/ Staff exchange * Collaborative curriculum development to faciliate the implementation of Student Mobility programmes; * Other forms of academic collaboration including research, development and delivery of joint courses; * Non-academic collaboration activities
9	**Bond University, Australia**	Articulation Agreement, MOU	2021	This agreement confirms mutual interests of both Institutions to cooperate in the below areas: * Articulation; * Exchange of teaching staff and researchers; * Joint development of research projects; * Joint organisation of scientific and cultural events; * Exchange of students; * Shared courses and subjects; * Dual degrees...

10	**Victoria University of Wellington, New Zealand**	Minute of Understanding (MOU)	2021	Both Institutions seek to work together in areas of mutual interest and to identify opportunities: (a) for student and staff exchanges; (b) to establish joint programmes; (c) to provide for visits by officials from each party to further collaborative relations; (d) for collaborative teaching; (e) to offer professional advice and support; (f) to identify other areas of potential collaboration; and to work collaboratively and collegially with each other.
11	**Birmingham City University, United Kingdom**	Minute of Understanding (MOU)	2021	In furtherance of this purpose the Parties agree to develop the following activities in below collaboration areas : * Exchanges of academic and administrative staff and mutual visits to pursue research and to lecture * Exchanges of students and/or study abroad programmes and other enhancements to the student experience * Identifying opportunities for conducting collaborative research and development * Identifying opportunities for conducting lectures and seminars and organising symposia and conferences * Exchanges of academic information and materials 2.6 Promoting collaboration in fields of mutual interest * Promoting other academic co-operation and collaboration as mutually agreed.
12	**Rukmini Devi Institute of Advanced Studies, India**	Minute of Understanding (MOU)	2021	* Student/Staff mobility * Student-added value activities such as seminars, lecturers, conferences, competitions...ect.. * Research collaboration at mutual interest * Faculty-added value activities such as joint seminars, joint international conferences, joint FDPs, ect.. * Other forms of cooperation (of mutual interest)

13	**University of Sussex, United Kingdom**	Minute of Understanding (MOU)	2022	Collaboration between both Institutions cover the below areas: *Academic cooperation; *The faciliation of staff exchanges; *The exchange of information between both teaching faculty; * other activities viewed to be mutually beneficial
14	**University of Stirling, United Kingdom**	Minute of Understanding (MOU)	2022	The scope of collaborations included in this Agreement encompasses the following categories: * Development of reciprocal international mobility programmes; * Development of articulation arrangements; * Development of transnational education programmes for delivery at BUV; * Joint development of other projects of shared interests.
15	**De Montfort University, United Kingdom**	Progression agreement	2022	*The agreement is to confirm progression options for BUV students from Bachelor of International Hospitality Management and Bachelor of Finance and Economics programmes can be transferred to DMU's degrees both at undergraduate and post-graduate levels
16	**University of Bristol, United Kingdom**	Minute of Understanding (MOU)	2022	BUV and UoB have identified and will further explore the following areas for potential bilateral collaboration and cooperation: * Academic collaborations such as articulation, progression in both undergraduate and post-graduate level; * Student mobility: including student exchange (credit-bearing or non-credit bearing), study tours/ International internships in Vietnam; * Promotion of short course offerings at mutual benefit and interest for both Parties; * Student-added value activities such as seminars, lectures, conferences, competitions. * Scholarship offerings on exchange for BUV or UoB students if applying to the other Institutions;

				3.6 Research collaboration of mutual interest
17	**Bournemouth University, United Kingdom**	Letter of Intent	2022	The letter provides a basis on which the Parties may explore potential future collaboration in: - Progression programmes; _Joint research projects; -Student mobility; -Non-academic collaboration activities -Shared courses and subjects
18	**Ecole De Savignac, France**	Minute of Understanding (MOU)	2022	* Academic collaborations such as articulation, dual-degrees in both undergraduate and post-graduate levels; * Student/Staff mobility *Joint design of short-course offerings at mutual benefit and interest for both Parties; * Student-added value activities such as seminars, lecturers, conferences, competitions...ect..
19	**Lyon International Business School, France**	Minute of Understanding (MOU)	2022	The exchange agreement confirms mutual interest of both Institutions to collaborate in the area of student & staff exchange on annual basis.
20	**Brenda University of Applied Sciences**	Minute of Understanding (MOU)	2022	BUV and BUAS have identified and will further explore the following areas for potential bilateral collaboration and cooperation: * Academic collaborations such as articulation, dual degrees in both undergraduate and post-graduate level. * Student/Staff mobility: including student exchange (credit-bearing), staff exchange / study tours/ International internships in Vietnam. * Joint research projects at mutual benefit and interest for both Parties. * Student-added value activities such as seminars, lectures, conferences, competitions, etcetera.

21	**Woxsen University, India**	Minute of Understanding (MOU)	2022	BUV and WU have identified and will further explore the following areas for potential bilateral collaboration and cooperation: * Student/Faculty mobility: including student/faculty exchange, study tours; * Student-added value activities such as seminars, lectures, conferences, etc * Research collaboration projects; * Short-course programme offerings;
22	**Nottingham Trent University, United Kingdom**	Minute of Understanding (MOU)	2022	The MOU explores potential collaboration in the following areas: * Development of progression routes from courses of BUV to courses leading to awards of NTU; * Exchange of staff and students; * Development of joint research projects; conferences and seminars; * Any other areas which may promote the academic interests of the Parties in research and/or teaching

3. DEVELOPMENT GOALS FOR THE DISCIPLINE

- Pursuant to Circular No. 02/2022/TT-BGDĐT dated 18 January 2022 on conditions for opening training disciplines at bachelor's degree;
- Pursuant to BUV's Policy on discipline opening and programme issuance which was enclosed with the Decision No. 0304/2023/BUV-QD;

The New Programme Committee at the British University Vietnam herewith proposes the Frame Principles to open the Graphic Design discipline at the bachelor's level for the 2023/2024 academic year. The details are as follows:

- Expected date to open the discipline: April 2023
- Expected date to start the training programme: September 2023
- Training objectives: training high-quality human resources for the field of Graphic Design at bachelor level to serve the industry and society. The graduates are expected to show political qualities, good ideological stance, legal knowledge, and good ideals for life on the basis of being equipped with a solid foundation of general knowledge, solid industry foundations, and expertise in research organization and management so as to identify real-life issues related to Graphic Design and solve problems with interdisciplinary thinking and approach, being able to adapt to various working environments, meeting the requirements of society in the process of international integration and can continue to study at a higher level.
- Entry requirements:
  - **Academic Requirements:**
    - o Aged 17 or over
    - o One of the following qualifications:

- Vietnamese High School Diploma and Pathway to Staffordshire University Programme
- Pass 2 subjects at Advanced GCE (A-Level)
- An access programme passed at the required QAA-recognised standard for entry to Higher Education
- An award of the European Baccalaureate Diploma, with at least 60 percent overall; English at 60 percent
- An award of the International Baccalaureate Diploma with a minimum of 24 points; English at 4 points

English Language Requirements

One of the following:

o A proficiency test within the last 2 years:
   - IELTS (non UKVI): 6.0 overall with a minimum of 5.5 in each component; or
   - TOEFL IBT: Listening: 17; Speaking: 20; Reading: 18; Writing: 17
o A proficiency test within the last 5 years:
   - International Baccalaureate (taught in English) Pass in English B at Standard Level grade 5 or High Level grade 4; or
   - IGCSE English: IGCSE English as a first or second language: Grade C; or
   - Cambridge International English GCE O-Level/GCSE: English Language grade A – C

If a student have not met one of the above requirements they need to complete IELTS Upper-Intermediate Course at BUV or equivalent.

- Student recruitment plan: We plan to start recruiting students for the Graphic Design discipline from the 2023/2024 academic year with a recruitment target of 50 students. Within the first 03 years, we plan to enroll students through entrance evaluation.
  The recruitment targets are as follows:
    o 2023/2024 academic year: 50 students
    o 2024/2025 academic year: 60 students
    o 2025/2026 academic year: 70 students
  The training scale in the next 05 to 10 years is expected to reach:
    o By 2028: 100 students
    o By 2033: 150 students
- Graduates' employability: the courses are developed to be relevant to the working world, leading to better jobs for our students. We ensure the best outcomes for students by offering a well-designed curriculum, with a strong focus on developing skills and knowledge which prepares them for their chosen careers, alongside excellent support services. This is achieved through our Employability Framework that will be embedded into every course. The Framework will ensure that:
    o Students develop a career/life plan that they can revisit throughout their university journey;

- Students understand the importance of and are well prepared to secure work experience opportunities;
- Students develop the ability to recognise and articulate the skills that they have developed throughout their university journey in different settings.

4. SOLUTIONS AND IMPLEMENTATION ROADMAP

4.1. Roadmap for the development of the detailed scheme and the training programmes for the discipline

No.	Tasks	PIC	Timeline
1	Step 1: Vice Chancellor establishes the New Programmes Committee. New Programmes Committee prioritise programme expansion plan.	Legal	
2	Step 2: Vice Chancellor requests Market Research for a designated new programme.	ACA	
3	Step 3: New Programmes Committee assesses research and makes a recommendation.	ACA	
4	Step 4: Vice Chancellor requests all relevant department to form Frame Principal document	Legal	
5	Step 4a: VC directs and organizes the formulation the Frame Principle of opening a program.	Legal	
6	Step 4b: Senate appraises and draw conclusion on the Frame Principle. Senate issues the Minutes of evaluation of the Frame Principle.	ACA	5 April 2023
7	Step 5: Final Frame Principle is sent to Vice-Chancellor's Executive for approval	ACA	6 April 2023
8	Step 6: Final Frame Principle is sent to University Council for approval	Legal	6 April 2023
9	Step 7: Vice Chancellor decides to form Programme Drafting Committee to form academic plan of programme.	Legal	7 April 2023
10	Step 7a: VC issues the decision to set up the Programme Drafting Committee	Legal	7 April 2023
11	Step 7b: Program drafting Committee builds up the new programme	ACA	7 April 2023
12	Step 8: Vice Chancellor decides to form External Programme Appraisal Committee to assess the plan and write minutes.	Legal	8 April 2023
13	Step 8a: VC issues the decision to set up the External Programme Appraisal Committee. Member of External Program Appraisal Committee must not be members of Program drafting Committee, follow conditions as stated in article 18 of circular 17/2021/TT-BGDĐT.	Legal	8 April 2023

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No.	Tasks	PIC	Timeline
14	Step 8b: External Program Appraisal Committee appraises the new programme	ACA	13 April 2023
15	Step 8c: Senate endorses the new programme	ACA	20 April 2023
16	Step 9: Based on minute of the External Programme Appraisal Committee and endorsement Senate, Vice Chancellor makes final decision to open new programme.	Legal	20 April 2023
17	Step 9a: VC issues the decision to approve the new programme	Legal	20 April 2023
18	Step 9b: VC directs and organizes the formulation of the Detailed Scheme	Legal	20 April 2023
19	Step 10: Academic School forms Curriculum Design Group to work on Detailed Scheme	ACA	21 April 2023
20	Step 11: Final Detail Scheme is sent to Learning & Teaching Committee for approval	ACA	21 April 2023
21	Step 12: Learning and Teaching Committee submits the final Detail Scheme to Senate for appraisal	ACA	21 April 2023
22	Step 13a: Senate approves the discipline opening detail scheme.	ACA	28 April 2023
23	Step 13b: Based on Senate appraisal, Vice Chancellor signs final approval and announces decision to open new programme/discipline.	Legal	28 April 2023
24	Step 14: Legal department forms statement and documents to submit to MOET for reporting.	Legal	5 May 2023

4.2 Needs and investment plan for facilities, technology, and learning resources

Facilities are frequently reviewed by the Asset Management department to determine whether they meet the needs of all users. The Facilities Maintenance Policy and Procedure Manual summarises the proactive approach taken by the Asset Management department in reviewing and maintaining BUV facilities to ensure that the BUV community can learn, work, or teach in a safe and healthy environment that is fully operational. This approach allows for the development of action plans to address any facility-related concerns appropriately, and within identified timelines. An example of this is shown in Facilities Action Plan Example.

The Asset Management team work together with the Course Office to carry out space utilisation audits and monitor the conditions of the teaching facilities. These audits are presented to the

University Council to ensure that effective use is being made of the resources that are available at BUV.

#	Action/Targets	How to measure/ Strategies	Status	% Completed
1	Regular update, amend and develop all operational activities procedures and policies to ensure program delivery quality standard; matching all academic requirements and operating regulations.	Build up the policies and procedures to show up proactive management	On-going	70
2	System for planning, maintenance, evaluation, and upgrading facilities and infrastructure such as teaching and learning facilities, laboratories, equipment and tools to meet training needs.	- Daily check list - Proactive maintenance - Periodic maintenance	On-going	-
3	Bookstore renovation	Working with contractor for the revonation of bookstore area as approved design	Completed	100
4	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 1. Landscape	Weekly review and report to be logged for compliance on quality of campus landscape maintenance	Completed weekly; On-going	100
5	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 2. Customer services	Training on customer service conducted yearly and ideation sessions on how to enhance customer service to be conducted on a monthly basis (report needs to be tabled on the	Completed weekly; On-going	100

		outcome of ideation sessions)		
6	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 3. Cleaning services	Weekly inspection and report to be logged for compliance purpose on cleaning quality including the litter on campus grounds	Completed weekly; On-going	100
7	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 4. Security services	Weekly review and report to be logged for compliance purpose on security for full 6.5 Hectors of campus (no misuse of campus by outside parties e.g. dumping of rubbish, trucks speeding etc.)	Completed weekly; On-going	100
8	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 5. Technical services	Weekly review and report on performance and maintenance for compliance purposes on technical services	Completed weekly; On-going	100
9	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 6. Catering services	Weekly review and report on performance and maintenance for compliance purposes on Catering services	Completed weekly; On-going	100

10	Protect and enhance BUV's key USP that is the Campus - it must continue to demonstrate the highest quality and professionalism that BUV stands for - 7. Internal services	Weekly review and report on performance and maintenance for compliance purposes on internal services	Completed weekly; On-going	100
11	Complete detailed preparation planning across all AM management portfolios to ensure the smooth operation of student cohorts return to campus each semester - "Back to campus" activities.	- Securities team check in for student with all requirement as validation list, temperature, commitment... at all gates. - Cleaning clean all classrooms, set up the disinfectant bottle... - Technical team check all M&E system, fix all defect in classroom. - Campus service team supervise ADEN team to make sure every equipment run smoothly, support Medical staff to do the testing for staff and student...	Completed weekly; On-going	100
12	Working with Evergreen to explore supervised accommodation service for students and develop written report to Vice-Chancellor's Office (VCO)	Working to develop more extra service for accommodation as laundry, cleaning, F&B delivery...	Completed weekly; On-going	100
13	Complete canteen expansion	Complete canteen expansion	In progress	40

14	Ensure preparation for phase 2 construction is completed on time as per Chief Operating Officer (COO)'s instructions	Ensure preparation for phase 2 construction is completed on time as per COO's instructions	In progress	20
15	Repaint facade - indoor	Ensure at all times there is consistency in the color and texture of surface, especially during maintenance. Ideal timing to start will be during Christmas Holiday, as there will be no classes.	Not yet started	0
16	Office expansion: develop strategy and written report for the immediate and ongoing office expansion needs	Working with suppliers to expand workspace for Marketing & Communication's Team.	Completed	100

4.3 Needs and plan for the lecturing staff recruitment and training to meet the conditions for opening the training discipline

BUV offers 100% international faculty. We will arrange 5 full-time lecturers with Doctor of Philosophy (PhD) and Masters degree. All lecturers will have to be in the same or close to the Graphic Design field, and who must go through a careful interview and selection basing on their qualifications and relevant teaching experience. One Doctor of Philosophy (PhD) will take charge and administer the training curriculum and is held accountable for training quality.

BUV aims to recruit faculty with cross-cultural experiences from a diverse range of countries that have recognised educational systems, and who are able to provide students with a quality of education that meets or exceeds the standards set for teaching staff within BUV. To enable this, we have clear recruitment policies and processes, which are regularly reviewed considering

evolving organisational and industry situations and are managed by the Human Resources Department.

The BUV academic leadership team is responsible for ensuring compliance with all teaching standards, as well as assessment modes and techniques. As BUV grows as an institution, the brand and reputational elements are a key driver for the next stage, so research as well as teaching will be prioritised in recruitment.

BUV observes the laws of the Vietnamese government and complies with all applicable laws and regulations of MOET and other Ministries. However, recruiting international teaching faculty within these constraints can be a challenge, especially regarding laws related to the number of years of experience that are legally required before a work permit for a foreign employee can be issued. The BUV Recruitment Policy is used to support BUV's recruitment and appointment of faculty members and support staff.

To enhance the attractiveness of academic and teaching staff positions for candidates both in the region, and internationally BUV have adjusted and formalised the range of positions available within the university to match the commonwealth system of A-E bands for academic levels as shown in BUV Academic & Teaching Classifications and Standards of faculty. These have been developed alongside reconfigured salary bands which were benchmarked across a range of commonwealth institutions to ensure competitiveness on a regional and international scale.

Once faculty are selected, and begin employment at BUV, they have an onboarding process led by HR, are given key training by the Dean and Head Academic Quality, and then begin their teaching role. Following feedback received during the survey of assessment policies and processes, several of the issues raised by faculty seemed to have their basis in the time between employment and the commencement of teaching activities.

To ensure the quality of the delivery of our programmes by faculty, BUV has a system in place to monitor and assess the quality of teaching, and therefore support the overall student experience. This system integrates student feedback on taught modules, peer observation groups, and formal teaching evaluations.

BUV supports all faculty to engage in Continuous Professional Development (CPD), whether through formal education, development and accreditation of their teaching practices, or skills development. All faculty are provided with an annual hour's allocation for CPD in their overall workload calculations and this can be used in a variety of ways based on identified training needs by either faculty or line managers.

Faculty members are encouraged and supported to gain accreditation for their teaching practices through obtaining Fellowships and Senior Fellowships with Advance HE. This is carried out in conjunction with SU. For example, five BUV faculty members have recently gained accreditation through Advance HE as either Fellows or Senior Fellows through our collaborative partnership with SU. A senior faculty member is an SU trained mentor for this scheme and is currently guiding several other faculty members through this process.

The above elements demonstrate BUV's commitment to supporting teaching staff in their professional development, but we also wish to be able to support faculty to continue to grow in their academic careers. Although several members of faculty have been promoted within BUV, the system for how this is carried out was previously not formalized.

4.4 Plan for the assessment and appraisal of the training programme

Following our success in securing the internationally recognised QS 5-star quality rating in 2022, BUV has been quality reviewed during 17- 19 October 2022 before being granted with university-wide accreditation from the Higher Education Quality Assurance Agency (QAA) for period 12/12/2022 – 11/12/2017.

The British University Vietnam (BUV) has become the first university in Vietnam to be awarded global quality accreditation by QAA after successfully completing its International Quality Review (IQR). IQR is a rigorous process which benchmarks global higher education institutions against international quality assurance standards set out in Part 1 of the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG).

The review was performed between 17 and 19 October 2022 by three independent reviewers appointed by QAA who found that BUV had met all of the 10 ESG Standards and Guidelines. As part of the review, QAA identified the following areas of good practice at BUV:
- Significant employer engagement and connections with civic society is actively facilitated by all internal stakeholders, including students. It is fundamental to enabling BUV to deliver its mission.
- Opportunities and support for students in preparing for, identifying, and participating in work placements and internships, as formal components of programmes and as extracurricular activities, greatly enhances job readiness and employability.
- Certified and comprehensive Personal Development Programme of activities and modules that enhance students' broader knowledge and personal development, help to define graduate attributes.

BUV has now set new records in Vietnam and the international education sector including:
- The first and only university in Vietnam awarded QAA university-wide accreditation.
- Being one of only 22 universities outside the UK to achieve QAA university-wide accreditation.
- The first university the in ASEAN region to be granted QAA university-wide accreditation.

Sharing his appraisal and congratulations with BUV, Mr. Chris Bland, QAA's Head of Accreditation and Consultancy, said: 'It is with great pleasure we announce that the British

University Vietnam has successfully completed our International Quality Review. It is to their credit that they become the first university in Vietnam to achieve this recognition. I hope this is the beginning of a deep relationship with BUV and that we can work together on other activities.'

BUV's IQR accreditation will be valid for five years and subject to a satisfactory mid-cycle review in 2025.

In addition, training programs will be reviewed, assessed, and revised regularly to make timely amendments and improvements. We will ensure that the assessment and appraisal of the training programme align with both the regulations of the Ministry of Education (as per Circular 17/2021/TT-BGDĐT) and the BUV Academic Monitoring Policy and Procedure (accredited by QAA on 08 February 2023). The academic monitoring process used in BUV includes Module Monitoring Reports (MMRs), Programme Monitoring Reports (PMRs), and Annual Monitoring Reports (AMRs), linked together with School level Academic Action Plans (AAPs). This process operates in addition to the usual practices regarding the rapid resolution of any identified operational teaching matters so that the student experience is not impacted.

5. PLANS FOR PREVENTION AND HANDLING OF RISKS

5.1 Analysis, explanations, and forecasts of potential risks and preventive and remedial measures

- Potential Risk 1: There may be some elements of the program (regarding the structure and/ or content) that are not suitable with the needs of society because this is the first time we implement and recruit students for the training programme.
  - o Preventive measures: before developing the training programme, we must consider the results of surveys of enterprises or organisations that employ labour, and conduct investigations into trends in the industry and job opportunities to know the demands for labor. From there, we must prepare facilities and teaching staff, and develop training programmes to ensure the quality of appropriate human resources. We must also update and modify the training program periodically to perfect the training program over time.

- Potential Risk 2: Information about the new discipline may not be widely disseminated to parents and students, so the target students do not consider registering, hence falling short of the recruitment target.
  - Preventive measures: actively promote the discipline and the recruitment scheme, and invest in human resources and finance to ensure information about the discipline reach the target audience. Examples of the information channels include the press, BUV's Fan Page, printed brochures, and direct consultation. It is necessary to carefully invest in the content of lectures, facilities, and human resources to inspire and interest current students so that they will convey information about the discipline to prospective students and others.

- Potential Risk 3: Possible challenges in secure jobs for students upon graduation.
  - Preventive measures: we develop high-quality training programmes and invest in qualified lecturers and appropriate modern facilities to ensure that our graduates meet the demands of prospective employers.
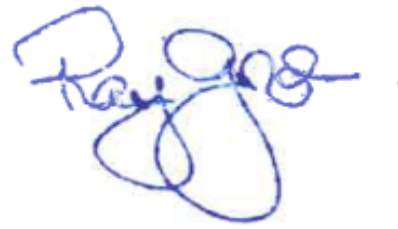
5.2 Analysis report on the risk handling solutions in case the training institution is suspended from running the discipline

- Potential risks: BUV will be suspended from running the discipline if one of the conditions for opening the discipline is not satisfied as prescribed in Circular 02/2022/TT-BGDĐT, or failing to meet the recruitment target due to the challenges as described above.
- Preventive measures: the faculty and relevant departments must ensure the fulfillment of all provisions for opening a discipline and the compliance with the procedures as per Circular 02/2022/TT-BGDĐT.
- Corrective measures: The faculty in charge and relevant departments within BUV must discuss to identify the possible misalignments or challenges in recruiting students. Next, the faculty and relevant department must improve all aspects and thoroughly solve the causes of the suspension and report to the Ministry of Education and Training to ask for permission to continue enrolling students in accordance with current regulations.

RECIPIENTS

- Senior Leadership Team
- Learning and Teaching Committee
- Vice Chancellor Executive
- Senate
- Archived

SENDER

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PROF. DR. RAYMOND DANIEL GORDON
VICE CHANCELLOR & PRESIDENT

APPENDIX II

BRITISH UNIVERSITY VIETNAM	**SOCIALIST REPUBLIC OF VIETNAM**
	Independence – Freedom – Happiness
No: 1004B/2023/NQ-BUV	

Hung Yen, 10 April 2023

RESOLUTION

On Implementation of the Frame Principles of Graphic Design Discipline at Bachelor Level

———————————

UNIVERSITY COUNCIL OF BRITISH UNIVERSITY VIETNAM

Pursuant to:

- *Law on Higher Education No. 08/2012/QH13 dated 18 June 2012 and amendments to the Law on Higher Education No. 34/2018/QH14 dated 19 November 2018;*
- *Circular 17/2021/TT-BGDDT of the Ministry of Education and Training dated 22 June 2021 providing for standards and formulation, appraisal and promulgation of training programmes of higher education;*
- *Circular 02/2022/TT-BGDDT of the Ministry of Education and Training dated 18 January 2022 regulating conditions and procedures for opening disciplines, as well as suspending operations of disciplines at the bachelor's, master's, and doctoral levels;*
- *Circular 09/2022/TT-BGDDDT of the Ministry of Education and Training dated 06 June 2022 on the statistical list of educational disciplines in higher education;*
- *Policy on Discipline Opening and Programme Issuance attached to the Decision of 0304/2023/QD-BUV of the Vice Chancellor & President of British University Vietnam dated 03 April 2023;*
- *Meeting Minutes of the University Council of British University Vietnam No. 002/2023/BB-HDT dated 10 April 2023.*

DECIDES

Article 1. Approving the Implementation of the Frame Principles of Graphic Design at bachelor level having its discipline code of 7210403.

Article 2. This Resolution takes effect from its signing date.

Article 3. Vice Chancellor & President, the Senate and other relevant departments and individuals are responsible for implementing this Resolution.
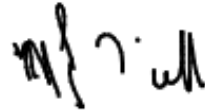
Recipients:

-Per Article 3;

-Uni Council (for reporting purposes);

-Archived.

ON BEHALF OF THE UNIVERSITY COUNCIL OF

BRITISH UNIVERSITY VIETNAM

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PROF. MICHAEL DRISCOLL

CHAIRMAN

APPENDIX III

No. (1)	Full name, DOB (2)	Passport number/ID Card (3)	Academic title, Awarding year (4)	Academic qualifications, Awarding country, Awarding year (5)	Major (Highest qualification) (6)	(Full time contract with BUV) Recruitment		Insurance number (9)	Academic experiences (10)	Public research		Signature (13)
						Recruitment date (7)	Labour contract (8)			MOET (11)	Institution (12)	
1	Rick Bennett, 12/21/1963	PB2713617	Prof., 2015	Dr., Australia, 2009	Art	15/04/2022	x	7937473129	28	0	21	
2	Michael Alan Lomax, 21/03/1991	547709829	Master, 2013	Master, UK, 2013	Mass Communications Management	13/04/2020	x	0131763415	4	0	0	

3	Alex Gaja Ortega, 22/03/1990	XDE029705	Master, 2015	Master, Spain, 2015	Architecture	27/09/2021	x	7939665383	7	0	3	
4	Sven Pfrommer, 10/11/1965	CK4KC8V6VX	Master, 1994	Master, German, 1994	Graphic Design	17/10/2022	x	0132279110	11	0	25	
5	Richard Paul Child, 14/08/1973	548040555	Master, 1999	Master, UK, 1999	Visual Communication	04/09/2018	x	0131284791	20	0	3	
6	Shruthi Thaiveppil Gopi, 04/08/1995	R1460640	Master, 2019	Master, India, 2019	Design Discipline	03/01/2023	x	0131571604	6	0	1	
7	Nguyen Quang Vinh, 09/10/1988	001088037584	Master, 2016	Master, Netherlands, 2016	Fine Art	03/04/2023	x	#N/A	12	0	5	

2

| 8 | Pham Thuy Duong, 06/05/1996 | 001196 011846 | Master, 2019 | Master, UK, 2019 | Vissual Communication Design | 03/01/2023 | | x | 0123782942 | 0 | 0 | 0 | |

3

LIST OF LECTURERS TO OPERATE AND IMPLEMENT

THE TRAINING PROGRAMME

(As per Form No.2, Appendix 3, Circular 02/2022/TT-BGDĐT)

No. (1)	Full Name (2)	Modules (3)	Semester and Year (4)	Number of credits				Leading lecturer, tenure lecturer, etc. (7)
				Compulsory		Optional		
				On Campus (5)	Online (6)	On Campus (5)	Online (6)	
1	Rick Bennett	Creative Influences	Y2S1	5				Leading lecturer
		Practical Contemporary Art Practice	Y1S1	10				
		Study Skills for Creative Practitioners	Y1S1	5				
2	Michael Alan Lomax	Industry Investigation	Y3S1	5				
		Visual Communication	Y2S1	5				
3	Alex Gaja Ortega	Major Project for Arts Practitioners	Y2S2	10				
		Professional Issues for Contemporary Art Practitioner	Y1S2	10				
		Industry Investigation	Y3S2	5				
		Professional Development for Arts Practitioners	Y2S2	10				

		Professional Issues for Contemporary Art Practitioner	Y1S2	10				
4	Sven Pfrommer	Negotiated Final Major Project	Y3S2	10				
		Professional Practice in Graphic Design / Illustration / Photography	Y3S2	5				
		Visual Studies	Y1S1	5				
5	Richard Paul Child	Major Project for Arts Practitioners	Y2S2	10				
		Professional Practice in Graphic Design / Illustration / Photography	Y3S2	5				
		Practical Contemporary Practice in Graphic Design / Illustration / Photography	Y3S1	10				
		Creative Enterprise in Graphic Design / Illustration / Photography	Y3S1	10				
		Negotiated Final Major Project	Y3S2	10				
6	Shruthi Thaiveppil Gopi	Creative Enterprise in Graphic Design / Illustration / Photography	Y3S1	10				
		Creative Influences	Y2S1	5				
		Practical Contemporary Art Practice	Y1S1	10				

		Exploring Contemporary Art Practice	Y2S1	10				
7	Nguyen Quang Vinh	Visual Studies	Y1S1	5				
		Professional Development for Arts Practitioners	Y2S2	10				
		Art Practitioners in Historical and Contemporary Context	Y1S2	10				
		Visual Communication	Y2S1	5				
8	Pham Thuy Duong	Exploring Contemporary Art Practice	Y2S1	10				
		Practical Contemporary Practice in Graphic Design / Illustration / Photography	Y3S1	10				
		Art Practitioners in Historical and Contemporary Context	Y1S2	10				
		Study Skills for Creative Practitioners	Y1S1	5				

Form No.3, Appendix 3, Circular 02/2022/TT-BGDĐT

No.	Full name, DOB, position	Education, year	Discipline	Note
1	Jason MacVaugh, 16 February, 1978, Dean	PhD University of Gloucestershire, 2009	Knowledge Management	
2	Richard Paul Child, 14 August, 1973, Discipline Lead	Master, Birmingham Institute of Art & Design (BCU) Birmingham, UK, 1999	Visual Communication	
3	Tony Summers, 14 July 1954, University Registrar	Master, Kingston University – London, 2005	MBA	
4	Tran Duc Trung, 25 February, 1989, Deputy University Registrar	Master, Royal Melbourne Institute of Technology, 2019	MBA	
5	Hoang Phuong Yen, 12 September, 1988, Course Office Manager	Master, University of Adelaide, 2018	International Trade & Development	

PUBLISHED SCIENTIFIC WORKS OF LECTURERS AND SCIENTISTS RELATED TO THE DISCIPLINE

Form No.5, Appendix 3, Circular 02/2022/TT-BGDĐT

Oder	Publications	Remarks
1	Pfrommer, S. (2018), The Dam Project, Solo Exhibition, Ayala Museum, Manila.	
2	Pfrommer, S. (2018), Group exibition, Retrospect Gallery, Byron Bay.	
3	Pfrommer, S. (2018), Solo exibition, The Other Art Fair, Saatchi Art, Sydney.	
4	Pfrommer, S. (2018), Solo exibition, The Other Art Fair, Saatchi Art, Los Angeles.	
5	Pfrommer, S. (2018), Curated creative work, *VOGUE UK*, (November & December).	
6	Pfrommer, S. (2018), Curated work, *Saatchi Art Catalog*.	
7	Pfrommer, S. (2019), Flow Project, , Bruce Lurie Gallery, Group exibition, Los Angeles.	
8	Pfrommer, S. (2019), 'Commissioned work for HILTON HOTEL', Chicago.	
9	Pfrommer, S. (2019), 'Commissioned work for COURRIER MAGAZINE'.	
10	Pfrommer, S. (2019), '195 GLACIERS, Photo Installation Project' .	
11	Pfrommer, S. (2019), 'Commissioned corporate artworks', Singapore.	
12	Pfrommer, S. (2019), Curated creative work, *Aesthetica's Magazine*, (April/May).	
13	Pfrommer, S. (2019), Curated creative work , *Aesthetica's Magazine*, (February/March).	
14	Pfrommer, S. (2019), Curated creative work , *VOGUE UK*, (January).	

15	Pfrommer, S. (2020), CAMP Gallery, Group exibition, New York City.	
16	Pfrommer, S. (2020), 'Hongkong Limited Edition, 16 works in a Collectors Box', self published, Berlin.	
17	Pfrommer, S. (2020), 'Japan Limited Edition, 18 works in a Collectors Box', self published, Berlin.	
18	Pfrommer, S. (2020), 'Commissioned work for the AUTOGRAPH HOTEL', New York City.	
19	Pfrommer, S. (2020), 'Commissioned work for the HILTON HOTEL', Atlanta.	
20	Pfrommer, S. (2020), 'Commissioned work for an Office Space', Singapore.	
21	Pfrommer, S. (2020), 'Commissioned work for an Office Space', New York City.	
22	Pfrommer, S. (2021), The Other Art Fair, Virtual Global Edition.	
23	Pfrommer, S. (2021), CAMP Gallery, Group exibition, New York City.	
24	Pfrommer, S. (2021), 'Cyanography Limited Edition, 2x15 works in a Collectors Box', self published, Berlin.	
25	Vinh, T. (2021), *'Hanoi Miniprint'*, Group exibition, Vietnam Fine arts University, Hanoi, Vietnam.	
26	Vinh, T. (2021), *'What Are We Tricking'*, Group exibition, VCCA, Hanoi, Vietnam.	
27	Vinh, T. (2021), *'Autumn Breeze'*, Group exibition, SenTia school, Hanoi, Vietnam.	
28	Gopi, S.T. (2022) 'Widening of the digital divide by Advanced Online Classroom & Persistence of Virtual Learning after the pandemic era', *2022 the 4th International Conference on Rern Educational Technology (ICMET)* [Preprint].	

| 29 | Pfrommer, S. (2022), CICA Museum, Czong Institute for Contemporary Art, Seoul. | |

FACILITIES AND EQUIPMENT FOR THE TRAINING PROGRAMME AT UNDERGRADUATE LEVEL

(As per Form No.6, Appendix 3, Circular 02/2022/TT-BGDĐT)

Order	Category	Number	Total Area (m²)	Module	Usage Schedule (Semester, Academic year)	Remarks
1	Lecture Halls, classrooms, discussion rooms multimedia rooms, multi-purposes rooms, faculty rooms	45	2651	All modules	All semesters	
1.1	Learning Theatres, Halls, Classrooms with over 200 pax	1	464			
1.2	Classrooms with 100-200 pax	1	370			
1.3	Classrooms with 50-100 pax	1	84			
1.4	Classroom with less than 50 pax	19	966			
1.5	Multipurpose Rooms	6	608			
1.6	Discussion Rooms	15	159			
1.7	Faculty Rooms	2	258,5			

2	Libraries/Learning Resources Centres	1	1230,1			
3	Research centre, laboratories, practical rooms	12	1121			

COURSE BOOKS, BOOKS, REFERENCE MATERIALS

(As per Form No.7, Appendix 3, Circular 02/2022/TT-BGDĐT)

No.	Books or journals	Author	Publisher	Quantity	Module	Module Code	Time of use
1	The language of things	Penguin	Penguin, 2008	49	Study Skills for Creative Practitioners	CCIF40837	Y1S1
2	Design as Art: Penguin Modern Classics	Penguin	Penguin, 2008	49	Practical Contemporary Art Practice	CCIF40741	Y1S1
3	On Photography	Penguin	Penguin, 2014	49	Art Practitioners in Historical and Contemporary Context	CCIF40742	Y1S2
4	How to Use Images	Laurence King Publishing	Laurence King Publishing, 2010	49	Professional Issues for Contemporary Art Practitioner	CCIF40743	Y1S2
5	Visual Communication Design: An Introduction To Design Concepts In Everyday Experience	Bloomsbury Visual Arts	Bloomsbury Visual Arts, 2017	43	Visual Communication	CCIF50051	Y2S1
6	Editorial Design: Digital And Print	Laurence King Publishing	Laurence King	43	Exploring Contemporary Art Practice	CCIF50746	Y2S1

			Publishing, 2014				
7	The Advertising Concept Book: Think Now, Design Later	Thames & Hudson	Thames & Hudson, 2016	43	Major Project for Arts Practitioners	CCIF50747	Y2S2
8	Copywriting: Successful Writing For Design, Advertising And Marketing 3E	Hachette UK	Hachette UK, 2022	43	Professional Development for Arts Practitioners	CCIF50748	Y2S2
9	Research for Designers: A Guide to Methods and Practice	SAGE Publications	SAGE Publications, 2021	8	Practical Contemporary Practice in Graphic Design	CCIF60403	Y3S1
10	Research for Designers: A Guide to Methods and Practice	SAGE Publications	SAGE Publications, 2021	8	Practical Contemporary Practice in Illustration	CCIF60404	Y3S1
11	Research for Designers: A Guide to Methods and Practice	SAGE Publications	SAGE Publications, 2021	8	Practical Contemporary Practice in Photography	CCIF60407	Y3S1
12	Don't Get a Job... Make a Job: How to make it as a	Hachette UK	Hachette UK, 2016	8	Creative Enterprise in Graphic Design	CCIF60412	Y3S1

	creative graduate						
13	Don't Get a Job… Make a Job: How to make it as a creative graduate	Hachette UK	Hachette UK, 2016	8	Creative Enterprise in Illustration	CCIF60413	Y3S1
14	Don't Get a Job… Make a Job: How to make it as a creative graduate	Hachette UK	Hachette UK, 2016	8	Creative Enterprise in Photography	CCIF60416	Y3S1
15	Layout Essentials Revised and Updated: 100 Design Principles for Using Grids	Quarto Publishing Group	Quarto Publishing Group, 2019	19	Industry Investigation	CCIF60427	Y3S1
16	Designing the Editorial Experience: A Primer for Print, Web, and Mobile	Rockport Publishers	Rockport Publishers, 2014	19	Industry Investigation	CCIF60427	Y3S2

RESEARCH CENTRES, LABORATORIES, AND PRACTICE FACILITIES

FOR THE DISCIPLINE

(As per Form No.8, Annex 3, Circular 02/2022/TT-BGDDT)

List of Equipment					Module	Time of use	No. of user/unit
Order	Name of Equipment, Product Code, Usage Purposes	Country of Origin, Model Year	Number	Unit			
1	NIKON D850, CCAB16LP1030T0	China	1	Kit	All Graphic Design modules	As per academic plan	
2	NIKON D7500, A01020155	China	2	Kit			
3	TRIPOD MANFROTTO, MHXPROBHQ2	China	1	Kit			
4	NINJA V Video Monitor, 814164021173	China	1	pcs			
5	MACBOOK PRO, SC02CJBCSMD6N	China	1	pcs			
6	Lens NIKON, SWM VR IF	China	1	pcs			
7	Video Camera NIKON, PXW-FS5M2	China	1	Kit			
8	APUTURE LIGHT STORM, LS C120D II	China	1	Kit			
9	APUTURE LANTERN, 6971842181605	China	1	pcs			

10	MANFROTTO Tripod 504HD, B003VQZU00	China	1	pcs			
11	Sony Video Camera PXW - FS5M2K, 4548736086111	China	1	Kit			
12	Nikon Camera D7500, 18208957934	China	2	Kit			
13	Laptop Macbook Pro 13", SC02CR09KML7L	China	1	pcs			
14	Laptop Macbook Pro 13", SC02CR061ML7L	China	1	pcs			
15	Laptop Macbook Pro 13", SC02CR09AML7L	China	1	pcs			
16	Laptop Macbook Pro 13", SC02DV9XYML7H	China	1	pcs			
17	Laptop Macbook Pro 13", SC02DCBJ5ML7L	China	1	pcs			
18	Laptop Macbook Pro 13", SC02CR2PAML7H	China	1	pcs			
19	Laptop Macbook Pro 13", SC02CX0W7ML7L	China	1	pcs			

No.		Origin	Qty	Unit			
20	Laptop Macbook Pro 13", SC02CTP8TML7H	China	1	pcs			
21	Laptop Macbook Pro 13", SC02CR2MDML7H	China	1	pcs			
22	Laptop Macbook Pro 13", SC02DG06JML7H	China	1	pcs			
Computer Lab 1-4							
23	PC Computer (Gigabyte Workstation W281-G40)	China / 2021	31	pcs			
24	Monitor Gigabyte 27 inch Gaming monitor	China / 2021	62	pcs			
25	Wacom tablet	China					
Digital Lab 2-4							
26	Apple iMac 27 inch	2019	16	pcs			
27	Color printer Epson SC-P807	2019	1	pcs			
28	Scanner Epson Perfection V600	2019	6	pcs			
LRC Computer Lab							
29	PC Computer (HP Elitedesk 800 G3)	2018	24	pcs			
30	Monitor HP Z24i G2	2018	24	pcs			
Motion Capture Studio 1-6							

31	4K Handheld Camcorder with all-new 1/3-type 3CMOS with 4K 50p/60p* recording capability	2021	2	pcs			
32	Li-ion rechargeable DV battery	2021	4	pcs			
33	2-channel charger with LCD display	2021	2	pcs			
34	SDXC 170MBs UHSI Card 128GB	2021	2	pcs			
35	Tripod for Camcoder	2021	2	pcs			
36	LED camera light	2021	2	pcs			
37	Directional Condenser Microphone for Camcoder	2021	2	pcs			
38	Camera-mountable wireless system	2021	2	pcs			
39	7 inch 3G SDI 4K HDMI DSLR Monitor, Full HD 1920x1200 IPS Director Field Monitor with Histogram	2021	2	pcs			
40	DV rain cover	2021	2	pcs			
41	Compact bag suitable for all handycam cameras	2021	2	pcs			
42	Full HD 1080P recorder	2021	1	pcs			

43	DIN Rail High-Voltage Switch, 8 feeds, 8 channels	2021	1	pcs				
44	DIN Rail Universal Dimmer, 1 feed, 4 channels	2021	1	pcs				
45	Control Keypad	2021	1	pcs				
46	Integrated controller c/w 3 x serial control ports, 8 x IR ports, 8 x relay ports, 8 x Digital I/O ports and ethernet	2021	1	pcs				
47	Customize PC with CPU Intel Core i7-10700K; RAM 32GB DDR4 Bus 2666 MHz; VGA 8GB: GTX2060; 1x SSD 250GB SATA3 6Gb/s 2.5"; 1x SSD 1TB SATA3 6Gb/s 2.5"; 1x HDD 4TB SATA 3 64MB Cache; Monitor Led 27' FullHD 1920x1080; professional case rackmount 4U, 750 power, keypad + mousse Include: DeckLink Studio 4K Capture	2021	1	pcs				

	& Playback Card Support Adoble - Premiere CC software						
48	Studio Teleprompter	2021	1	pcs			
49	Two-Stage Aluminum Tripod System and H65B Head and Ground-Level Spreader	2021	1	pcs			
50	LED TV, 65 inches, UHD 3840x2160, 250nit; Operation Hour 16/7; HDMI input x 2; External Control: RS232	2021	1	pcs			
51	Mobile TV Cart TV Stand with Wheels	2021	1	pcs			
52	DM Lite® Transmitter for HDMI®, IR, and RS-232 Signal Extension over CATx Cable	2021	2	pcs			
53	DM Lite – HDMI® over CATx Receiver	2021	2	pcs			

	w/IR & RS-232, Surface Mount						
54	USB over Category Cable Extender Wall Plate, Remote, Black	2021	1	pcs			
55	USB over Category Cable Extender, Local	2021	1	pcs			
56	8 port 1Gbps PoE Switch	2021	1	pcs			
57	Fluorescent Light 220W with hanger	2021	3	pcs			
58	Fluorescent Light 110W with hanger	2021	3	pcs			
59	Led Fresnel light 100W with hanger	2021	2	pcs			
60	Led Fresnel light 200W with hanger	2021	2	pcs			
61	DMX Lighting Control	2021	1	pcs			
62	Digital to Analog Converter	2021	1	pcs			
63	Motorized Lift	2021	2	pcs			
64	Fixed lighting barrel c/w suspension, brackets, mounting accessories, etc.	2021	1	pcs			
65	Chromakey green / blue backdrop	2021	3	pcs			
66	Lightboard Studio Package, dimension (WxH) 2m x 1,8m	2021	1	pcs			

67	20U AV Equipment rack	2021	1	pcs			
68	Sequence Power Supply 8CH, 220V AC/10A, compatible with central management software	2021	1	pcs			

RECIPIENTS

- Senior Leadership Team
- Learning and Teaching Committee
- Vice Chancellor Executive
- Senate
- Archived

SENDER

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PROF. DR. RAYMOND DANIEL GORDON
VICE CHANCELLOR & PRESIDENT

APPENDIX IV

05 April 2023

GRAPHIC DESIGN PROGRAMME CONTENT

Discipline Title: Graphic Design

Level: Bachelor

Code: 7210403

Type: Full time

1. OBJECTIVES OF TRAINING PROGRAMME

1.1. OVERALL OBJECTIVES

This suite of awards is designed for students to explore and develop skills to meet the needs of the Creative Industries in students' chosen specialism. Students will gain practical skills and the associated knowledge and expertise to succeed in the sector. As such, the aims of the programme are to:

• Provide a creative and facilitative environment with advanced knowledge and skills building activities to support development of high-level discipline expertise of Creative Industries practitioners.

• Aid in developing professional practice knowledge and working abilities to support effective transition into working in the Creative Industries.

• Assist in developing approaches to communication suitable for working and sustaining a presence in contemporary creative practice.

• Create an environment that enables speculation and innovation leading to the generation of new ideas that are grounded in subject knowledge.

• Enable the appreciation, exploration, interrogation and challenging of current and historic creative practice through independent and collaborative enquiry.

• Develop organisation and communication skills necessary for the effective exchange of ideas required to manage client-led and negotiated briefs.

• Assist the evaluation of defined aspects of the Creative Industries in historical, social, cultural, theoretical and professional contexts.

• Develop understanding and responsibility in the attainment of skills suited to students' personal and career development in the creative industries globally, with a specific focus within Asia and Vietnam.

• Equip students with the appropriate graduate and life-long learning skills necessary to enable students to successfully develop students' career and progress to future education, including post-graduate level study.

1.2. SPECIFIC OBJECTIVES

By joining the BA (Hons) Contemporary Creative Practice course students will be in an environment that aims to give students graduate skills and insights into the working practices of students' chosen creative subject, making students a positive and influential professional practitioner. Students will be aware of sector expectations and be able to develop an independent route towards students' personal career or postgraduate goals.

The course includes industry-focused assignments and personal and professional development and enables the production of an employment-oriented subject-specific portfolio. Students will also explore the cultural context of students' specialist area through academically oriented assignments. To achieve this, the structure and content of each course is designed to enable

exploration of a specialist Creative Industries subject area in the context of relevant professional practice.

Through a mix of lectures and training, practical workshops, seminars, structured lessons and tutorials, this course is taught by industry experienced professionals and draws on extensive employer and industry engagement to further expand students' creative skills, knowledge and competencies. Students will acquire essential professional skills whilst undertaking an intensive learning experience that will challenge students' thinking and students' perceptions, and present new possibilities within the specialised practices of students' subject. Although students will develop students' chosen specialism students will also benefit from the experience of access to the wider arena of the creative industries subjects being studied by students' peers.

Students will learn relevant industry skills and processes, and graduate with a refined and professional portfolio of work. Students will work practically through client-led and negotiated briefs that require the recognition and application of professional practice. Students' tutors will act as facilitators, encouraging discussion and debate on subjects of social and cultural relevance, so that students can identify options and develop effective solutions to meet agreed objectives.

During the course, students will build students' skills in problem solving and will be encouraged to continue to explore, experiment and resolve creative briefs, employing traditional or contemporary approaches in producing individual solutions. In addition to developing practical skills and knowledge, students' communication, presentation and professional collaboration skills will be developed. We are committed to producing graduates who are already engaged in the world of work and are enterprising and entrepreneurial by nature, giving students enhanced opportunities within the creative industries sector.

Course staff maintain strong links with industry through membership and association with professional organisations, they are practitioners in their field and their aim will be to assist students to pursue new approaches to students' subject as well as develop the transferable and technological skills necessary for students to compete in the changing global environment of contemporary creative practice.

Each course supports the progressive acquisition of independent learning skills. Students will be expected to demonstrate increasing self-discipline, motivation, professionalism, curiosity, and originality that will enhance progress towards students' chosen profession or course of study at postgraduate level. In particular, students' final modules will enable students to participate in a process of challenging and extending the remit of students' subject within broader social and cultural contexts.

2. EXPECTED LEARNING OUTCOMES OF THE PROGRAMME

2.1. KNOWLEDGE

Demonstrate a coherent knowledge and understanding of key aspects of creative professional practice, including the acquisition of coherent and detailed knowledge of specific contemporary practices and their historical, theoretical, cultural and professional contexts.

Exhibit an understanding of the limits of knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals in the context of the contemporary Graphic Design Industry.

2.2. SKILLS

Accurately select and apply a range of research and investigative processes to identify and address – theoretically and practically – working practices that develop and support the production of academic, professional and self-initiated projects in the pursuit of students' professional development.

Apply a range of evaluative techniques to undertake the critical analysis of working practices and products in relation to major debates and the development of a personal position within the contemporary contexts of the Creative Industries. Describe the influence of historic precedents on current practice through the exploration of other people's ideas and research.

Effectively communicate in a variety of forms, complex information, ideas, problems, solutions and debates that inform and underpin current practice within the Graphic Design Industries. Use a range of appropriately selected professional methods to engage with and professionally communicate with specialist and non-specialist audiences

2.3. AUTONOMY AND RESPONSIBILITIES

Develop appropriate inquiry to identify and predict problems, in order to explore alternative possibilities and to apply the most appropriate solutions in a professional and creative manner.

Apply, to a professional level, appropriate methods and techniques of enquiry and analysis to the design process, and in the development and production of practical or written projects in creative practice, considering the underlying theories and principles.

Demonstrate the ability to be evaluative, analytical and critical of the approaches about professional, practical and contextual issues in creative practice and have the ability to exercise autonomy, initiative and self-direction in preparation for professional life.

2.4. LEARNERS' CAREER PROSPECTS AFTER GRADUATION

Graphic Design: The graphics course will support students in researching on the most effective ways to apply students' skills and knowledge into a highly competitive marketplace. Through a programme of investigation and evaluation into the contemporary industry environment, students' digital and hand-originated work may be utilised in the production of supporting advertising and branding campaign production, working to design, lay and set book jackets, creating artwork for magazines, corporate reports, or brochures. Students might be developing logos and illustrations for websites or advising clients on visual communication strategies for specific audiences. The skills students develop will support students' work towards achieving students' aspirations, which may be to work as a freelance graphic artist, to set up an agency, to work as a graphic designer in a larger company etc.

Illustration: If students select this course, students will be combining students' skills in art, design and creative practice to explore options for earning students' living within the field of illustration, whether that is through traditional or contemporary media and methods. Students will be working to produce images through hand and / or digital methods that will have identified clients and routes to market. Students will have the opportunity to explore various career options and plan a career route accordingly: as an illustrator, students might be considering work as a freelance illustrator for images for clothing companies, developing images to support magazine articles or children's books, working on technical images for manuals or pursuing a career as a medical illustrator.

Photography: This award will support those who wish to build a career within the competitive world of photography, whether as a freelance photographer or working for a studio or a larger business with photography requirements. Students might be choosing to work primarily with artificial or natural light, developing students' image capture skills and perhaps focusing on a specific area that students wish to specialise in completing students' degree, such as wedding photography, portraiture, landscape work, wildlife, science-based, corporate photography etc. The course also gives students the opportunity to network with creatives in other disciplines, and use students' photography skills in their areas, such as fashion and online media, which will support a wide variety of career possibilities.

Internship Support from A-Z since Year 1
BUV's Internship Programme is open to all BUV students from Year 1 all the way to alumni. Internships can be paid or unpaid. While SE-Careers Team assists all students from the application round to interview and placement, the company will conduct their own recruitment assessment and decide who is the best fit for a spot. Our range of support includes, but is not limited to:
• Opportunities: Internship Opportunities from BUV Industrial Partners are posted on Facebook Fanpage BUV Career Services, Instagram @buvcareerservices, and the internal BUV Job Portal.
• Personal Preparation for the Internship
- Career consultation regarding the Internship Choices

- - CV review & advice
- - Mock interview & advice on interview tips
- • Sending students' applications to potential employers.
- • During & After the Internship: Ensuring the quality of students' learning experience and BUV students' image by providing advice on any difficulty or concern during and after the internship and any other form of involvement where necessary.
- • Internship Completion Certificate: An Internship Completion Certificate from BUV will be awarded for each intern after completion of each internship to recognise students' hard work in an official manner.

Please note that we provide the above support for all internship opportunities, applied via SE or on students' own. Students can take the initiative in reaching out to us via SE-careers@buv.edu.vn. Students' work experience record will count as credits towards students' Personal Development Programme Transcript.

One to One Career Consultation with SE Careers Team
The 1:1 Career Consultation can be about students' internship choices, career options, alongside any other concerns or questions related to students' career and employability. Each session is expected to last 45 minutes to 60 minutes. The 1:1 discussion is confidential and only communicated internally within the Student Experience team, so we can support students most effectively.
To book an appointment, please book via the portal: https://buv.simplybook.asia/v2/.

Careers & Employability Activities
At BUV, we believe that studying with lectures, textbooks, and the internet in a four-walled classroom is not enough. We offer BUV students a wide range of activities to interact with professionals and experience real-world working environments. This includes:
- • Skills Workshops
- • Seminars
- • Career Talks
- • Company Visits/ Fieldtrips
Information about those activities is communicated on our Facebook fanpage, Instagram, BUV internal email, as well as notice screens on the BUV Campus.
Students' proper attendance will be counted as credits in students' Personal Development Programme Transcript.

BUV Professional Mentorship Programme
The programme is open to all BUV students and alumni. It aims to create a meaningful connection between BUV students and alumni (mentees) and BUV's partners and alumni (mentors) to achieve short-term and long-term goals, overcome difficulties in students' personal and professional development.

For further information about the programme and how to apply to become a mentee, please keep an eye out for our official announcement on our Facebook fanpage, Instagram, and emails from SE-careers@buv.edu.vn.

Personal Career Counselling for Final Year – Final Semester students with Professional Employers and a Recruitment Consulting Company
This service is provided only for final year – final semester students to help them get ready to join the labour market after graduation. The 1:1 session allows students to receive detailed information regarding their chosen industry as well as to reflect on their own knowledge, skills, and abilities to map a career path that is aligned with their values.

Further information about the service will be sent to students via email from SE-careers@buv.edu.vn when students reach students' final year – final semester and is communicated on our Facebook fanpage and Instagram.

Personal Development Programme and Career Readiness Transcript
Personal Development Programme (PDP) aims to enhance students' career readiness and employability during students' journey at BUV as a BUV student. Align with BUV's mission to create a new generation of discoverers, explorers and creative thinkers who are educated, trained and prepared to thrive in future (4IR) fields of work and life, through this programme, all students' participation in BUV activities related to skill development activities, work experience, extra-curricular courses, community engagements as well as projects and achievements within clubs and societies which add values to students' personal development will be recorded and counted as credit points towards students' PDP Transcript.

These compulsory elements apply to students from October 2021 intake onwards. Upon graduation, students will receive a Career Readiness Certificate together with the PDP Transcript to prove students' employability and give students a great advantage in students' future career. Please carefully refer to the document "Student Guide: Personal Development Programme" on students' Canvas account to find more details on this programme.

Global Connections
During students' course students will be encouraged to think globally and consider issues from a variety of perspectives, ensuing students have the knowledge and skills necessary to build students' future career in an increasingly connected world.

We are committed to supporting students who wish to undertake study, work or volunteering placements abroad. In business programmes, students will conduct research in real-life international case studies to gain global perspective. Students of specialised programmes such as International Hospitality Management and Tourism Management have opportunity to attend international study trips to gain in-depth understanding on the international tourism context. If students would like to explore these opportunities, please contact the University's dedicated

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International Office (buv-internationaloffice@buv.edu.vn) to make an enquiry and book a virtual appointment

2.5. LEARNER'S ABILITY TO LEARN AND DEVELOP AFTER GRADUATION

The programme will develop a wide range of professional attributes: employability, entrepreneurship and enterprise, developing confidence, team working skills, industry knowledge and continual personal and professional development (PPD). This programme is designed from the outset as a BA (Hons) with authentic client and work-based learning at its core. With passionate discipline expertise, together with the critical subject knowledge, underpinning professional experience, research and methodology of the academic staff, the course will reflect the professional practices, wider development and key issues of students' subject's working practice and the impacts that influence the world in which we work and live.

The ability to work innovatively with an enterprising and entrepreneurial approach is part of our commitment to ensuring that graduates demonstrate professionalism. We aim to produce graduates who have already engaged with the world of work and are enterprising and entrepreneurial by nature.

Through practical work, client-led industry practice, independently self-managed projects, industry speakers, project collaboration and the professional perspective that develops and refines the transferable skills that underpin all of our teaching, so from the outset of the award students will engage with industry and be encouraged to take part in industry practices locally, nationally and internationally. Students will visit commercial design studios and interact with professional practitioners and develop entrepreneurial thinking through these opportunities in order to create graduate skills that employers seek. In addition, students will be active in attending events, conferences and discussions around students' subject.

Over the duration of students' course, students will develop the ability to carry out enquiry based learning and critical analysis through research, market analysis and effective visual articulation of ideas aided by the development of students' problem solving skills, to develop an integral part of professional working practice and the development of informed and unique solutions that lead to the creation of opportunities that will increase students' employability options within students' chosen field.

Success within industry requires a wide range of skills, personal attributes and knowledge that this award recognises, embeds and teaches communication and articulation of ideas and intentions has a key part to play in this. Throughout the duration of students' award, students will develop these skills both visually and verbally to effectively communicate ideas and concepts to various audiences, encouraging independence of thought and professional confidence. The option to work on industry collaborative projects and work in teams are a prominent feature of

the award, in addition to presenting ideas individually or within a team to develop communication skills.

Essential attributes such as critical, reflective and life-long learners that BUV graduates are expected to develop in order to achieve success are embedded throughout, through critical reading and writing that will in part inform development in tutorial discussions, presentations to peers and identified target audiences. Throughout their studies, students are encouraged to develop students' understanding of themselves and their work through critical reflection, and to question different views and perspectives to resolve problems and develop outcomes.

These skills and attributes that are transferable throughout the industry are central to the way that creative and cultural industries professionals engage with the world, through the exploration and application of global practices in a local, national and international context students are able to respond to and should be confident in working on a global platform and graduate as a global citizen.

3. ENTRY REQUIREMENTS

3.1. ACADEMIC REQUIREMENTS

- Aged 17 or over
- One of the following qualifications:
    - Vietnamese High School Diploma and Pathway to Staffordshire University Programme
    - Pass 2 subjects at Advanced GCE (A-Level)
    - An access programme passed at the required QAA-recognised standard for entry to Higher Education
    - An award of the European Baccalaureate Diploma, with at least 60 percent overall; English at 60 percent
    - An award of the International Baccalaureate Diploma with a minimum of 24 points; English at 4 points

3.2. ENGLISH LANGUAGE REQUIREMENTS

One of the following:
- A proficiency test within the last 2 years:
    - IELTS (non UKVI): 6.0 overall with a minimum of 5.5 in each component; or
    - TOEFL IBT: Listening: 17; Speaking: 20; Reading: 18; Writing: 17
- A proficiency test within the last 5 years:
    - International Baccalaureate (taught in English) Pass in English B at Standard Level grade 5 or High Level grade 4; or
    - IGCSE English: IGCSE English as a first or second language: Grade C; or
    - Cambridge International English GCE O-Level/GCSE: English Language grade A – C

If a student has not met one of the above requirements they need to complete IELTS Upper-Intermediate Course at BUV or equivalent.

A student does not need to provide evidence of English language proficiency if any of the following conditions apply: If they are a UK national; If they have completed a full degree from a UK university.

4. ACADEMIC LOAD

The total academic load of the programme is 131 credits in which:
- General knowledge: 40 credits
- Specialised knowledge and skills: 80 credits
- Mandatory Vietnamese modules: 11 credits

5. STRUCTURE AND CONTENT OF TRAINING PROGRAMMES

No.	Module Title	Aim at the end of the course (summary)	Module code	Credit
1. Common skills and knowledge				
1	Study Skills for Creative Practitioners	In this module students will be able to explore a range of study skills in order to enhance their progression through the award and develop practical skills for the workplace.	CCIF40837	5
2	Visual Studies	Students will be introduced to a range of new and traditional media and mark-making techniques, experimenting with different methods and approaches. Students will be encouraged to consider the impact of outside influences on their work, including creative industries trends and changes, as well as wider factors such as technological and financial influences.	CCIF40050	5
3	Practical Contemporary Art Practice	This module takes the form of an introduction to professional practice in the Creative Arts. Live work will be a major aspect of this module, and students will be expected to gain some of the evidence for assessment through a work-related brief.	CCIF40741	10
4	Art Practitioners in Historical and Contemporary Context	Successful working in the creative industries requires insights into current trends, how the past has influenced where we are now, and what might happen in the future. This module is designed to help students explore	CCIF40742	10

		influences on their area of work and the wider context that they are working in.		
5	Professional Issues for Contemporary Art Practitioner	In this module students will investigate a success story that relates to their area, evaluate the reasons for the success, and present their findings to an audience.	CCIF40743	10
2. Specialised Knowledge				
6	Creative Influences	In this module students will evaluate their experience and aspirations in order to plan a suitable programme for their chosen progression route.	CCIF50004	5
7	Visual Communication	In this module students will be able to explore and extend their skills in the use of a range of media: innovative and experimental uses of traditional and new media will be encouraged.	CCIF50051	5
8	Exploring Contemporary Art Practice	This module works partly in parallel and partly in response to students' work in other modules, such as Creative Influences, where they will have proposed a project and consulted with their tutors about what they would like to do.	CCIF50746	10
9	Major Project for Arts Practitioners	The purpose of this module is to allow students to take personal responsibility for a major brief, building on the experience of the whole learning programme.	CCIF50747	10
10	Professional Development for Arts Practitioners	In this module students will explore professional responsibilities, teamwork and strategic planning. They will reflect on how they have developed their skills as a practitioner through their involvement in different activities whilst studying on the Foundation degree. This will lead to they planning the steps they intend to take to further their personal aspirations.	CCIF50748	10
11	Practical Contemporary Practice in Graphic Design / Illustration / Photography	This module takes the form of an introduction to professional practice in the Creative Arts. Live work will be a major aspect of this module, and students will be expected to gain some of the evidence for assessment through a work-related brief.	CCIF60403 CCIF60404 CCIF60407	10

12	Creative Enterprise in Graphic Design / Illustration / Photography	This module will introduce students to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing their idea, keeping appropriate financial records and summarising the success of the project.	CCIF60412 CCIF60413 CCIF60416	10
13	Negotiated Final Major Project	In the Practical Contemporary Practice module students will have investigated and negotiated the potential for a Final Major Project that they will carry out in this module. Students may wish to amend the initial proposal in light of further consideration, but the focus of this module is to implement the project in a practical way, and they should plan their time accordingly. To support the project students will undertake a related study, culminating in a report that explores the context and influencing factors that impact on their specialism.	CCIF60428	10
14	Professional Practice in Graphic Design / Illustration / Photography	This is an opportunity for students to directly interact with career professionals in order to strengthen their employability and focus on their own career potential.	CCIF60421 CCIF60422 CCIF60425	5
15	Industry Investigation	This module will enable students to develop their ability to identify a subject of interest in their industry specialism in order to write a report or extended essay showing their knowledge of an aspect of the sector in the global market.	CCIF60427	5

* The number of weeks between semesters does not include Christmas Holiday and Tet Holiday.

** Students are required to study the following Vietnamese modules as required by MOET:

1. Philosophy of Marxism and Leninism
2. Political Economics of Marxism and Leninism
3. Scientific Socialism
4. History of Vietnamese Communist party
5. Ho Chi Minh Ideology
6. National Defence
7. Physical Education 1&2

6. TEACHING METHODS AND ACADEMIC PERFORMANCE ASSESSMENT

Learning and Teaching

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support students' individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Year 1 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, students will also develop skills necessary to support effective studying, reading, writing and thinking. Students will receive considerable support, as it is in these early stages when students most need it. Targeting support in this way will help to improve students' experience throughout the programme and allows students to achieve students' potential as students develop through the course.

Year 2 – Semester 1 builds on the learning that has taken place so far and encourages students to work with increasing independence and individuality. Semester 2 enables students to pursue students' own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. Students will take on more responsibility for defining the nature of students' practice, as well as managing students' own time and workloads.

Year 3 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as students build students' confidence and students' professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, students are expected to network with professionals and organisations, making contact with people who will aid students in students' chosen career route. Students will constantly evaluate students' specific needs and requirements through personal reflection and the challenging of students' perceptions, ensuring students develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages students to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow students to strengthen and deepen knowledge, understanding and ability in relation to students' chosen subject area. This means students will learn about the fundamental principles of working in students' field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support students' learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for students' success.
As a student on this course students will expect, and be expected, to take responsibility for students' own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:
Studio Practice – This is a studio-based course and fundamental to students' progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable students to work alongside students' peers in and outside of timetabled sessions.

Work-based practice: Throughout the course students will relate students' assignments to work activities. Students may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require students to work increasingly independently whilst enhancing students' skills. Students will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups students will be able to express students' ideas and discuss students' learning experience. Seminars will enable students to focus and discuss in depth subjects arising both from students' formal lectures and in the workplace. Communication skills will be applied through

presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: Students will gain many of students' skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing students' own creative and technical competence, and finding innovative applications relating to students' own field of study. Health and safety will be an important aspect of this training.

Projects: Students will build a portfolio demonstrating students' learning largely through the undertaking of projects. As students progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, students will be expected to study independently to inform students' activities at University, and to enhance students' work-based practice. As entrepreneurship is one of the key attributes of BUV Graduate students, students will be expected to plan students' learning to become increasingly independent in students' approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling students to identify appropriate methods and evaluate findings.

Tutorials: As students gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby students can reflect upon students' progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow students to exercise these skills in a safe environment, developing communication techniques that will enhance students' future choices.

Study Visits: Exposing students to the professional world, and widening students' knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support students' learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen students' workplace skills. Undertaking short and long-term team activities, such as planning, executing and

presenting work, allows students to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate students' progression through the preferred route, whether academic or industrial, students will be guided on the management of students' learning in order to tailor students' experience and ensure a smooth transition.

Assessment

Throughout the course, a variety of academically rigorous assessment tasks, activities and formats will be used to suit different learning styles and situations. All the assessments on this course are designed to prepare students for industry practice.

Assessments are designed to be interesting, relevant and contemporary, with the aim of enhancing personal and professional development, while also evaluating performance. Assessments are designed to meet the learning outcomes within each module and the overall pattern of assessment matches the overarching learning outcomes of the full award.

Module assessments This type of assessment takes place on completion of a module through methods such as practical work, pitches, presentations, essays, research projects and reports that require learners to demonstrate an in-depth and increasingly critical understanding of key theoretical concepts and practical ability and is accompanied by written feedback from the module tutor to each individual student, relating his/her achievement to the learning outcomes of the module. Collaborative projects will include peer assessment and observation reports along with production logs to determine each student's contribution to the project.

Formative Assessment, which is not graded, is carried out in tutorial and critique situations and feedback is usually provided to students orally or may be in the form of written feedback on draft pieces submitted. Formative assessment is also sometimes produced as the result of peer or self-assessment exercises. All forms of formative assessment offer students the opportunity to consider students' work and take steps to improve and respond to external points of view.

Summative Assessment is provided in the form of a percentage mark at the end of a module, and this is accompanied by written feedback from the module tutor to each individual student, relating his/her achievement to the learning outcomes of the module. The percentage mark is linked, within the Undergraduate Modular Framework Regulations, to a set of general assessment criteria which distinguish attainment at specific levels.

Self-assessment through reflection on the grades and feedback is a valuable way of checking students' progress and helping students understand the criteria tutors use to measure progress. If students aspire to achieve higher grades students can read the grading statements to understand what students need to be doing in order to improve.

Collaborative projects will include peer assessment and observation reports along with production logs to determine each student's contribution to the project.

7. LECTURERS AND SUPPORT PERSONNEL

BUV offers 100% international faculty. We will arrange 5 full-time lecturers with Doctor of Philosophy (PhD) degrees to be in charge of Business Administration and other 5 full-time lecturers with Doctor of Philosophy (PhD) degrees to be in charge of Economics discipline. All lecturers will have to be in the same or close to the registered course, and who must go through a careful interview and selection basing on their qualifications and relevant teaching experience. One Doctor of Philosophy (PhD) will take charge and administer the training curriculum and is held accountable for training quality.

No	Full name	Position	Degree
1	Rick Bennett	Discipline Lead Full-time Lecturer 1	Dr., Art
2	Richard Paul Child	Full-time Lecturer 2	Master, Art & Visual Communication
3	Michael Alan Lomax	Full-time Lecturer 3	Master, Mass Communications Management
4	Alex Gaja Ortega	Full-time Lecturer 4	Master, Architect
5	Sven Pfrommer	Full-time Lecturer 5	Master, Graphic Design
6	Shruthi Thaiveppil Gopi	Full-time Lecturer	Master, Product design
7	Pham Thuy Duong	Full-time Lecturer	Master, Communication Design
8	Nguyen Quang Vinh	Full-time Lecturer	Master, Fine Arts

8. FACILITIES, TECHNOLOGY AND EDUCATIONAL RESOURCES

Infrastructure and facility: The area of Campus in Ecopark is 6,5ha. The timeline for construction of new Campus consists of 3 phases: Phase 1- 2,84ha and Phase 2 and 3 – 3,66ha. Phase 1 was completed and the current facilities in Ecopark Campus includes:

Order	Category	Number	Total area (m2)
1	Library	01	1.230,1
2	Classrooms	23	1.947,5
3	Lecture hall	02	851,4
4	Teacher office	02	258,5
5	Research area	06	490,4
6	Sport area	03	654,7

Order	Category	Number	Total area (m2)
7	Canteen	02	4,096
8	Others		4.887,8
Total			14.416,4

The library building is designed in a contemporary style, which includes Library area, 24-hour study area, specialised discussion rooms for students and computer access.

Classrooms: 23 classrooms with open design and flexible to serve the various needs. These room can accommodate 30-45 students and are fully equipped modern teaching auxiliaries, projectors, LCD screens, high-quality audio system, air conditionings, standard light system.

02 large lecture halls: with an average area of 425 m2 accommodating 250 students per lecture hall, 6m high, equipped with smart board, projector, LCD screen, high quality sound system, air conditioning, system Standard lighting system. In addition, large lecture halls also have an online system that allows students to sit anywhere in or outside the Ecopark Campus to participate in interactive lectures through online tools.

The construction of the BUV campus Phase 2 at Ecopark started in August 2022, with an investment of 33 million USD, and is expected to be completed in early 2025.

Specifically, BUV invested in building a new canteen with a total floor area of 4,096m2, a sports complex including basketball and badminton courts, and a new academic building. The indoor and outdoor spaces are arranged in harmony in an open, green landscape. The iconic minimalist and liberal architectural style indicative of 4IR reflects the educational approach at BUV.

9. EVIDENCE ATTACHED TO THE PROGRAMME CONTENT
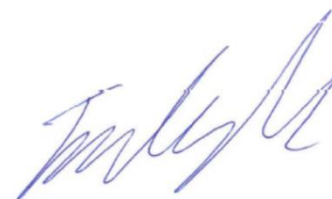
LIST OF DOCUMENTS

No.	Documents
1	Module descriptors
2	Module Handbooks
3	Programme Handbooks

RECIPIENTS

- Programme Appraisal Committee
- Senate
- Senior Leadership Team
- Learning and Teaching Committee
- Vice Chancellor Executive
- Archived

SENDER

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Jason MacVaugh

Dean (Higher Education)

Programme Handbook

BA (Hons) Contemporary Creative Practice
2022/2023

Contents

Sources of Additional Information

Student Handbook

The Student Handbook contains essential information to support your success and the enjoyment of your study at British University Vietnam. Therefore, it is highly recommended that you read this handbook carefully. If there is any unclear information, kindly reach out to our university staff for clarification.

Module Handbooks

Your programme is made up from a number of individual modules. Detailed information on each module is provided in separate module handbooks. All Module Handbooks are provided in the relevant class in the Canvas Learning Environment.

The Canvas Online Learning Environment

Information and learning materials for your modules will be provided on the Canvas Learning Management System. Please check the announcements regularly and any other communication methods used for your programme. Canvas will form an important part of your learning experience. Please let your Module Leader know if you encounter any problems accessing this material.

Student Support

For wider information about the Student Services available to you, visit student pages on SU website. You can also use the Report and Support pages available for students to both report incidents and to find different avenues of support, both internally and externally.

Welcome

An Introduction to British University Vietnam

We are proud to announce that our university is the first British university to be established in Vietnam, and the only university anywhere in the world to offer the British Ambassador's Scholarship. In August 2022, BUV was officially announced as the first university in Vietnam to be awarded a **5-star Excellent University** rating from the internationally acknowledged QS organisation. Specifically, the University was awarded 5 stars on the following criteria: **Teaching, Employability, Academic Development, Facilities, Social Responsibilities**, and **Inclusiveness**.

As an undergraduate student at British University Vietnam (BUV), you have access to all benefits a recognised British University's degree can offer, along with a unique and 100% British learning experience, without having to leave your home country. The quality of your courses, the standard of academic excellence, together with the teaching and learning style are on the same level as other courses in any British university.

Your Contemporary Creative Practice undergraduate degree (CCP) undergraduate degree will be awarded by Staffordshire University, one of our institutional partners in the UK. Staffordshire University has been working closely with the academic staff at British University Vietnam to ensure that your learning experience and the overall quality of your graduate degree are identical to of those students who are studying in the UK. It means you will not only study the entire course in English, but also learn to develop your own independent skills in: writing argumentative essays, delivering persuasive presentations, collaborating in teams and contributing in group discussion. You will be required to manage your time effectively, while continue to be an active learner and constantly contribute to your own personal development.

We understand that you might feel overwhelmed and uncomfortable at the beginning of your study journey due to the differences between Vietnamese education and British education. However, we are confident you will eventually overcome these challenges and start to enjoy the new study style and education experience that the programme will bring to you. Should you have any concerns or questions during your study with BUV, please feel free to reach out to any member of our academic staff or directly to the Programme Leader, whose presences are not just to deliver the course, but to support and ensure your success in the academic journey with BUV.

An Introduction to Staffordshire University

Staffordshire University (SU) is named after its home county, Staffordshire in Central England. The university possess a long and rich history of over 120 years in education and has been recognised

globally for its top-quality courses in various majors. Today it continues to support more than 17,800 students in two main campuses Stoke-in-Trent and Stafford in the UK.

Staffordshire University has many special characteristics that make it unique. However, the one that stands out the most is its strong commitment to improve the quality of higher education across the world. As part of this commitment, the University has offered a large number of learning opportunities in many countries including Spain, France, Greece, India, Sri Lanka, Oman, China, Malaysia and of course, Vietnam. There are over 6,000 students studying with Staffordshire University in different partner institutes over the world.

SU's strong commitments and great reputation in top-quality higher education courses have matched our mission and vision perfectly and make it an ideal educational partner for BUV. Both institutions are committed to work side by side to ensure that the quality of your study and learning experience is on the same level with what experienced by the students at Staffordshire University in the UK.

Welcome from the Dean

I would like to personally welcome you to the School of Digital Technologies and Arts, a unique and diverse School which embodies the changing, interdisciplinary world of learning today. We have ambitions for all our students to achieve the best they can and you will find that we are a friendly and supportive environment that will nurture your ambitions throughout your educational journey. Working with our Collaborative Academic Partners we deliver a range of programmes that allow students access to our hugely popular courses and expertise across a larger community.

Whatever your chosen programme of study our teams will ensure you have an enjoyable, engaging, and creative learning experience that provides you with the key knowledge and skills you need to achieve your ambitions for the future. We have a fantastic range of staff in the School and at our Collaborative Academic Partners who will be able to help you every step of the way, supported by the wider university services, should you ever need them.

Our ambition for you is that you fully engage with your tutors and your course, that you thrive and succeed in your learning journey and above all, enjoy your time with us. If you have issues or queries about anything connected to your course or the university, please do not hesitate to contact us, there will always be someone available to support you.

I wish you the very best of luck in your studies.

Dr Julie King
Executive Dean
School of Digital, Technologies and Arts

University Contact Points

The official communication channels in every course are **Student emails and Canvas LMS**. Students are expected to use Student emails to contact and communicate with the Academic Team throughout the course.

For any module related matters, it is recommended that all communications should be done via Canvas LMS. For any other supports related to Academic Administration, your first point of contact should always be the **Student Information Office** located at the **Student Information Counter** on level 2, BUV Campus.

Academic and Student Operations Department Admissions Office, Course Office, Student Information Office, Student Experience: Career Services, Student Life and Student Well-being	
Admission Office Provides support and guidance for inquires relate to all Admissions procedure including pre-arrival inquiries.	admissions@buv.edu.vn
Course Office Provides support and guidance for inquires relate to Timetable, Class Arrangement, Status changes, Course Operations, Programme and Module Administration.	courseoffice@buv.edu.vn
Student Information Office Provides support and guidance for inquiries relate to Attendance Records and the first point of contact for any other general inquiries and meeting bookings.	studentservice@buv.edu.vn
Student Experience Provides general support and guidance for student activities, student life and employability activities.	se@buv.edu.vn
Student Experience – Career Services Provides support and guidance for inquiries relate to internships, career planning and consultations.	se-careers@buv.edu.vn
Student Experience – Student Life Provides support and guidance for inquiries related to student life on campus including student activities and student clubs.	se-studentlife@buv.edu.vn
Well-being and Psychological Counselling Provides support and guidance student's well-being matters, including psychological counselling services.	student-counseling@buv.edu.vn

Registry Department Learning Resources Center, Learning Management System, Exam Office, Academic Compliance Office, Central of Academic Information Services	
Learning Resources Centre Provides support and guidance for inquires relate to Student Ipad, Learning Resources Facilities including On-campus Library.	buv-lrc@buv.edu.vn
Canvas Learning Management System Provides support and guidance for inquires relate to Canvas Learning Management System.	buv-lms@buv.edu.vn
Exam Office Provides support and guidance for inquires relate to Exam Timetable, Exam regulations.	examoffice@buv.edu.vn
Academic Compliance Office Provides support and guidance for inquires relate to Academic Misconduct, Academic Regulations and Extenuating Circumstances.	aca.compliance@buv.edu.vn
Central of Academic Information Services -CAIS Provides support and guidance for inquiries relate to Exam Results, Student Records, Transcripts and Academic records.	cais@buv.edu.vn

International Office Provides support and guidance for inquires relate to Global Mobility, including Exchange and Transfer Programmes and International Study Tours.	buv-internationaloffice@buv.edu.vn

BUV welcomes feedback on all aspects related to your study and overall experience at the University. Your feedback is strictly confidential and will be reviewed/ assessed by members of the University's Senior Management Team for further actions if required.	
General feedback	feedback@buv.edu.vn

Academic Contact Points

Appointment	Name	E-mail address
Chief Academic Officer	Chris Jeffery	cao@buv.edu.vn
Deputy Chief Academic Officer	Tony Summers	tony.s@buv.edu.vn
Head of Quality and Academic Development	Mike Perkins	mike.p@buv.edu.vn
Programme Leader - University of London programmes	Prabu Mohan	prabu.m@buv.edu.vn
Programme Leader - Accounting and Finance	Joey Lai	joey.lai@buv.edu.vn
Programme Leader - Finance and Economics	Ajay Pillai	ajay.p@buv.edu.vn
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Equality, Diversity and Inclusion

#Proud To Be Staffs

At Staffordshire University we are committed to promoting and enabling a positive culture where staff, students and visitors are confident to be their authentic selves. We focus on inclusion as a way to ensure equality of opportunity for all our people and to demonstrate our commitment to Equality, Diversity and Human Rights. This commitment is reflected in our Equality, Diversity and Inclusion Statement and Framework, which underpin our course development and delivery.

Support and Guidance

We endeavour through our support systems to support you in all relevant areas of your programme – whether relating to professional, academic and/or personal development.

Academic support

At BUV, you will have constant support from our **Learning Support Team** throughout your whole journey with us. Your Programme Timetable will allocate at least 01 hour each week for your optional meeting with a member of Learning Support Team to discuss any issues or concerns you might have on your academic performance.

You can also make appointment to meet with our **Student Success Lead** whenever you need extra support to improve your performance. You should consider meeting with the BUV Student Success Lead when you need advice in:

- ➢ Balancing your study/ work life and personal life.
- ➢ Improving your overall performance.
- ➢ Where to find the right person to support you in specific matters.

In addition, our **Student Information Officers** are always available for any support requests at the Student Information Counter or via email and hotline during working hours. They will be able to direct you to the right sources or assist you to make private bookings with Module Leader, Programme Leader, Student Success Lead or Student Welfare Officer if needed.

BUV has also implemented a **SAR – Student At Risk System** that allows Faculty and operations staff to flag students that are in need of Academic, Behavioural or Emotional assistance at early stage. It will help us in reaching out to these students before any unwanted consequences.

Information on Staffordshire University support services can be found at: https://www.staffs.ac.uk/students

The Student Advice Centre run by the Students' Union provides independent, impartial and confidential advice to students free of charge. More information on the Students' Union can be found at: https://www.staffsunion.com/

Support and wellbeing

At Staffordshire University we are committed to supporting all our students and there are a wide range of services available to you.

Student Support

For general information relating to support services, kindly contact our Student Information Office at:

Email: student-services@buv.edu.vn

Hotline: 0936 376 136

Student Well-being Support

At BUV, we understand it is totally normal to feel overwhelmed and challenged sometimes, and we want you to know that we are here for you. Reach out to us and talk to us whenever you feel lost or unsure. Simply email our Student Wellbeing and Psychological Counsellor at: student-counselling@buv.edu.vn, we will arrange a private and confidential meeting for you to express all your concerns and worries with an expert to find the best way for you to thrive in your current circumstance.

Student Association Committee (SAC)

SAC is the official representative body of the undergraduate students' interests and concerns. They have 07 members with clear responsibilities that support the BUV Student Community. You can reach out to them if you need any help during your study and student life journey via:

Fanpage: BUV Student Association Committee

Instagram: @sacbuv

Email: sac@st.buv.edu.vn

An Introduction to your Programme

This suite of awards is designed for you to explore and develop skills to meet the needs of the Creative Industries in your chosen specialism. You will gain practical skills and the associated knowledge and expertise to succeed in the sector. As such, the aims of the programme are to:

- Provide a creative and facilitative environment with advanced knowledge and skills building activities to support development of high-level discipline expertise of Creative Industries practitioners.

- Aid in developing professional practice knowledge and working abilities to support effective transition into working in the Creative Industries.

- Assist in developing approaches to communication suitable for working and sustaining a presence in contemporary creative practice.

- Create an environment that enables speculation and innovation leading to the generation of new ideas that are grounded in subject knowledge.

- Enable the appreciation, exploration, interrogation and challenging of current and historic creative practice through independent and collaborative enquiry.

- Develop organisation and communication skills necessary for the effective exchange of ideas required to manage client-led and negotiated briefs.

- Assist the evaluation of defined aspects of the Creative Industries in historical, social, cultural, theoretical and professional contexts.

- Develop understanding and responsibility in the attainment of skills suited to your personal and career development in the creative industries globally, with a specific focus within Asia and Vietnam.

- Equip you with the appropriate graduate and life-long learning skills necessary to enable you to successfully develop your career and progress to future education, including post-graduate level study.

What is distinctive about this programme?

By joining the BA (Hons) Contemporary Creative Practice course you will be in an environment that aims to give you graduate skills and insights into the working practices of your chosen creative subject, making you a positive and influential professional practitioner. You will be aware of sector expectations and be able to develop an independent route towards your personal career or postgraduate goals.

The course includes industry-focused assignments and personal and professional development and enables the production of an employment-oriented subject-specific portfolio. You will also explore the cultural context of your specialist area through academically oriented assignments. To achieve this, the structure and content of each course is designed to enable exploration of a specialist Creative Industries subject area in the context of relevant professional practice.

Through a mix of lectures and training, practical workshops, seminars, structured lessons and tutorials, this course is taught by industry experienced professionals and draws on extensive employer and industry engagement to further expand your creative skills, knowledge and competencies. You will acquire essential professional skills whilst undertaking an intensive learning experience that will challenge your thinking and your perceptions, and present new possibilities within the specialised practices of your subject. Although you will develop your chosen specialism you will also benefit from the experience of access to the wider arena of the creative industries subjects being studied by your peers.

You will learn relevant industry skills and processes, and graduate with a refined and professional portfolio of work. You will work practically through client-led and negotiated briefs that require the recognition and application of professional practice. Your tutors will act as facilitators, encouraging discussion and debate on subjects of social and cultural relevance, so that you can identify options and develop effective solutions to meet agreed objectives.

During the course, you will build your skills in problem solving and will be encouraged to continue to explore, experiment and resolve creative briefs, employing traditional or contemporary approaches in producing individual solutions. In addition to developing practical skills and knowledge, your communication, presentation and professional collaboration skills will be developed. We are committed to producing graduates who are already engaged in the world of work and are enterprising and entrepreneurial by nature, giving you enhanced opportunities within the creative industries sector.

Course staff maintain strong links with industry through membership and association with professional organisations, they are practitioners in their field and their aim will be to assist you to pursue new approaches to your subject as well as develop the transferable and technological skills necessary for you to compete in the changing global environment of contemporary creative practice.

Each course supports the progressive acquisition of independent learning skills. You will be expected to demonstrate increasing self-discipline, motivation, professionalism, curiosity, and originality that will enhance progress towards your chosen profession or course of study at postgraduate level. In particular, your final modules will enable you to participate in a process of challenging and extending the remit of your subject within broader social and cultural contexts.

The Individual Courses

As well as providing the opportunity for students to learn discipline specific skills, each course develops multi-disciplinary appreciation and transferable skills that allow them to work across areas, as well as advancing through the industry. This is typical of working in the Creative Industries, where collaborative and cross-discipline activity is expected, enriching the environment and helping to generate new ideas and ways of working.

BA (Hons) Contemporary Creative Practice: Graphic Design

The graphics course will support you in researching the most effective ways to apply your skills and knowledge into a highly competitive marketplace. Through a programme of investigation and evaluation into the contemporary industry environment, your digital and hand-originated work may be utilised in the production

of supporting advertising and branding campaign production, working to design, lay and set book jackets, creating artwork for magazines, corporate reports or brochures. You might be developing logos and illustrations for websites or advising clients on visual communication strategies for specific audiences. The skills you develop will support your work towards achieving your aspirations, which may be to work as a freelance graphic artist, to set up an agency, to work as a graphic designer in a larger company etc.

BA (Hons) Contemporary Creative Practice: Illustration

If you select this course you will be combining your skills in art, design and creative practice to explore options for earning your living within the field of illustration, whether that is through traditional or contemporary media and methods. You'll be working to produce images through hand and / or digital methods that will have identified clients and routes to market. You will have the opportunity to explore various career options and plan a career route accordingly: as an illustrator, you might be considering work as a freelance illustrator for images for clothing companies, developing images to support magazine articles or children's books, working on technical images for manuals or pursuing a career as a medical illustrator.

BA (Hons) Contemporary Creative Practice: Photography

This award will support those who wish to build a career within the competitive world of photography, whether as a freelance photographer or working for a studio or a larger business with photography requirements. You might be choosing to work primarily with artificial or natural light, developing your image capture skills and perhaps focusing on a specific area that you wish to specialise in on completing your degree, such as wedding photography, portraiture, landscape work, wildlife, science-based, corporate photography etc. The course also gives you the

opportunity to network with creatives in other disciplines, and use your photography skills in their areas, such as fashion and online media, which will support a wide variety of career possibilities.

The Staffordshire Graduate

The Staffordshire Graduate represents a set of qualities that the University passionately believes is necessary for success in the 21st century. The Staffordshire Graduate is a reflective and critical learner with a global perspective, prepared to contribute to the world of work. In partnership with Staffordshire University, the BA (Hons) Contemporary Creative Practice suite of courses will produce rounded, articulate and highly employable graduates with a professional skill set, knowledge base and personal attributes in line with industry demands.

The programme will develop a wide range of professional attributes: employability, entrepreneurship and enterprise, developing confidence, team working skills, industry knowledge and continual personal and professional development (PPD). This programme is designed from the outset as a BA (Hons) with authentic client and work-based learning at its core.

With passionate discipline expertise, together with the critical subject knowledge, underpinning professional experience, research and methodology of the academic staff, the course will reflect the professional practices, wider development and key issues of your subject's working practice and the impacts that influence the world in which we work and live.

The ability to work innovatively with an enterprising and entrepreneurial approach is part of our commitment to ensuring that graduates demonstrate professionalism. We aim to produce graduates who have already engaged with the world of work and are enterprising and entrepreneurial by nature.

Through practical work, client-led industry practice, independently self-managed projects, industry speakers, project collaboration and the professional perspective that develops and refines the transferable skills that underpin all of our teaching, so from the outset of the award you will engage with industry and be encouraged to take part in industry practices locally, nationally and internationally. You will visit commercial design studios and interact with professional practitioners and develop entrepreneurial thinking through these opportunities in order to create graduate skills that employers seek. In addition, you will be active in attending events, conferences and discussions around your subject.

Over the duration of your course, you will develop the ability to carry out enquiry based learning and critical analysis through research, market analysis and effective visual articulation of ideas aided by the development of your problem-solving skills, to develop an integral part of professional working practice and the development of informed and unique solutions that lead

to the creation of opportunities that will increase your employability options within your chosen field.

Success within industry requires a wide range of skills, personal attributes and knowledge that this award recognises, embeds and teaches communication and articulation of ideas and intentions has a key part to play in this. Throughout the duration of your award, you will develop these skills both visually and verbally to effectively communicate ideas and concepts to various audiences, encouraging independence of thought and professional confidence. The option to work on industry collaborative projects and work in teams are a prominent feature of the award, in addition to presenting ideas individually or within a team to develop communication skills.

Essential attributes such as critical, reflective and life-long learners that Staffordshire graduates are expected to develop in order to achieve success are embedded throughout, through critical reading and writing that will in part inform development in tutorial discussions, presentations to peers and identified target audiences. Throughout your studies, you are encouraged to develop your understanding of yourself and your work through critical reflection, and to question different views and perspectives to resolve problems and develop outcomes.

These skills and attributes that are transferable throughout the industry are central to the way that creative and cultural industries professionals engage with the world, through the exploration and application of global practices in a local, national and international context you are able to respond to and should be confident in working on a global platform and graduate as a global citizen.

Programme Outcomes (Award Learning Outcomes)

Your award has a set of written learning outcomes (known as Programme Outcomes) that describe what you should be able to do by the end of the course.

These are designed to help you understand what you need to do to pass your course and receive your award. The outcomes for your course can be found in Appendix A of this handbook.

Module Learning Outcomes

Each module you study has separate learning outcomes which join together to enable you to demonstrate that you have achieved the overall learning outcomes for your award. The learning outcomes for your modules can be found in your module handbooks.

The 'University 8' at Staffordshire University

The specific learning outcomes for your award and modules have been matched to eight university-wide learning outcome statements:

- knowledge and understanding
- learning enquiry
- analysis
- problem solving
- communication
- application
- reflection

These statements describe the abilities and skills all Staffordshire University students should demonstrate in order to pass their course. They have been designed to meet national expectations contained within the [Framework for Higher Education Qualifications.](#)

This ensures that the learning outcomes for your course are equivalent to similar courses at other UK universities and colleges. Appendix A shows how the Programme Outcomes for your course have been mapped to the University 8.

The Structure of your Course

Each course within this suite of BA's shares common Level 4 and 5 structures. The mixture of theoretical, practical and professional modules has been designed to represent the diverse and adaptable creative industries and has an inherent flexibility of study that mirrors portfolio careers so typical within the industry today. This allows for the interpretation of modules to embrace the shared conceptual characteristics and increasingly blurred boundaries within art and design, whilst also recognising the defining qualities of each discipline. Throughout the course, students will progressively tailor their response according to their further study and career intentions, and by Level 5 their body of work (practical and academic) should be increasingly aligned to themes appropriate to Level 6.

Programme Title: BA (Hons) Contemporary Creative Practice

Level 4

TB1	Study Skills for Creative Practitioners	Visual Studies	Practical Contemporary Art Practice
TB2	Art Practitioners in Historical and Contemporary Context		Professional Issues for Contemporary Art Practitioners

Level 5

TB1	Creative Influences	Visual Communication	Exploring Contemporary Art Practice
TB2	Major Project for Arts Practitioners		Professional Development for Arts Practitioners

The structure of the course at Level 6 is discipline specific and enables students to steer their learning towards a particular field (or job role) within the creative industries. Each discipline specific structure determines the award title as follows:

Level 6 BA(Hons) Contemporary Creative Practice: Graphic Design

TB1	Practical Contemporary Practice in Graphic Design	Creative Enterprise in Graphic Design	Industry Investigation
TB2	Negotiated Final Major Project	Professional Practice in Graphic Design	

Level 6 BA(Hons) Contemporary Creative Practice: Illustration

TB1	Practical Contemporary Practice in Illustration	Creative Enterprise in Illustration	Industry Investigation
TB2	Negotiated Final Major Project	Professional Practice in Illustration	

Level 6 BA(Hons) Contemporary Creative Practice: Photography

TB1	Practical Contemporary Practice in Photography	Creative Enterprise in Photography	Industry Investigation
TB2	Negotiated Final Major Project	Professional Practice in Photography	

Learning, Teaching and Assessment on your Course

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Assessment

Throughout the course, a variety of academically rigorous assessment tasks, activities and formats will be used to suit different learning styles and situations. All the assessments on this course are designed to prepare you for industry practice.

Assessments are designed to be interesting, relevant and contemporary, with the aim of enhancing personal and professional development, while also evaluating performance. Assessments are designed to meet the learning outcomes within each module and the overall pattern of assessment matches the overarching learning outcomes of the full award.

Module assessments This type of assessment takes place on completion of a module through methods such as practical work, pitches, presentations, essays, research projects and reports that require learners to demonstrate an in-depth and increasingly critical understanding of key theoretical concepts and practical ability and is accompanied by written feedback from the module tutor to each individual student, relating his/her achievement to the learning outcomes of the module. Collaborative projects will include peer assessment and observation reports along with production logs to determine each student's contribution to the project.

Formative Assessment, which is not graded, is carried out in tutorial and critique situations and feedback is usually provided to you orally or may be in the form of written feedback on draft pieces submitted. Formative assessment is also sometimes produced as the result of peer or self-assessment exercises. All forms of formative assessment offer you the opportunity to consider your work and take steps to improve and respond to external points of view.

Summative Assessment is provided in the form of a percentage mark at the end of a module, and this is accompanied by written feedback from the module tutor to each individual student,

relating his/her achievement to the learning outcomes of the module. The percentage mark is linked, within the Undergraduate Modular Framework Regulations, to a set of general assessment criteria which distinguish attainment at specific levels.

Self-assessment through reflection on the grades and feedback is a valuable way of checking your progress and helping you understand the criteria tutors use to measure progress. If you aspire to achieve higher grades you can read the grading statements to understand what you need to be doing in order to improve.

Collaborative projects will include peer assessment and observation reports along with production logs to determine each student's contribution to the project.

How to Submit Assessments

Submitting Assignments Online

Online assignments will be submitted through Canvas, using one of a number of methods that would be explained to you via a Canvas training session hosted by the Exam Office before your first submission at BUV. All assignments are marked anonymously.

Anonymous Submission

Note that most assignments are marked anonymously, and that you are asked to not include your name in submitted work unless specifically requested in the assessment document.
For online submissions, we will use the tools available in Canvas and our grading system Turnitin to ensure anonymity wherever possible.

Keeping a Backup

It is good practice to keep a hard or (backed-up) electronic copy of any assignment you submit, whether that assignment is submitted on paper or electronically. Should the assignment you submit get lost, then you will have the receipt to prove that you handed it in, and a copy to replace what has been lost.

Exceptional Circumstances

You must submit all pieces of assessment required for each module on or before the submission date for each piece of assessment. Failure to do so is likely to result in failure of the module overall. There may be occasions when you are unable to submit or undertake a piece of assessment due to circumstances beyond your control. The University has put in place a procedure for dealing with such exceptional circumstances. You can find more information on the University's Exceptional Circumstances procedure by visiting:

https://www.staffs.ac.uk/students/course-administration/academic-policies-and-regulations/exceptional-circumstances-procedure

Other Academic policies can be found here:
https://www.staffs.ac.uk/students/course-administration/academic-policies-and-regulations

Feedback on your Work

Seven principles of good feedback
Good feedback should:
- Be an interactive process involving student-tutor and student-student dialogue.
- Facilitate the development of self-assessment and reflection.
- Clarify for students and staff, through dialogue, what good or bad performance actually is in the assignment or task.
- Be developmental, progressive and transferable to new learning contexts.
- Be ongoing and embedded in the learning process.
- Motivate, build esteem and confidence to support sustainable lifelong learning.
- Support the development of learning groups and communities.

Submission and Feedback
All assignments should be submitted via Canvas. Feedback for the assignment will be provided after the approval and permission from the relevant Examinations Board.

Furthermore, feedback on your performance is provided in a variety of ways –throughout your study period, you will be receiving informal feedback on your performance, via your discussions with teaching staff in tutorials for instance. Feedback should help you to self-assess your work as you progress through the module and help you to understand your subject better.

Feedback is not just the marks at the end of the module – it could be regular verbal advice about your work, perhaps as you develop a portfolio of work; comments made by tutors or fellow students in group discussions; or the written comments on your work.

External Examiners Appointed to your Course

External examiners help the University to ensure that the standards of your course are comparable to those provided by other universities or colleges in the UK. More information on the role performed by external examiners can be found in our External Examiner Policy.

Kindly note: It is not appropriate for you to make direct contact with your external examiner. **Please direct any queries for your External Examiner through your Programme Leader.**

Extra Costs

Please refer to your Fee Letter for a detail list of fees that are not included in the Tuition fee. Below are the recommended computer system requirements for Contemporary Creative Practice programme at BUV. Students should meet at least the minimum requirements to best perform in these programmes.

	Minimum Requirements
Hardware	Macbook Air 2020 Windows® 10 PC/Laptop
Software	Adobe Creative Cloud (Acrobat DC, After Effects, Animate, Adobe Audition, Adobe Muse, Adobe Premiere Pro, Adobe XD, Bridge, Character Animator, Dimension, Dreamweaver, Fuse, Illustrator, InCopy, InDesign, Lightroom, Lightroom Classic, Media Encoder, Photoshop, Prelude, Spark, Story Plus)
Additional	Smart Phone with Camera DSLR – is recommended as student progresses through the programme Selection of general Art & Design materials, equipment and tools – a comprehensive materials list will be provided to new students during first semester induction (these materials will need to be renewed at regular intervals throughout the programme)

BUV Student Voice

During the course you will have the opportunity to share your views and opinions on your modules, course and the University. Your feedback is key to ensuring that we get an accurate picture of what it is like to be a student at British University Vietnam and enables us to enhance the learning experience for current and future students.

Student feedback is welcomed, valued and considered by the senior management of the University. All learners have the opportunity to provide their individual views through module surveys conducted at week 2 and at weeks 10 to 12. In addition, students in each cohort are asked to elect two Representatives to collate and represent their views in the Student Staff Liaison Committee meeting held in the middle of each semester. Cohort's representatives are asked to feedback to their peers' issues and decisions from the Student Staff Liaison Committee meetings.

Students may also write at any time direct to the Chief Academic Officer by email on cao@buv.edu.vn or direct to feedback@buv.edu.vn. All feedbacks are anonymous and your identity is always kept confidential.

BUV will use this information to inform the improvement and enhancement of the learning experience and University life in general for both current and future students.

BUV Student Association Committee (SAC)

BUV Student Association Committee (SAC) is a committee that represents the BUV student community. The committee act as the voice for BUV fellows, listen and collect concerns from all students and act upon their favour to create the best operating and learning environment at BUV.

The term of the SAC members is one year with new voting season happens in May annually. Students from all cohorts of SU, FE, IHM in all levels as well as a representative from the University of London Programme (UoL), can apply with no restrictions and limitation. Anyone from BUV student community can vote for any candidates they trust to choose seven best representatives. The final elected SAC members would be informed via an official email sent by BUV Student Experience Department

Every student has the opportunity to become a course/class/cohort representative. This voluntary position makes you the key contact point between staff and students, where you will listen to your peer's feedback to understand everyone's experiences, speak to your staff about ways to further enhance your learning & teaching and share the positive outcomes and impacts for learners.

Employability

Employability commitment to Staffordshire University Students and Graduates

At Staffordshire University we are continually developing our courses to be relevant to the working world, leading to better jobs for you, our students. We ensure the best outcomes for you by offering a well-designed curriculum, with a strong focus on developing skills and knowledge which prepares you for your chosen careers, alongside excellent support services. This is achieved through our Employability Framework that will be embedded into every course. The Framework will ensure that:

- You develop a career/life plan that you can revisit throughout your University journey

- You understand the importance of and are well prepared to secure work experience opportunities

- You develop the ability to recognise and articulate the skills that you have developed throughout your University journey in different settings

We offer lifetime access to our careers support, and we also have our Graduate Success Programme for those who need a little extra help and guidance securing their dream job.

Visit our careers webpage for further advice and guidance. We also give you access to unique opportunities to augment your experiences and grow your skills.

BUV Career Services and Support

1. Internship Support from A-Z since Year 1

BUV's Internship Programme is open to all BUV students from Year 1 all the way to alumni. Internships can be paid or unpaid. While SE-Careers Team assists all students from the application round to interview and placement, the company will conduct their own recruitment assessment and decide who is the best fit for a spot. Our range of support includes, but is not limited to:

- Opportunities: Internship Opportunities from BUV Industrial Partners are posted on Facebook Fanpage BUV Career Services, Instagram @buvcareerservices, and the internal BUV Job Portal.

- Personal Preparation for the Internship

  - Career consultation regarding the Internship Choices

  - CV review & advice

- Mock interview & advice on interview tips

- <u>Sending your applications to potential employers.</u>

- <u>During & After the Internship:</u> Ensuring the quality of your learning experience and BUV students' image by providing advice on any difficulty or concern during and after the internship and any other form of involvement where necessary.

- <u>Internship Completion Certificate:</u> An Internship Completion Certificate from BUV will be awarded for each intern after completion of each internship to recognise your hard work in an official manner.

Please note that we provide the above support for all internship opportunities, applied via SE or on your own. You can take the initiative in reaching out to us via <u>SE-careers@buv.edu.vn</u>.

Your work experience record will count as credits towards your Personal Development Programme Transcript.

2. One to One Career Consultation with SE Careers Team

The 1:1 Career Consultation can be about your internship choices, career options, alongside any other concerns or questions related to your career and employability. Each session is expected to last 45 minutes to 60 minutes. The 1:1 discussion is confidential and only communicated internally within the Student Experience team, so we can support you most effectively.

To book an appointment, please book via the portal: <u>https://buv.simplybook.asia/v2/.</u>

3. Careers & Employability Activities

At BUV, we believe that studying with lectures, textbooks, and the internet in a four-walled classroom is not enough. We offer BUV students a wide range of activities to interact with professionals and experience real-world working environments. This includes:

- Skills Workshops

- Seminars

- Career Talks

- Company Visits/ Fieldtrips

Information about those activities is communicated on our Facebook fanpage, Instagram, BUV internal email, as well as notice screens on the BUV Campus.

Your proper attendance will be counted as credits in your Personal Development Programme Transcript.

BUV Professional Mentorship Programme

The programme is open to all BUV students and alumni. It aims to create a meaningful connection between BUV students and alumni (mentees) and BUV's partners and alumni (mentors) to achieve short-term and long-term goals, overcome difficulties in your personal and professional development.

For further information about the programme and how to apply to become a mentee, please keep an eye out for our official announcement on our Facebook fanpage, Instagram, and emails from SE-careers@buv.edu.vn.

Personal Career Counselling for Final Year – Final Semester students with Professional Employers and a Recruitment Consulting Company

This service is provided only for final year – final semester students to help them get ready to join the labour market after graduation. The 1:1 session allows students to receive detailed information regarding their chosen industry as well as to reflect on their own knowledge, skills, and abilities to map a career path that is aligned with their values.

Further information about the service will be sent to you via email from SE-careers@buv.edu.vn when you reach your final year – final semester and is communicated on our Facebook fanpage and Instagram.

4. **Personal Development Programme and Career Readiness Transcript**

Personal Development Programme (PDP) aims to enhance your career readiness and employability during your journey at BUV as a BUV student. Align with BUV's mission to create a new generation of discoverers, explorers and creative thinkers who are educated, trained and prepared to thrive in future (4IR) fields of work and life, through this programme, all your participation in BUV activities related to skill development activities, work experience, extra-curricular courses, community engagements as well as projects and achievements within clubs

and societies which add values to your personal development will be recorded and counted as credit points towards your PDP Transcript.

These compulsory elements apply to students from October 2021 intake onwards. Upon graduation, you will receive a Career Readiness Certificate together with the PDP Transcript to prove your employability and give you a great advantage in your future career.

Please carefully refer to the document "Student Guide: Personal Development Programme" on your Canvas account to find more details on this programme.

Global Connections

During your course you will be encouraged to think globally and consider issues from a variety of perspectives, ensuing you have the knowledge and skills necessary to build your future career in an increasingly connected world.

We are committed to supporting students who wish to undertake study, work or volunteering placements abroad. In business programmes, students will conduct research in real-life international case studies to gain global perspective. Students of specialised programmes such as International Hospitality Management and Tourism Management have opportunity to attend international study trips to gain in-depth understanding on the international tourism context. If you would like to explore these opportunities, please contact the University's dedicated International Office (buv-internationaloffice@buv.edu.vn) to make an enquiry and book a virtual appointment.

Policies & Procedures

In the event of any issues arising during your course, please speak to your Programme Leader or Learning Support Team as soon as possible. Should you not be able to resolve the issue, please visit our 'Appeals, Complaints and Conduct' webpage for information.

For full details of the University regulations, explaining what good academic conduct is and how we will deal with allegations of academic misconduct, please see the University's Academic Conduct Procedure. You will be able to find our comprehensive set of policies and regulations here.

Appendix A – Programme (Award) Learning Outcomes

At the end of your studies you should be able to:

Knowledge & Understanding
Demonstrate a coherent knowledge and understanding of key aspects of creative professional practice, including the acquisition of coherent and detailed knowledge of specific contemporary practices and their historical, theoretical, cultural and professional contexts
(Art and Design Benchmark statement: 2.4, 5.4, 6.3, 6.5, 6.8, 6.9)
Enquiry
Accurately select and apply a range of research and investigative processes to identify and address – theoretically and practically – working practices that develop and support the production of academic, professional and self-initiated projects in the pursuit of your professional development.
(Art and Design Benchmark statement 2.6, 5.5, 6.4, 6.6, 6.7, 6.8)
Analysis
Apply a range of evaluative techniques to undertake the critical analysis of working practices and products in relation to major debates and the development of a personal position within the contemporary contexts of the Creative Industries. Describe the influence of historic precedents on current practice through the exploration of other people's ideas and research.
(Art and Design Benchmark statement 6.6, 6.7, 6.8, 6.9, 6.10)
Problem Solving
Develop appropriate inquiry to identify and predict problems, in order to explore alternative possibilities and to apply the most appropriate solutions in a professional and creative manner.
(Art and Design Benchmark statement 2.3, 2.6, 5.6, 6.4, 6.8)
Application
Apply, to a professional level, appropriate methods and techniques of enquiry and analysis to the design process, and in the development and production of practical or written projects in creative practice, considering the underlying theories and principles.
(Art and Design Benchmark statement 2.4, 2.7, 5.6, 6.3, 6.7, 6.8)

Reflection
Demonstrate the ability to be evaluative, analytical and critical of the approaches about professional, practical and contextual issues in creative practice and have the ability to exercise autonomy, initiative and self-direction in preparation for professional life. *(Art and Design Benchmark statement 2.3, 6.7, 6.8, 6.9, 6.10)*

In addition to these Programme Learning Outcomes, dependent on your chosen specialist discipline area, at the end of your studies you will also be able to:

BA (Hons) Contemporary Creative Practice: Graphic Design

Level 6	
Learning (Art and Design Benchmark statement: 2.2, 2.5, 5.11, 6.3, 6.10)	Exhibit an understanding of the limits of knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals in the context of the contemporary Graphic Design Industry.
Communication (Art and Design Benchmark statement 2.4, 2.8, 5.5, 6.6, 6.7, 6.10)	Effectively communicate in a variety of forms, complex information, ideas, problems, solutions and debates that inform and underpin current practice within the Graphic Design Industries. Use a range of appropriately selected professional methods to engage with and professionally communicate with specialist and non-specialist audiences
Working with Others (Art and Design Benchmark statement 2.6, 6.6, 6.10)	Show evidence of working with other people accepting personal responsibilities and acknowledging individual strengths and weaknesses, so that individual or common goals can be attained that are based within recognised Graphic Design Practice.

BA (Hons) Contemporary Creative Practice: Illustration

Level 6	
Learning (Art and Design Benchmark statement: 2.2, 2.5, 5.11, 6.3, 6.10)	Exhibit an understanding of the limits of knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals in the context of the contemporary Illustration Industry.

Communication (Art and Design Benchmark statement 2.4, 2.8, 5.5, 6.6, 6.7, 6.10)	Effectively communicate in a variety of forms, complex information, ideas, problems, solutions and debates that inform and underpin current practice within the Illustration Industries. Use a range of appropriately selected professional methods to engage with and professionally communicate with specialist and non-specialist audiences
Working with Others (Art and Design Benchmark statement 2.6, 6.6, 6.10)	Show evidence of working with other people accepting personal responsibilities and acknowledging individual strengths and weaknesses, so that individual or common goals can be attained that are based within recognised Illustration Practice.

BA (Hons) Contemporary Creative Practice: Photography

Level 6	
Learning (Art and Design Benchmark statement: 2.2, 2.5, 5.11, 6.3, 6.10)	Exhibit an understanding of the limits of knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals in the context of the contemporary Photography Industry.
Communication (Art and Design Benchmark statement 2.4, 2.8, 5.5, 6.6, 6.7, 6.10)	Effectively communicate in a variety of forms, complex information, ideas, problems, solutions and debates that inform and underpin current practice within the Photography Industries. Use a range of appropriately selected professional methods to engage with and professionally communicate with specialist and non-specialist audiences
Working with Others (Art and Design Benchmark statement 2.6, 6.6, 6.10)	Show evidence of working with other people accepting personal responsibilities and acknowledging individual strengths and weaknesses, so that individual or common goals can be attained that are based within recognised Photography Practice.

The following table describes what you should be able to do at the earlier stages of your course.

	Level 4	**Level 5**
Knowledge & Understanding (Art and Design Benchmark statement: 2.4, 5.4, 6.3, 6.5, 6.8, 6.9)	Demonstrate knowledge of the underlying concepts and principals of past and current practice, and the role of creativity in the Art, Craft and Design industry.	Demonstrate knowledge and critical understanding of the well-established concepts, principles and your development in Creative Arts and the place of innovation and entrepreneurship in the context of the working environment.
Learning (Art and Design Benchmark statement: 2.2, 2.5, 5.11, 6.3, 6.10)	Develop lines of argument and make sound judgements in accordance with basic theories and concepts associated with the Creative Arts.	Understand the limits of your knowledge and how this influences analysis and interpretations based on that knowledge, by participating in Creative Arts activities that offer opportunities to measure the extent of your knowledge.
Enquiry (Art and Design Benchmark statement 2.6, 5.5, 6.4, 6.6, 6.7, 6.8)	Present, evaluate, and interpret qualitative and quantitative data associated with creative and promotional working in the sector.	Demonstrate knowledge of the main methods of enquiry through a range of research and practical activities associated with marketing in the Creative Arts sector.
Analysis (Art and Design Benchmark statement 6.6, 6.7, 6.8, 6.9, 6.10)	Evaluate and interpret concepts and principals of the role of the Creative Industries in society.	Use a range of established techniques to initiate and undertake critical analysis of information in the development of products and services in the sector. Recognise that skills developed in the Creative Arts are appropriate in other fields.
Problem Solving	Evaluate the appropriateness of different approaches to problem solving in creative	Evaluate critically the appropriateness of different approaches to solving problems arising from analysis of diverse

	Level 4	Level 5
(Art and Design Benchmark statement 2.3, 2.6, 5.6, 6.4, 6.8)	and practical situations, in order to find solutions suited to client and industry requirements.	information and within professional constraints in the Creative Arts and recognise the transferability of problem-solving skills.
Communication (Art and Design Benchmark statement 2.4, 2.8, 5.5, 6.6, 6.7, 6.10)	Communicate the results of study/work accurately, reliably, and with structured and coherent arguments to peers, clients and senior managers through a range of communication techniques.	Effectively communicate information and arguments in a variety of forms, to specialist and non-specialist audiences (such as when seeking funding from a financial source) and deploy key techniques of the discipline effectively for the purposes of promotion, discussion, information, explanation and presentation.
Application (Art and Design Benchmark statement 2.4, 2.7, 5.6, 6.3, 6.7, 6.8)	Undertake further training and develop new skills within a structured and managed Creative industries environment in order to develop a rounded portfolio of transferable and specialist skills.	Apply underlying concepts and principles outside the context in which they were first studied by undertaking practical projects (such as designing an item for a new market) that require independent planning and innovative thinking.
Reflection (Art and Design Benchmark statement 2.3, 6.7, 6.8, 6.9, 6.10)	Demonstrate qualities and transferable skills necessary for the employment and / or further study requiring the exercise of some personal responsibility. Use a Reflective Learning Journal as a key to self-evaluation and determination of the learning process.	Manage your own learning, exercise initiative, personal responsibility and demonstrate the learning ability, qualities and transferable skills necessary for employment or further training of a professional or equivalent nature. Use the Reflective Learning Journal as a key tool when evaluating the options of academic and vocational pathways, and the strategies to

	Level 4	**Level 5**
		enhance progression opportunities.
Working with Others (Art and Design Benchmark statement 2.6, 6.6, 6.10)	Apply interpersonal, social and negotiation skills in interaction with others.	Interact effectively with others through collaboration, collective endeavour and negotiation, in a range of situations.

Appendix B – Curriculum Maps

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
Work-ready and employable	L4 Professional Issues for Contemporary Art Practitioners (30)	Individual Presentation (30%) Case Study 2000 words (70%)
	L4 Practical Contemporary Art Practice (30)	Portfolio (40%) Design Brief (60%)
	L5 Professional Development for Arts Practitioners (30)	Development Plan (40%) Group Project (60%)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L6 Practical Contemporary Practice (30)	Journal 4200 words (70%) Project Proposal 1800 words (30%)
	L6 Professional Practice (15)	Portfolio of personal and profession development 4000 words (100%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%)

	AWARD TITLE: BA (Hons)Contemporary Creative Practice	
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
		Report (30%)
	L4 Professional Issues for Contemporary Art Practitioners (30)	Individual Presentation (30%) Case Study 2000 words (70%)
	L4 Practical Contemporary Art Practice (30)	Portfolio (40%) Design Brief (60%)
	L5 Exploring Contemporary Art Practice (30)	Design Brief (80%) Project Evaluation (20%)
Understanding of enterprise and entrepreneurship	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L6 Creative Enterprise in your Practice (30)	Professional Portfolio (75%) including online reflective blog Presentation to audience (25%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)
Understanding of global issues and	L4 Visual Studies (15)	Portfolio (100%) including Individual Presentation

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
their place in the global economy	L5 Creative Influences (15)	Portfolio (100%) including Essay 2000 words + Project Proposal 1000 words
	L5 Visual Communication (15)	Portfolio (100%) including Project Brief
	L6 Industry Investigation (15)	Illustrated Study 4000 words (100%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)
Communication skills	L4 Study Skills for Creative Practitioners (15)	Portfolio (50%) Discussions and presentations (25%) Journal (25%)
	L4 Visual Studies (15)	Portfolio (100%) including Essay 2000 words + Project Proposal
	L4 Professional Issues for Contemporary Art Practitioners (30)	Individual Presentation (30%) Case Study 2000 words (70%)

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L6 Practical Contemporary Practice (30)	Journal 4200 words (70%) Project Proposal 1800 words (30%)
	L6 Industry Investigation (15)	Illustrated Study 4000 words (100%)
Presentation skills	L4 Professional Issues for Contemporary Art Practitioners (30)	Individual Presentation (30%) Case Study 2000 words (70%)
	L4 Visual Studies (15)	Portfolio (100%) including Essay 2000 words + Project Proposal
	L5 Professional Development for Arts Practitioners (30)	Development Plan (40%) Group Project (60%)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
	L6 Practical Contemporary Practice (30)	Journal 4200 words (70%) Project Proposal 1800 words (30%)
	L6 Creative Enterprise in your Practice (30)	Professional Portfolio (75%) including online reflective blog Presentation to audience (25%)
The ability to interact confidently with colleagues	L3 Investigation, Reflection & Expression (15)	Portfolio 50% + Class Participation 25% + Journal 25%
	L4 Practical Contemporary Art Practice (30)	Portfolio (40%) Design Brief (60%)
	L5 Exploring Contemporary Art Practice (30)	Design Brief (80%) Project Evaluation (20%)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
	L6 Creative Enterprise in your Practice (30)	Professional Portfolio (75%) including online reflective blog Presentation to audience (25%)
Independence of thought	L4 Visual Studies (15)	Portfolio (100%) including Essay 2000 words + Project Proposal
	L4 Practical Contemporary Art Practice (30)	Portfolio (40%) Design Brief (60%)
	L5 Visual Communication (15)	Portfolio (100%) including Project Brief
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L6 Practical Contemporary Practice (30)	Journal 4200 words (70%) Project Proposal 1800 words (30%)
	L6 Creative Enterprise in your Practice (30)	Professional Portfolio (75%) including online reflective blog Presentation to audience (25%)

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
Skills of teamworking	L4 Art Practitioners in Historical & Contemporary Context (30)	Journal (50%) Project (50%)
	L5 Exploring Contemporary Art Practice (30)	Design Brief (80%) Project Evaluation (20%)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L5 Professional Development for Arts Practitioners (30)	Development Plan (40%) Group Project (60%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)
	L6 Practical Contemporary Practice (30)	Journal 4200 words (70%) Project Proposal 1800 words (30%)
Ability to carry out inquiry-based	L4 Study Skills for Creative Practitioners (15)	Portfolio (50%) Discussions and presentations (25%)

AWARD TITLE: BA (Hons)Contemporary Creative Practice		
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
learning and critical analysis		Journal (25%)
	L4 Professional Issues for Contemporary Art Practitioners (30)	Individual Presentation (30%) Case Study 2000 words (70%)
	L5 Creative Influences (15)	Portfolio (100%) including Essay 2000 words + Project Proposal 1000 words
	L5 Exploring Contemporary Art Practice (30)	Design Brief (80%) Project Evaluation (20%)
	L6 Industry Investigation (15)	Illustrated Study 4000 words (100%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)
Skills of problem-solving Creation of opportunities	L4 Practical Contemporary Art Practice (30)	Portfolio (40%) Design Brief (60%)
	L5 Exploring Contemporary Art Practice (30)	Design Brief (80%) Project Evaluation (20%)

	AWARD TITLE: BA (Hons)Contemporary Creative Practice	
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L5 Professional Development for Arts Practitioners (30)	Development Plan (40%) Group Project (60%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)
	L6 Creative Enterprise in your Practice (30)	Professional Portfolio (75%) including online reflective blog. Presentation to audience (25%)
Technologically, digitally and information literate	L4 Study Skills for Creative Practitioners (15)	Portfolio (50%) Discussions and presentations (25%) Journal (25%)
	L4 Visual Studies (15)	Portfolio (100%) including Essay 2000 words + Project Proposal

	AWARD TITLE: BA (Hons)Contemporary Creative Practice	
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
	L4 Art Practitioners in Historical & Contemporary Context (30)	Journal (50%) Project (50%)
	L4 Professional Issues for Contemporary Art Practitioners (30)	Individual Presentation (30%) Case Study 2000 words (70%)
	L5 Professional Development for Arts Practitioners (30)	Development Plan (40%) Group Project (60%)
	L6 Industry Investigation (15)	Illustrated Study 4000 words (100%)
	L6 Creative Enterprise in your Practice (30)	Professional Portfolio (75%) including online reflective blog. Presentation to audience (25%)
Able to apply Staffordshire Graduate Attributes to a range of life experiences to	L4 Study Skills for Creative Practitioners (15)	Portfolio (50%) Discussions and presentations (25%) Journal (25%)

	AWARD TITLE: BA (Hons)Contemporary Creative Practice	
Characteristic	**Award Module(s) including level and number of credits**	**Method of Assessment** (Assessment methods may vary from time to time)
facilitate life-long learning	L4 Art Practitioners in Historical & Contemporary Context (30)	Journal (50%) Project (50%)
	L5 Professional Development for Arts Practitioners (30)	Development Plan (40%) Group Project (60%)
	L5 Major Project for Arts Practitioners (30)	Individual Project (80%) Project Evaluation 2500 words (20%)
	L6 Professional Practice (15)	Portfolio of personal and profession development 4000 words (100%)
	L6 Negotiated Final Major Project (30)	Industry-related Major Project (70%) Report (30%)
	L6 Practical Contemporary Practice (30)	Journal 4200 words (70%) Project Proposal 1800 words (30%)

APPENDIX V

Module Descriptor

Study Skills for Creative Practitioners

CCIF40837

Summary

In this module you will be able to explore a range of study skills in order to enhance your progression through the award and develop practical skills for the workplace.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Shruthi Gopi
Email: shruthi.g@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Plan your time to complete work in order to progress successfully. identify areas to investigate to support your study.access a range of sources and resources to support your studies. understand the differences between primary and secondary information.	Skills

2	Use different study methods to progress your own learning. demonstrate the acquisition of language associated with visual media and the development of a broad overview of issues relating to your area of study.	Knowledge
3	Use different forms of writing to show understanding of how different formats suit different purposes, audiences and circumstances. use different forms of verbal expression in ways that suit the circumstances and audience. use visual media to express ideas.	Skills
4	Consider your prior knowledge and relate it to current area of study. identify your strengths and weaknesses. suggest ways of moving your learning and experience forward.	Reflection

Assessment Details

Assessment 1:

Portfolio of student's written work, comprising the following:

researched material from primary and secondary sources with a commentary evaluating their usefulness a range of documents for different purposes and a commentary describing suitability for purpose (50%) [Learning Outcome 1 and 3]

Assessment 2:

Learning journal showing understanding of own progress (25%) [Learning Outcome 2 and 4]

Assessment 3:

Participation in discussions and presentations (25%) [Learning Outcome 3]

Indicative Content

In this module you will be able to explore a range of study skills in order to enhance your progression through the award and develop practical skills for the workplace. Research methods will form a core of the module, whilst integrating into other areas of study. Methods of communicating will be investigated and utilised, with consideration for appropriateness for the intended purpose. You will be encouraged to evaluate your own understanding of your work, and your responsibilities relating to your learning.

The Reflective Learning Journal will be a focus on the reflective evaluation of your study, serving as a tool for resolving difficulties and facilitating broadening awareness of your own and other people's viewpoints, as well as a record of progress. How to keep a Reflective Learning Journal and considering the relationship of theory to practice will be included in this module.

You will be expected to engage in collaborative activities with your peers during timetabled sessions and to carry out substantial work in your own time. You may draw upon a wide range of sources for the assessment material, including from the workplace and personal experience.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves

group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

The language of things - Deyan Sudjic -

Penguin - 2008

Resources

Students will have access to studio space and college library and computer resources. University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Module Descriptor

Visual Studies

CCIF40050

Summary

Students will be introduced to a range of new and traditional media and mark-making techniques, experimenting with different methods and approaches.
Students will be encouraged to consider the impact of outside influences on their work, including creative industries trends and changes, as well as wider factors such as technological and financial influences.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Shruthi Gopi
Email: shruthi.g@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Demonstrate exploration of a range of media and drawing techniques through own work and that of others. have identified appropriate	Skills

	language used when referring to visual media. experiment in new areas, showing willingness to innovate.	
2	Show how the formal properties of a range of 2d & 3d media influence choices made when selecting for a purpose. use visual language appropriate to the given task.	Knowledge
3	Demonstrate an understanding of the reasons for the strengths and weaknesses of own work and evaluate the work of others and relate it to own experience.	Skills
4	Present own work to an audience in a suitable format and describe processes, using appropriate language and a range of communication methods	Communication
5		
6		

Assessment Details

Assessment 1: Assignment Weighted at 50%

Assessment 2:

A portfolio, typically comprising:

Evidence of experimental use of a wide range of media, showing innovative use of 2 and 3D media, including new and traditional media, in a suitable format. The presentation and justification of one piece of your own work, in an appropriate format, exploring and referencing contemporary and traditional practice. [Learning Outcomes 1-4]

Indicative Content

Students will be introduced to a range of new and traditional media and mark-making techniques, experimenting with different methods and approaches. The language associated with discussing and analysing visual forms will be explored, and students will use a range of communication methods to demonstrate and share their understanding of the formal elements and concepts associated with the visual arts.

Students will be encouraged to consider the impact of outside influences on their work, including creative industries trends and changes, as well as wider factors such as technological and financial influences. The rehearsal and sharing of ideas with peers and tutors will support the students' development of a personal style and ability to explain visual ideas to an audience.

2

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be

supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

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lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

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Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

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Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing

and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

NO TEXT

Resources

Students will have access to studio space and college library and computer resources.

University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.

http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

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Learning & Teaching Plan

Practical Contemporary Art Practice

CCIF40741

Summary

This module takes the form of an introduction to professional practice in the Creative Arts. Live work will be a major aspect of this module, and you will be expected to gain some of the evidence for assessment through a work-related brief.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Alex Ortega
Email: alex.g@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Present research relating to the creative arts in an organised manner and evaluate the information retrieved and utilise it appropriately	Skills
2	Express design intentions and justify choices	Knowledge

3	Identify requirements and constraints of a brief and suggest alternative responses	Autonomy & Responsibilities
4	Recognise the link between theory and practice, consider personal responsibilities in practical situations and demonstrate a better understanding of own learning process	Reflection
5		
6		

Assessment Details

Assessment 1. A portfolio of information relating to the use of a product, service or resource: to include such areas as market research, target markets, relevant strategic planning documents, and competition, with a 1600 word (or equivalent) associated reflective and evaluative commentary explaining the purpose of market research (3,000 words). (40%) [LO 1, 4]

Assessment 2. A response to a creative design brief; to include research, indication of a range of possible responses and leading to a selected approach and justification for choices made (60%) [LO 2, 3]

Formative assessment. Contribution to group discussion(s) on the purpose and challenges of market research and how it relates to creative design briefs.

Indicative Content

This module takes the form of an introduction to professional practice in the Creative Arts. Live work will be a major aspect of this module, and you will be expected to gain some of the evidence for assessment through a work-related brief

You will gain an insight into audiences and markets, and how this relates to creative design. The skills you have learned in other modules will be applied in a professional context. You will be encouraged to work innovatively and creatively to meet agreed work outcomes, such as designing and promoting products for specific clients or target audiences.

You will be looking at skills relating to entrepreneurship in the working environment - such as promoting creative work and ideas to attract new markets, communicating with clients, and presenting 3D objects and artefacts safely and successfully. Health & Safety will be included as an important aspect of the module.

You will be expected to carry out independent research to inform your work, such as

demographics, competition and similar products and services, and demonstrate that you understand why investigating these areas is so important.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

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The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

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followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

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Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

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Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Design as Art: Penguin Modern Classics - Munari, Bruno -

Penguin - 2008

Resources

Students will have access to studio space and college library and computer resources.

University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.

http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
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Learning & Teaching Plan

Art Practitioners in Historical and Contemporary Context

CCIF40742

Summary

Successful working in the creative industries requires insights into current trends, how the past has influenced where we are now, and what might happen in the future. This module is designed to help you explore influences on your area of work and the wider context that you are working in.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Duong Pham
Email: duong.pt4@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes	
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**

1	Use a range of research and study skills to support discussion of your design discipline, through its developments to current usage.	Skills
2	Recognise key design movements and influences. relate learning gained in work practice and in taught sessions to the challenges encountered when responding to a work-based creative brief.	Knowledge
3	Discuss the relationship between cultural inheritance and current creativity.	Skills
4	Justify your own work in relation to the cultural context of a specified target audience through the development and delivery of products/events/activities that use a range of appropriate communication techniques.	Communication
5	Work as part of a team to meet identified common goals that require you to plan, design and produce appropriate material outcomes for a specific need in the creative arts industry.	Application Working With Others

Assessment Details

Assessment 1: A substantial illustrated Reflective Learning Journal, containing key design milestones that have occurred over a significant period of time - typically from the 19th century through to the 21st century - with reference to national and international social, cultural and political context. The Journal should include influential examples relating to your own specialism. (50%) [LO 1, 2, 3]

Assessment 2: A response to a brief requiring teamwork and negotiation skills, demonstrating involvement in the design, creation and delivery of a product/activity/event for an identified target audience that demonstrates your understanding of the wider cultural context of the design industry (50%) [LO 4, 5, 6] Formative assessment: Peer review of the Reflective Learning Journal, to include evaluation of the breadth and depth of the journals, and their ability to demonstrate students' Skills of the areas covered.

Indicative Content

Successful working in the creative industries requires insights into current trends, how the past has influenced where we are now, and what might happen in the future. This module is designed to help you explore influences on your area of work and the wider context that you are working in. You will be able to explore the artistic, social and political influences on design over a significant period, in order to evaluate reasons for current design trends in your specialist area. You will gain insights into the impact of context on design so that you can plan your practical

work with a better understanding of the cultural expectations of the audience you are aiming for. By recording your findings in your Reflective Learning Journal you will be able to develop your analytical and evaluative skills through discussing the ideas and influences relating to your work. This module also helps you to deepen your experience of the application of skills; you will be able to relate the design theory and context that you are exploring in your Reflective Learning Journal with the application of your skills in a professional context. You will be expected to gain a substantial part of the evidence for assessment from work-related projects. You will address an identified need in the working environment, which may be part of a larger programme of work being undertaken in the workplace, or experience associated with working freelance or in an entrepreneurial role. This may, for example, be the design of material for a publicity campaign, the process of organising an arts exhibition or creating products for an identified market or audience. You will increasingly be working independently, and may identify and/or initiate a project in order to meet the outcomes of the module: such a project should be planned in consultation with your tutor and, where appropriate, your mentor.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

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Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

On Photography - Sontag, Susan - Penguin - 2014

Resources

Students will have access to studio space and college library and computer resources. University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.
http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Week	Contextual Studies / Lectures	Studio Class	Workshop	Student centred learning guidance	Assessment Schedule
1	Introduction to Module	Timeline & Project 1 Introduction	Sketchbook Workshop		
2	Historical Context I: Art Movement	Observation Workshop	Drawing Workshop	Contextual Theory	
3	Historical Context 2: Portrait	Project 1 Submission & Project 2 Introduction Caricatiure Exercise	Drawing Workshop	Contextual Theory	Project 1 Submission
3.5	Museum Field Trip (tentatively)				
5	Historical Context 3: Identity & Influences in Art	Final Project Introduction	Photography Workshop - Portrait Worshop	Experimentation with self-identity	
6	Historical Context 4: Connecting Art & Real Life	Project 2 Review & Project 3 Research & Development	Drawing Workshop	Case Study Workshop	Project 2 Submission
7	Historical Context 5: Iconography & Symbolism	Project 3 Research & Development	Individual Project Work	Experimentation	
8	Reflective Writing Workshop	Project 3 Proposal Presentation	-	Workshop	
9	Project Review	Project Review	-		
10	Project Review	Project Review	-		
11	Project Review	Project Review	-		
12	Final Submission				

Professional Issues for Contemporary Art Practitioners

CCIF40743

Summary

In this module you will investigate a success story that relates to your area, evaluate the reasons for the success, and present your findings to an audience.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Shruthi Gopi
Email: shruthi.g@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Participate in the planning of events and activities safely and within industry guidelines. discuss the impact of a range of outside influences on the working environment.	Knowledge Working With Others

2	Express ideas clearly and imaginatively using a range of methods to suit different audiences.	Skills
3	Identify and address own learning needs and participate in planning-related decisions that are informed by industry guidelines.	Knowledge
4	Consider your experience and plan how to improve and consolidate your learning and take responsibility for your personal development.	Reflection
5	Research, evaluate and present factors contributing to success and achievement in the creative and cultural industries through a specific investigation.	Enquiry

Assessment Details

Assessment 1. A presentation incorporating visual information on a success story such as an entrepreneur, a sell-out exhibition or a designed object, with a supporting portfolio of information relating to legislation and industry guidelines, annotated to describe the implications for the selected success story (30%) [LO 2, 5]

Assessment 2. A case study recording the process of organising a contemporary art practice event or activity, incorporating a reflective evaluation of your own learning experience and future training needs. (2,000 words) (70%) [LO 1, 3, 4] Formative assessment: A presentation, which may be a group effort, proposing the key elements of the event or activity planned for the second assessment of the module and identifying the industry requirements to be considered.

Indicative Content

In this module you will investigate a success story that relates to your area, evaluate the reasons for the success, and present your findings to an audience. This will allow you to show your understanding of the way contemporary practitioners operate, and relate it to your own work. You will be able to consider the practical constraints that influence how contemporary art practitioners reach their audience, and gain an insight into external factors such as legislation and ethical requirements. You will participate in the planning of an event or activity and consider the responsibilities associated with working to timescales and with others in the creative workplace. You will then be able to evaluate your own progress and reflect upon your strengths and weaknesses. You will consider how to develop your experience in order to broaden and deepen your skills and associated portfolio to fulfil your future goals, whether they be academic or vocational. Current legislation and expected changes will be studied, such as: Health and Safety, Criminal Records Clearance, Working with Children & Vulnerable People, Copyright, Data Protection, Permissions, Equal Opportunities, Public Liability, Intellectual Property Rights.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

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Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

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Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

How to Use Images - Marshall, Lindsey /Meachem, Lester - Laurence King Publishing - 2010

Resources

Students will have access to studio space and college library and computer resources. University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.
http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
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Learning & Teaching Plan

Week	Lecture session	Art Studio session	Student centred learning guidance	Assessment Schedule
1	Introduction to Module, Fundamentals of Design, Ethical Design, Work breakdown structure, Sketchbook documentation.	Basic Introduction to Notion, How to make WBS in Notion, Sketchbook documentation workshop.	Class activity 1	
2	Visual Grammar – part 1, Assignment 1 briefing and announcement.	Basics of adobe Illustrator – beginner level	Class activity 2	
3	Visual Grammar – part 2, Sketch book documentation progress check & discussions.	Interactive portfolio using Figma	Class activity 3	
4	Assessment 1 + Sketchbook submission	Adobe Illustrator – Intermediate level	Documenting class activities 1,2,3	Presentation consisting of a Case study (based on class

				activity 1)+ Visual grammar practice (based on class activities 2 & 3) - inspiration, design process and design experimentation analysis.
5	Visual Grammar – part 3, Assignment 2 briefing and announcement.	Adobe Photoshop – Beginner level	Assignment 2 brainstorming	
6	Visual Grammar – part 4, Branding	Animation workshop	Assignment 2 sketchbook documentation	
7	Progress check	Animation practices for portfolio		
8	Progress check	Progress check on sketchbook documentation, design process	Research & documentation	
9	Progress check	Lab support for Assignment 2	Research & documentation	
10	Progress check	Lab support for Assignment 2	Ideations	
11	Progress check	Final critics for Assignment 2	Ideations & Iterations	
12	Assessment 2 + Sketchbook submission	Lab support for Assignment 2	Documenting all the works	Presentation consisting of Research, Design brief, WBS, mood board, sketchbook documentation, concept generations, and final design.

Module Descriptor

Creative Influences

CCIF50004

Summary

In this module you will evaluate your experience and aspirations in order to plan a suitable programme for your chosen progression route.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Richard Child
Email: richard.c@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Understand the areas you need to address and the limits of your personal knowledge in order to plan the presentation of a negotiated portfolio.	Knowledge
2	Investigate skills development activities to enhance your portfolio. thoroughly investigate	Skills

		progression possibilities in a wide range of areas.	
	3	Use established techniques to analyse researched information in order to plan a project that fulfils the identified needs.	Skills
	4	Express in a coherent and evaluative manner key concepts relating to influential creative practitioners that have impacted upon your area of work.	Knowledge

Assessment Details

A professional development portfolio, typically comprising:

A fully negotiated and agreed proposal (1,000 words) and supporting evidence for an industry project that will enhance your progression plans; to include research into progression opportunities, costing and funding for the project, timescales, deadlines and intended outcomes.

A complementary essay on a movement, designer, artist or practitioner that has had a significant impact on your specialism (2,000 words).

[Learning Outcomes 1-4]

Indicative Content

In this module you will evaluate your experience and aspirations in order to plan a suitable programme for your chosen progression route. Research will be undertaken to identify the criteria needed to reach personal goals, and skills development planned to meet those needs. By investigating a designer, movement or practitioner you will engage with academic practices and broaden your knowledge of creativity within your specialism.

Input for the project proposal should include information from progression route areas, such as university, sector organisations, business planning, entrepreneurs, Prince's Trust, financial advisors, Arts Council West Midlands etc. You will also be expected to visit exhibitions and talks, explore a wide range of written sources, and raise your own awareness of past and contemporary influences, extending your knowledge of the sector locally, nationally and internationally.

You will plan a work-based project in consultation with your tutors and work partner(s). If you are considering an academic pathway that will result in an application to continue studying, your research should include investigating the portfolio requirements of potential progression routes.

Funding for the project should be fully investigated and described, and clear timescales and milestones indicated for the fulfilment of the project. The project will directly meet the needs of the identified criteria for the chosen progression route, and may form the basis of the module Contemporary Art Practice or Exploring Dance and Theatre Arts.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

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The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

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Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different

environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

NO TEXT

Resources

Students will have access to studio space and college library and computer resources.

University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.

http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
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Learning & Teaching Plan

Visual Communication

CCIF50051

Summary

In this module you will be able to explore and extend your skills in the use of a range of media: innovative and experimental uses of traditional and new media will be encouraged.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Alex Ortega
Email: alex.g@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Demonstrate your understanding of complex uses of visual communication visual communication	Knowledge
2	Consider and evaluate the different approaches possible to achieve a specific outcome. develop	Autonomy & Responsibilities

1

		a suitable resolution for a specified purpose giving reasons for the approach taken.	
	3	Use visual communication to successfully convey ideas for a specific purpose.	Skills

Assessment Details

Assessment 1: Assignment Weighted at 50%

Assessment 2:

A portfolio, typically comprising:

A wide range of examples of visual communication, annotated to discuss and describe different uses of imagery in different contexts and for different purposes. A response to a project brief, exploring and demonstrating the use of visual communication for a specific purpose.

[Learning Outcomes 1-3]

Indicative Content

In this module you will be able to explore and extend your skills in the use of a range of media: innovative and experimental uses of traditional and new media will be encouraged.

The use of visual communication as a tool will be considered, with reference to its use in different circumstances and for different audiences and purposes. You will apply your understanding by producing a form of visual communication for an intended purpose.

You will collect and collate a portfolio of work demonstrating your understanding of the way images are influenced by social and contextual factors, and how an artist can influence the interpretation of images by presenting work in a preferred way.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can

bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

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The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken

when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Visual Communication Design: An Introduction To Design Concepts In Everyday Experience - Meredith Davis, Jamer Hunt - Bloomsbury Visual Arts - 2017

Resources

Students will have access to studio space and college library and computer resources.

University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.

http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Module Descriptor

Exploring Contemporary Art Practice

CCIF50746

Summary

This module works partly in parallel and partly in response to your work in other modules, such as Creative Influences, where you will have proposed a project and consulted with your tutors about what you would like to do.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Richard Child
Email: richard.c@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Use a range of established techniques to critically evaluate the success or otherwise of an industry brief relating to the creative arts.	Skills

2	Monitor your progress whilst undertaking a project, considering your limitations and how this impacts on your performance.	Knowledge
3	Use visual, oral and written processes to communicate ideas and findings.	Autonomy & Responsibilities

Assessment Details

Assessment 1: One industry brief, initiated by you, designed to enhance your own identified progression skills needs (80%) [Learning Outcomes 2, 3]

Assessment 2: An evaluation of the project, with findings expressed through a range of communication

methods (20%) [Learning Outcomes 1, 2]

Formative assessment: A presentation to peers describing the project you have designed

Indicative Content

This module works partly in parallel and partly in response to your work in other modules, such as Creative Influences, where you will have proposed a project and consulted with your tutors about what you would like to do. The work you carry out for the project will be selected to fulfil needs identified by you. You can plan your work so that it is suitable for either an academic pathway or for industry and entrepreneurial progression in the Creative Arts. If your project is to support your progression to further study you should include guidance from a university tutor and other academic contacts, such as students or recent graduates.

Having proposed the project you will be expected to implement it and then evaluate the outcome. The project should be of an achievable scale, covering all aspects from research and planning through to an evaluation of how it worked out.

A wide range of communication experiences should form part of the module, such as meetings, presentations, writing for different purposes (e.g. bids for funding, extended essays, reports, letters, emails, minutes etc) interviews, promotion, advertising, negotiating techniques etc.

Examples of the kind of work you might carry out are: identifying a new market or target audience and creating something for them to use, participate in or visit, leading to an evaluation of the success or otherwise of the project. Alternatively, you might identify an object, artefact or place that needs promoting or recording and carry out appropriate research, investigate funding

sources and suggest a strategy that resolves the problem, again leading to an evaluation of the success or otherwise of the strategy.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

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Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal

lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing

and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Editorial Design: Digital And Print - Cath Caldwell Yolanda Zappaterra - Laurence King Publishing - 2014

Resources

Students will have access to studio space and college library and computer resources.

University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.

http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
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Learning & Teaching Plan

Major Project for Arts Practitioners

CCIF50747

Summary

The purpose of this module is to allow you to take personal responsibility for a major brief, building on the experience of the whole learning programme.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Alex Gaja Ortega
Email: alex.g@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Draw together your diverse experience and learning to plan and implement a major project in the creative arts.	Autonomy & Responsibilities
2	Prepare development plans for a specified art project that are thoroughly supported by research findings that include reference to the	Skills

		current national and international creative environment.	
	3	Consider the success and difficulties encountered in your chosen work and be receptive to constantly changing perceptions about your own ability.	Knowledge

Assessment Details

Assessment 1: The planning and implementation of a major project, negotiated with tutors and, where appropriate, mentor (80%) [Learning Outcomes 1, 2]

Assessment 2: A 2,500 word report evaluating the project in a national and international context, supported by a portfolio of evidence of project management (20%) [Learning Outcomes 2, 3] Formative assessment: Peer presentation explaining how your proposed major project is relevant to the contemporary national and international arena for arts practitioners. Students must submit work for both assessments

Indicative Content

The purpose of this module is to allow you to take personal responsibility for a major brief, building on the experience of the whole learning programme. You will be able to show that you understand how arts practitioners work to achieve success, and how this relates to the national and international creative context. A key theme that you will work with is one of working independently, because you will be expected to identify potential projects and generate appropriate responses to fulfil a clearly articulated need and/or aspiration. This may be industry directed or academic, and in any of a range of roles, such as part of an organisation, as an individual, working as a team leader or coordinator of other practitioners, or as a significant research project relating to your academic aspirations.

Examples of projects you might work on would be: researching an area of development to persuade a party or parties that a particular direction should be taken; re-launching an arts or cultural venue to a new audience; a major event or activity for a targeted market; researching an artefact, person, location or subject associated with local culture, and disseminating your findings. You will be expected to identify and engage with a client or clients (who may be academic), work creatively and innovatively and successfully promote your work. Targets and timescales should be action-planned as part of a well-managed project that fully embraces professional considerations: these should include financial and time management, health and safety, legal and ethical requirements and a wide range of communication methods. As you will be working on an individual project, individual tutorials will be an important aspect of the module. If you are intending to take an academic progression route, counselling regarding the

nature and suitability of the assignment should be sought: a written academic study of an appropriate depth and breadth could be the most appropriate way to prepare yourself for further study, and this might be the major project you undertake for this module.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

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Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

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Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing

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and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

The Advertising Concept Book: Think Now, Design Later - Pete Barry - Thames & Hudson - 2016

Resources

Students will have access to studio space and college library and computer resources. University learning resources are available on campus at Stafford and Stoke-on-Trent, and online via the partner Need to Know pages of the university website.
http://www.staffs.ac.uk/courses_and_study/partnerships/current_students/email/index.jsp

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Week	Research Skills (class 1)	Design Studio (class 2)	Student Centered learning guidance	Assessment Schedule
0 - before the semester starts	Pre-readings	Profiling, SWOT	-	-
1	Introduction Themes, specialisms, and negotiated projects	Workshop – Notion set up Theme choice	Theme choice workshop & tutorials	-

2	Generalities of Research Project & Time management	Specialist Areas and Outcomes Project Brief (V.1)	Project Brief (V.1) group writing & tutorials	-
3	Research methodologies Design Problem & Project Goals	Conceptualization, materialization Research status	Research status review & tutorials	-
3bis - make-up for national holiday	Visual Research, Experimentation Audience & Demographics [make-up class]	-	-	-
4	- NATIONAL HOLIDAY -	Research & Project Brief (V.2)	Project Brief (V.2) review, Group sharing activity & tutorials	Week 4 Assessment
5	Specialist issues Final brief introduction	Project brief definition (V.3, Final version) Photography session	Project brief review (V.3, Final version) & tutorials	-
6	Outcomes and refining the projects	Round Table – Clients, Pitch, Project Mgmt.	Round Table – Clients, Pitch, Project Mgmt.& tutorials	-
7	Justifying the design decision-making	UX/UI workshop	Project approaches/variations review & tutorials	-
8	Presentation skills (the pitch)	2-Option Presentation	2-option review & tutorials	Week 8 Assessment
9	Documents for final submission	Talk show on ArtBook Editorial	Editorial Design Discussion & tutorials	-
10	Extra review time	Project development	One-to-one review sessions & tutorials	-
11	Extra review time	Project development	One-to-one review sessions & tutorials	-
12	-	-	One-to-one review sessions & tutorials	Final Outcomes Submission
13	-	-	-	Final Presentation Submission

Professional Development for Arts Practitioners

CCIF50748

Summary

In this module you will explore professional responsibilities, teamwork and strategic planning. You will reflect on how you have developed your skills as a practitioner through your involvement in different activities whilst studying on the Foundation degree. This will lead to you planning the steps you intend to take to further your personal aspirations.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Sven Pfrommer
Email: sven.p@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes	
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**

1	Demonstrate an understanding of professional processes and considerations based on personal experience.	Knowledge
2	Identify the challenges of group working and evaluate potential solutions to achieve a common goal.	Autonomy & Responsibilities Working With Others
3	Demonstrate a clear understanding of your own learning progress and your response to the challenges associated with increased responsibility. draw upon your self-knowledge to inform future plans.	Autonomy & Responsibilities
4	Use vocational experience in new areas, planning continuous personal development.	Application
5	Use a range of techniques and media to express ideas successfully. liaise with team members to achieve a common outcome.	Communication
6		

Assessment Details

Assessment One: An annotated portfolio of evidence of professional development activities you have undertaken, and a formally presented personal development strategy detailing aims and objectives for the next 5 years (40%) [Learning Outcome 1, 3 and 4]

Assessment Two: The design and implementation of a group activity for an identified target audience, employing a range of media resources, designed to positively reflect creative professional development (60%) [Learning Outcome 2 and 5] Formative assessment: Participation in a group activity such as a planning meeting or publicity event

Indicative Content

In this module you will explore professional responsibilities, teamwork and strategic planning. You will reflect on how you have developed your skills as a practitioner through your involvement in different activities whilst studying on the Foundation degree. This will lead to you planning the steps you intend to take to further your personal aspirations. A major part of the module will be to work as a team to plan an activity or event that expresses your achievements in ways that are accessible to a wider audience. You will be expected to understand the professional considerations that will affect your project, such as health and safety requirements, gaining permission, funding options, disseminating information and role allocation etc.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and

accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical

understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding

innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Copywriting: Successful Writing For Design, Advertising And Marketing 3E - Lingwood, Gyles/Shaw, Mark - Hachette UK - 2022

Resources

Students will have access to studio space and college library and computer resources. University learning resources are available on campus and online on Canvas.

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Week	Session topic description	Activities	Assessment based tasks
Week 1	Module introduction: weekly content, expectations, projects, and assignments. Introduction to creative thinking.	Introduction to the available competition briefs. Intro to group project 1: form groups. Creative thinking session 1.	
Week 2	Understand the playground. The Creative Process. Getting the facts. Creative Thinking Techniques.	Project 1: Confirm Groups. Understand and analyse the project brief. Creative thinking session 2.	Project 1 - Confirm Groups and Contest options Project 1 - Concept – Research
Week 3	The Big Idea. The Creative Brief. Target Audience. Creative Thinking Techniques.	Creative thinking session 3. Find the Big Idea Write the creative brief. Define your Target Audience.	Project 1 - Concept – Research
Week 4	The Art of Murals. Outreach Basics.	Creative thinking session 4. Peer evaluation Brief and Big Idea.	Week 4 Performance Evaluation: Project 1 - Submit the Creative Brief and Big Idea statement Project 1 - Concept Development

			Project 2 - Research a Theme
Week 5	Expendability of Concepts. Explore Media Channels. Traditional.	Expendability of Concepts. Creative thinking session 5. Brainstorm Content and Imagery.	Project 1 - Concept Development Project 2 - Brainstorm Content and Imagery
Week 6	Explore Media Channels. Digital and Buzz.	Expendability of Concepts. Creative thinking session 6.	Project 1 - Concept Development Project 2 – Concept and design Proposals
Week 7	Explore Media Channels. Guerrilla & Ambient & OOH	Expendability of Concepts. Creative thinking session 7. PDF/Website catalogue	Project 1 - Concept Development Project 2 – Final Design and Miniature Mock up
Week 8	Explore Media Channels. TV & Radio. Outreach strategies	Expendability of Concepts. Creative thinking session 8. PDF/Website catalogue. Outreach strategies.	WK8 – Module Performance Review Project 1 - Final Outcomes – Review
Week 9	Outreach workshop design.	Outreach workshop design. Project Branding.	Project 1 - Final Outcomes – Revise Project 2 – Project Branding
Week 10	Group presentations, critics, and revision.	Group presentations, critics, and revision.	Project 1 - Final Outcomes – Completion and Formatting Project 2 – Workshop Design Project 2 – PDF/Website catalogue
Week 11	Final Outcomes – Completion and Formatting	Final Outcomes – Completion and Formatting	Project 1 - Final Outcomes – Completion and Formatting
Week 12	Submission week	Submission week	Submit Portfolio 100 %

Practical Contemporary Practice in Graphic Design

CCIF60403

Summary

In this module you will be developing your practical skills whilst identifying and researching a challenging area in graphic design in order to plan an independent brief that you will carry out as your Negotiated Final Major Project.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Sven Pfrommer
Email:

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Demonstrate an ability to employ an extensive range of research methods in the investigation of current professional creative practice in	Knowledge

		graphic design. critically review your practice to demonstrate an understanding of the limits of your own knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals.	
2	Work to a professional standard, using appropriate methods and techniques, in the development and production of a range of practical work in creative practice, considering the underlying theory and principles whilst showing innovative thinking and insights.	Autonomy & Responsibilities
3	Accurately select and apply a range of research and investigative processes to identify and address theoretically and practically working practices and specialism fundamentals that develop and support the production of academic, professional and self- initiated projects in graphic design.	Skills

Assessment Details

Assessment 1, Journal. (Learning Outcomes 1, 2 & 3) 70% (suggested equivalent word count 4200 words) Assessment 2, Project proposal (LOS 1, 2 & 3) 30% (suggested equivalent word count 1800 words)

Assessment 1

A process journal illustrating the journey towards planning a negotiated project, including (but not limited to): your practical developmental and exploratory work; investigative material collected from a variety of sources; reference to the work of others working in graphic design; a reflective, analytical and evaluative commentary.

Assessment 2

The presentation of a professionally presented project proposal, including (but not limited to): explanation and justification of your proposed project; risk analysis; skills evaluation; resource identification and strategies for the implementation of the project. You will need to include a copy of the appropriate ethical disclaimer in your proposal.

Indicative Content

Your role in the professional world of graphic design will include the continuous development, exploration and extension of your subject knowledge and skills in order to further your career. In this module you will be developing your practical skills whilst identifying and researching a challenging area in graphic design in order to plan an independent brief that you will carry out as your Negotiated Final Major Project. Through this you will learn how to identify your own potential progression whilst supporting the direction you wish to take with the development of an appropriate portfolio of evidence.

You will produce a process journal that documents the journey you have taken to reach a professionally presented proposal. A process journal is a regularly updated development document recording the thoughts, ideas, investigative processes, market research and analysis in relation to the project you are carrying out. I may take the form of a sketchbook, paper-based journal, online blog/vlog or other visual recording appropriate to your specialist pathway. The process journal will also document the generation, development and resolution of your thoughts & ideas throughout the module. It should be fully referenced where applicable. You should indude details of visits, trips and interviews you have carried out during your day-to- day discoveries and academic resources can be used to underpin your work. The journal for this module will include your aims and objectives for your intended practice, realistic and in-depth research, application of your practical skills, analysis and evaluation methods, and will lead to a proposal for a project that expands your knowledge and skill within textiles and surface pattern. You will be able to develop practical skills and record your application as part of the journey you take.

Your intended outcome (to be undertaken in the module Negotiated Final Major Project) could be a personal or professional industry based project or projects. The project/s should allow for the expansion of knowledge through research and experimentation of your practical skills leading to an outcome that is of professional standard. Your process journal will document all interactions with the project planning, including reflections on process and progress.

Within this module, you will need to seek ethical clearance for your project regardless of what you plan to do: there are different levels of ethical approval requirements, ranging from completion of a very simple form for the lowest level of clearance to a much more in-depth form if it includes research relating to humans or animals, for example if you are working with children or vulnerable adults. Whichever form you need to complete, it is however a straight forward process whereby your proposal is reviewed by a university panel to make sure that you are working within appropriate guidelines. The details are available on the university website, with the forms you will need to complete. Your tutor will help you with the process.

Lectures and seminars will take place in which to discuss and identify concepts, link theory to practice and the development of the proposal. You will investigate and analyse methods of project management within the creative industries in order to identify appropriate methods for your own proposed project.

You will produce an evaluative presentation that fully justifies the reasons for the project you are proposing, identifies the potential risks, your proposed strategies, your own strengths and weaknesses and the resources you will require to carry out the brief.

In addition you will attend lectures, seminars and tutorials throughout the module that will support your personal development and help you achieve the depth and breadth of work you will need to carry out.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen

and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date

perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different

environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Research for Designers: A Guide to Methods and Practice - Gjoko Muratovski - SAGE Publications - 2021

Resources

Library

Computers w/ word processing functions

Internet access

Tutorial room

Lecture space with screen/ projector

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Practical Contemporary Practice in Illustration

CCIF60404

Summary

In this module you will be developing your practical skills whilst identifying and researching a challenging area in illustration in order to plan an independent brief that you will carry out as your Negotiated Final Major Project.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Richard Child
Email: richard.c@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	Module Learning Outcomes	Programme Learning Outcomes
1	Demonstrate an ability to employ an extensive range of research methods in the investigation	Knowledge

	of current professional creative practice in illustration. critically review your practice to demonstrate an understanding of the limits of your own knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals.	
2	Work to a professional standard, using appropriate methods and techniques, in the development and production of a range of practical work in creative practice, considering the underlying theory and principles whilst showing innovative thinking and insights.	Autonomy & Responsibilities
3	Accurately select and apply a range of research and investigative processes to identify and address theoretically and practically working practices and specialism fundamentals that develop and support the production of academic, professional and self- initiated projects in illustration.	Skills
4		
5		
6		

Assessment Details

Assessment 1, Journal. (Learning Outcomes 1, 2 & 3) 70% (suggested equivalent word count 4200 words) Assessment 2, Project proposal (LOS 1, 2 & 3) 30% (suggested equivalent word count 1800 words)

Assessment 1

A process journal illustrating the journey towards planning a negotiated project, including (but not limited to): your practical developmental and exploratory work; investigative material collected from a variety of sources; reference to the work of others working in illustration; a reflective, analytical and evaluative commentary.

Assessment 2

The presentation of a professionally presented project proposal, including (but not limited to): explanation and justification of your proposed project; risk analysis; skills evaluation; resource identification and strategies for the implementation of the project. You will need to include a copy of your ethical clearance form with your project proposal.

Indicative Content

Your role in the professional world of illustration will include the continuous development, exploration and extension of your subject knowledge and skills in order to further your career. In this module you will be developing your practical skills whilst identifying and researching a challenging area in illustration in order to plan an independent brief that you will carry out as your Negotiated Final Major Project. Through this you will learn how to identify your own potential progression whilst supporting the direction you wish to take with the development of an appropriate portfolio of evidence.

You will produce a process journal that documents the journey you have taken to reach a professionally presented proposal. A process journal is a regularly updated development document recording the thoughts, ideas, investigative processes, market research and analysis in relation to the project you are carrying out. It may take the form of a sketchbook, paper-based journal, online blog/vlog or other visual recording appropriate to your specialist pathway. The process journal will also document the generation, development and resolution of your thoughts & ideas throughout the module. It should be fully referenced where applicable. You should include details of visits, trips and interviews you have carried out during your day-to-day discoveries and academic resources can be used to underpin your work. The journal for this module will include your aims and objectives for your intended practice, realistic and in-depth research, application of your practical skills, analysis and evaluation methods and will lead to a proposal for a project that expands your knowledge and skill within illustration. You will be able to develop practical skills and record your application as part of the journey you take.

Your intended outcome (to be undertaken in the module Negotiated Final Major Project) could be a personal or professional industry based project or projects. The project/s should allow for the expansion of knowledge through research and experimentation of your practical skills leading to an outcome that is of professional standard. Your process journal will document all interactions with the project planning, including reflections on process and progress.

Within this module, you will need to seek ethical clearance for your project regardless of what you plan to do: there are different levels of ethical approval requirements, ranging from completion of a very simple form for the lowest level of clearance to a much more in-depth form if it includes research relating to humans or animals, for example if you are working with children or vulnerable adults. Whichever form you need to complete, it is however a straight forward process whereby your proposal is reviewed by a university panel to make sure that you are working within appropriate guidelines. The details are available on the university website, with the forms you will need to complete. Your tutor will help you with the process.

Lectures and seminars will take place in which to discuss and identify concepts, link theory to practice and the development of the proposal. You will investigate and analyse methods of project management within the creative industries in order to identify appropriate methods for your own proposed project.

You will produce an evaluative presentation that fully justifies the reasons for the project you are proposing, identifies the potential risks, your proposed strategies, your own strengths and weaknesses and the resources you will require to carry out the brief.

In addition you will attend lectures, seminars and tutorials throughout the module that will support your personal development and help you achieve the depth and breadth of work you will need to carry out.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen

and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date

perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different

environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Research for Designers: A Guide to Methods and Practice - Gjoko Muratovski - SAGE Publications - 2021

Resources

Library

Computers w/ word processing functions

Internet access

Tutorial room

Lecture space with screen/ projector

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Practical Contemporary Practice in Photography

CCIF60407

Summary

In this module you will be developing your practical skills whilst identifying and researching a challenging area in photography in order to plan an independent brief that you will carry out as your Negotiated Final Major Project.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Richard Child
Email: richard.c@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	Module Learning Outcomes	Programme Learning Outcomes
1	Demonstrate an ability to employ an extensive range of research methods in the investigation	Knowledge

		of current professional creative practice in photography. critically review your practice to demonstrate an understanding of the limits of your own knowledge and the ability to acquire, evaluate and apply new knowledge in the pursuit of professional and self-initiated goals.	
2		Work to a professional standard, using appropriate methods and techniques, in the development and production of a range of practical work in creative practice, considering the underlying theory and principles whilst showing innovative thinking and insights.	Autonomy & Responsibilities
3		Accurately select and apply a range of research and investigative processes to identify and address theoretically and practically working practices and specialism fundamentals that develop and support the production of academic, professional and self- initiated projects in photography.	Skills

Assessment Details

Assessment 1, Journal. (Learning Outcomes 1, 2 & 3) 70% (suggested equivalent word count 4200 words) Assessment 2, Project proposal (LOS 1, 2 & 3) 30% (suggested equivalent word count 1800 words)

Assessment 1

A process journal illustrating the journey towards planning a negotiated project, including (but not limited to): your practical developmental and exploratory work; investigative material collected from a variety of sources; reference to the work of others working in photography; a reflective, analytical and evaluative commentary.

Assessment 2

The presentation of a professionally presented project proposal, including (but not limited to): explanation and justification of your proposed project; risk analysis; skills evaluation; resource identification and strategies for the implementation of the project. You will need to include a copy of your ethical clearance form with your project proposal.

Indicative Content

Your role in the professional world of photography will include the continuous development, exploration and extension of your subject knowledge and skills in order to further your career. In this module you will be developing your practical skills whilst identifying and researching a challenging area in photography in order to plan an independent brief that you will carry out as your Negotiated Final Major Project. Through this you will learn how to identify your own potential progression whilst supporting the direction you wish to take with the development of an appropriate portfolio of evidence.

You will produce a process journal that documents the journey you have taken to reach a professionally presented proposal. A process journal is a regularly updated development document recording the thoughts, ideas, investigative processes, market research and analysis in relation to the project you are carrying out. It may take the form of a sketchbook, paper-based journal, online blog/vlog or other visual recording appropriate to your specialist pathway. The process journal will also document the generation, development and resolution of your thoughts & ideas throughout the module. It should be fully referenced where applicable. You should include details of visits, trips and interviews you have carried out during your day-to- day discoveries and academic resources can be used to underpin your work. The journal for this module will include your aims and objectives for your intended practice, realistic and in-depth research, application of your practical skills, analysis and evaluation methods, and will lead to a proposal for a project that expands your knowledge and skill within textiles and surface pattern. You will be able to develop practical skills and record your application as part of the journey you take.

Your intended outcome (to be undertaken in the module Negotiated Final Major Project) could be a personal or professional industry based project or projects. The project/s should allow for the expansion of knowledge through research and experimentation of your practical skills leading to an outcome that is of professional standard. Your process journal will document all interactions with the project planning, including reflections on process and progress.

Within this module, you will need to seek ethical clearance for your project regardless of what you plan to do: there are different levels of ethical approval requirements, ranging from completion of a very simple form for the lowest level of clearance to a much more in-depth form if it includes research relating to humans or animals, for example if you are working with children or vulnerable adults. Whichever form you need to complete, it is however a straight forward process whereby your proposal is reviewed by a university panel to make sure that you are working within appropriate guidelines. The details are available on the university website, with the forms you will need to complete. Your tutor will help you with the process.

Lectures and seminars will take place in which to discuss and identify concepts, link theory to practice and the development of the proposal. You will investigate and analyse methods of project management within the creative industries in order to identify appropriate methods for your own proposed project.

You will produce an evaluative presentation that fully justifies the reasons for the project you are proposing, identifies the potential risks, your proposed strategies, your own strengths and weaknesses and the resources you will require to carry out the brief.

In addition you will attend lectures, seminars and tutorials throughout the module that will support your personal development and help you achieve the depth and breadth of work you will need to carry out.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen

and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date

perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different

environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Research for Designers: A Guide to Methods and Practice - Gjoko Muratovski - SAGE Publications - 2021

Resources

Library

Computers w/ word processing functions

Internet access

Tutorial room

Lecture space with screen/ projector

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Creative Enterprise in Graphic Design

CCIF60412

Summary

This module will introduce you to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing your idea, keeping appropriate financial records and summarising the success of the project.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Glenn Wyatt
Email: glenn.w@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Use a combination of practical investigation and theoretical research including primary and secondary sources to explore and identify a	Skills

		potential market opportunity for a product or service in graphic design.	
2		Formulate a business proposal and start-up plan with a shoestring budget.	Knowledge
3		Implement the business plan to generate the development of a live product of service.	Autonomy & Responsibilities
4		Critically review, evaluate and assess the level of commercial success across a range of influencing factors.	Autonomy & Responsibilities

Assessment Details

Assessment Part 1

Coursework 75% to include an online electronic reflective blog (no word count), business proposal, business plan, artefact / service images or item(s), development work and critical analysis, financials and summary of success of the project (approx. 5000 words). The blog must utilise an appropriate online platform to enable you to develop and evidence effective digital literacy abilities to support your contemporary communication skillset, and use both text and imagery (still and / or moving) [Learning Outcomes 1,2,3,4]

Assessment Part 2

Presentation 25% - professionally presented presentation to document the proposal, undertaking and success of the project (equivalent to approx. 2000 words) [Learning outcome 4]

Key Information Set Data:

75% coursework

25% practical exams (skills assessments and presentations)

Indicative Content

This module will introduce you to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing your idea, keeping appropriate financial records and summarising the success of the project. Your project must be related to graphic design.

In undertaking this project module, you will be motivated by the desire to obtain skills of value to employers and the self-employed, improve your personal and enterprise skills, test the market for self-employment and improve your entrepreneurial skills. You will also develop a range of

personal transferable skills such as organisational skills, networking, assertiveness, communication, presentation skills, problem solving, analytical skills, creativity and numerical ability. You will be required to keep an electronic blog, detailing your weekly activities and critically reflecting on your experience throughout the module.

This module will add to the value of your CV, creating for yourself a real-life business experience to draw on in job applications, funding proposals and interviews.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen

and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date

perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different

environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Don't Get a Job... Make a Job: How to make it as a creative graduate - Gem Barton - Hachette UK - 2016

Resources

Library Lynda.com

Internet access

Seminar room with digital projector

The Moodle virtual learning environment will be available (where relevant) to support this module. Details will be supplied in the module handbook.

E Resources:

A range of planning and development guides are available on The Prince's Trust website and other web links available through Blackboard VLE

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Creative Enterprise in Illustration

CCIF60413

Summary

This module will introduce you to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing your idea, keeping appropriate financial records and summarising the success of the project.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Glenn Wyatt
Email: glenn.w@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes	
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**

1	Use a combination of practical investigation and theoretical research including primary and secondary sources to explore and identify a potential market opportunity for a product or service utilising illustration.	Skills
2	Formulate a business proposal and start-up plan with a shoestring budget.	Knowledge
3	Implement the business plan to generate the development of a live product of service.	Autonomy & Responsibilities
4	Critically review, evaluate and assess the level of commercial success across a range of influencing factors.	Autonomy & Responsibilities

Assessment Details

Assessment Part 1

Coursework 75% to include an online electronic reflective blog (no word count), business proposal, business plan, artefact / service images or item(s), development work and critical analysis, financials and summary of success of the project (approx. 5000 words). The blog must utilise an appropriate online platform to enable you to develop and evidence effective digital literacy abilities to support your contemporary communication skillset, and use both text and imagery (still and / or moving) [Learning Outcomes 1,2,3,4]

Assessment Part 2

Presentation 25% - professionally presented presentation to document the proposal, undertaking and success of the project (equivalent to approx. 2000 words) [Learning outcome 4]

Key Information Set Data:

75% coursework

25% practical exams (skills assessments and presentations)

Indicative Content

This module will introduce you to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing your idea, keeping appropriate financial records and summarising the success of the project. Your project must be based in the application of illustration.

In undertaking this project module, you will be motivated by the desire to obtain skills of value to employers and the self-employed, improve your personal and enterprise skills, test the market for self-employment and improve your entrepreneurial skills. You will also develop a range of personal transferable skills such as organisational skills, networking, assertiveness, communication, presentation skills, problem solving, analytical skills, creativity and numerical ability. You will be required to keep an electronic blog, detailing your weekly activities and critically reflecting on your experience throughout the module.

This module will add to the value of your CV, creating for yourself a real-life business experience to draw on in job applications, funding proposals and interviews.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your

perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

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Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful

in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Don't Get a Job... Make a Job: How to make it as a creative graduate - Gem Barton - Hachette UK - 2016

Resources

Library Lynda.com

Internet access

Seminar room with digital projector

The Moodle virtual learning environment will be available (where relevant) to support this module. Details will

be supplied in the module handbook.

E Resources:

A range of planning and development guides are available on The Prince's Trust website and other web links available through Blackboard VLE

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.

- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Module Descriptor

Creative Enterprise in Photography

CCIF60416

Summary

This module will introduce you to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing your idea, keeping appropriate financial records and summarising the success of the project.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Glenn Wyatt
Email: glenn.w@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes	
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**

1	Use a combination of practical investigation and theoretical research including primary and secondary sources to explore and identify a potential market opportunity for photography.	Skills
2	Formulate a business proposal and start-up plan with a shoestring budget.	Knowledge
3	Implement the business plan to generate the development of a live product of service.	Autonomy & Responsibilities
4	Critically review, evaluate and assess the level of commercial success across a range of influencing factors.	Autonomy & Responsibilities

Assessment Details

Assessment Part 1

Coursework 75% to include an online electronic reflective blog (no word count), business proposal, business plan, artefact / service images or item(s), development work and critical analysis, financials and summary of success of the project (approx. 5000 words). The blog must utilise an appropriate online platform to enable you to develop and evidence effective digital literacy abilities to support your contemporary communication skillset, and use both text and imagery (still and / or moving) [Learning Outcomes 1,2,3,4]

Assessment Part 2

Presentation 25% - professionally presented presentation to document the proposal, undertaking and success of the project (equivalent to approx. 2000 words) [Learning outcome 4]

Key Information Set Data:

75% coursework

25% practical exams (skills assessments and presentations)

Indicative Content

This module will introduce you to working in the creative industries on a shoestring budget, through the proposal for the design and practical implementation of a market-researched product or service within the context of a viable business plan, into promoting, marketing and retailing your idea, keeping appropriate financial records and summarising the success of the project. Your project must be based in the application of photography.

In undertaking this project module, you will be motivated by the desire to obtain skills of value to employers and the self-employed, improve your personal and enterprise skills, test the market for self-employment and improve your entrepreneurial skills. You will also develop a range of personal transferable skills such as organisational skills, networking, assertiveness, communication, presentation skills, problem solving, analytical skills, creativity and numerical ability. You will be required to keep an electronic blog, detailing your weekly activities and critically reflecting on your experience throughout the module.

This module will add to the value of your CV, creating for yourself a real-life business experience to draw on in job applications, funding proposals and interviews.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your

perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful

in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Don't Get a Job... Make a Job: How to make it as a creative graduate - Gem Barton - Hachette UK - 2016

Resources

Library Lynda.com

Internet access

Seminar room with digital projector

The Moodle virtual learning environment will be available (where relevant) to support this module. Details will be supplied in the module handbook.

E Resources:

A range of planning and development guides are available on The Prince's Trust website and other web links available through Blackboard VLE

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Negotiated Final Major Project

CCIF60428

Summary

In your Practical Contemporary Practice module you will have investigated and negotiated the potential for a Final Major Project that you will carry out in this module. You may wish to amend the initial proposal in light of further consideration, but the focus of this module is to implement the project in a practical way, and you should plan your time accordingly. To support the project you will undertake a related study, culminating in a report that explores the context and influencing factors that impact on your specialism.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 10
Prerequisite: None

Contact

Module Leader: Alex Ortega
Email: alex.g@buv.edu.vn

Hours of Study

Contact hours: 150
Independent Study Hours: 350
Total Learning Hours: 500
01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Demonstrate detailed and informed insights into contemporarypractice in the creative industries	Knowledge

	when critically evaluating currentprofessional specialist practice in the uk and internationally.	
2	Integrate considerations of professional practices and current debate in the development and creation of concepts and products.	Skills
3	Recognise and anticipate challenges and explore alternative possibilities to generate appropriate solutions for complex projects	Autonomy & Responsibilities
4	Demonstrate and record the process of working on a professional brief, showing the development of your intentions through to the realisation of the project.	Skills
5	Revisit and evaluate objectives that have been agreed in negotiation, and make creative decisions to achieve planned outcomes, producing work of a professional standard.	Autonomy & Responsibilities

Assessment Details

70% Coursework, comprising:

A negotiated and thoroughly documented industry-related major project, requiring detailed project management and demonstration of cumulative skills development in your subject specialism. (Learning outcomes 2, 3, 4, 5 & 6)

30% Report, comprising:

Investigative report including; exploration of subject in the UK and internationally, market research, target audience, trends/styles and inspiration (Learning outcomes 1, 2, & 5)

Indicative Content

In your Practical Contemporary Practice module you will have investigated and negotiated the potential for a Final Major Project that you will carry out in this module. You may wish to amend the initial proposal in light of further consideration, but the focus of this module is to implement the project in a practical way, and you should plan your time accordingly. To support the project you will undertake a related study, culminating in a report that explores the context and influencing factors that impact on your specialism. Your ethics clearance form will have been submitted to the University Ethics Panel for approval during your Practical Contemporary Practice module, and if there are any revisions to be made (the University will contact you

through your student email if this is the case) you will need to make the required changes and resubmit the form for approval before you start work on your Negotiated Final Major project.

Your self-initiated project will have been agreed because it will provide the opportunity to gather extensive research and informed debate on your subject, whilst allowing you to explore a personal area and practise professional working methods. Your brief should be something that is at a professional standard such as: a client or commissioned brief; a product or collection to sell, or the development of work for exhibition (with a real outlet). You should be ambitious and show awareness of your chosen field of study, but your project should be achievable in the agreed timescale.

You will begin the second stage of your project by reflecting on the original proposal and supporting research in order to re-examine your chosen area of study and plan your strategy. You will need to present your up-to-date plans to peers and tutor(s) to ensure you are still pursuing an appropriate course. Your work will be strengthened by the presentation of research into your subject area in the form of an investigative report.

As you continue through your project you will be expected to continuously document your progress, recording your project management, thoughts, ideas, experimentation, reflections, communications and all other working practices. This can take any form from process journal, sketchbook or other industry-based documents. You will be supported by regular tutorials and seminars throughout: at times you will be expected to present and review your position in the project to tutors and peers.

Learning Strategies

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Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Speculative Everything: Design, Fiction, and Social Dreaming (The MIT Press) - Anthony Dunne, Fiona Raby - The MIT Press - 2013

Resources

Students should identify which resources they will require in order to meet their own project needs.

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

WK	LECTURE (RC/TN)	TUTORIAL (RC/TN)	SPECIALIST TUTORIAL	SUPPORT TUTORIAL	Learning Notes & Guidance
0		Teams meeting. Module introduction, expectations and key milestones for the semester.			
1	**PRESENTATIONS (LIVE):** All students, PDF slide-share	**PRESENTATIONS (LIVE):** All students, PDF slide-share	1-1 discussion and review with teaching staff – refer to Calendly booking system.	**REPORT WORKSHOP: All students** - Format options - Writing framework - Design guides and templates	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
2	Confirmation of FMP project brief and personal objectives through 1-1 discussions and review – minimum of one meeting per student for W1 to W3	Confirmation of FMP project brief and personal objectives through 1-1 discussions and review – minimum of one meeting per student for W1 to W3	**Progress Review & Critique:** REPORT PROTOTYPE – All students, show & tell	**Progress Review & Critique:** REPORT PROTOTYPE – All students, show & tell	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities*

					• *5hrs+; Editorial Design and Project Documentation Activities*
3	**ALUMNI WORKSHOP – DAY1** All students	**ALUMNI WORKSHOP – DAY2** All students (Make up session for W4)	1-1 discussion and review with teaching staff – refer to Calendly booking system.	1-1 support and technical support for InDesign, editorial, layout and typography – refer to Calendly booking system.	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
4	**Progress Review & Critique:** All students	**Progress Review & Critique:** All students	1-1 discussion and review with teaching staff – refer to Calendly booking system.	1-1 tutorials and InDesign support for editorial, layout and typography – refer to Calendly booking system.	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
5	**Module Updates – all students** 1-1 discussions and review –	1-1 discussions and review – minimum of one		1-1 tutorials and InDesign support for editorial,	*The recommended independent study hours for*

	minimum of one meeting per student for W4 to W7	meeting per student for W4 to W7		layout and typography – refer to Calendly booking system.	*this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
6	Module Updates – all students 1-1 discussions and review – minimum of one meeting per student for W4 to W7	1-1 discussions and review – minimum of one meeting per student for W4 to W7		1-1 tutorials and InDesign support for editorial, layout and typography – refer to Calendly booking system.	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
7	**Progress Review & Critique:** PROPOSED OUTCOMES, all students Follow-up – target setting. All students.	**Progress Review & Critique:** PROPOSED OUTCOMES, all students Follow-up – target setting. All students.	**Progress Review & Critique:** REPORT in full editorial format All students	**Progress Review & Critique:** REPORT in full editorial format All students	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities*

					• *5hrs+; Editorial Design and Project Documentation Activities*
8	1-1 Review – confirmation of personal module outcomes. All students. Minimum of one meeting per student for W8 to W10	1-1 Review and specialist support	1-1 Review and specialist support	1-1 Support, project management and technical guidance	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
9	1-1 Review – confirmation of personal module outcomes. All students. Minimum of one meeting per student for W8 to W10	1-1 Review and specialist support	1-1 Review and specialist support	1-1 Support, project management and technical guidance	*The recommended independent study hours for this module are 20-25hrs per week.* • *15hrs+; Visual Investigation, Project Management and Research Activities* • *5hrs+; Editorial Design and Project Documentation Activities*
10	**Trouble shooting Submission QA – all students.**	1-1 Review and specialist support	1-1 Review and specialist support	1-1 Support, project management	*The recommended independent study hours for*

					and technical guidance	*this module are 20-25hrs per week.*
						• 15hrs+; Visual Investigation, Project Management and Research Activities
						• 5hrs+; Editorial Design and Project Documentation Activities
11	**PORTFOLIO DEADLINE** Canvas. All students					
12	**REPORT DEADLINE** **PRESENTATION DEADLINE** Canvas. All students					

Professional Practice in Graphic Design

CCIF60421

Summary

This is an opportunity for you to directly interact with career professionals in order to strengthen your employability and focus on your own career potential.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Glenn Wyatt
Email: glenn.w@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Discuss and illustrate the range of approaches you have developed to achieve your personal career potential within graphic design. Describe the strategies you will employ in order to overcome the challenges you will face as you seek professional progression.	Knowledge

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2	Demonstrate an ability to consider your own skills and potential in relation to identified opportunities, and take responsibility for your personal development towards the fulfilment of your career aspirations.	Autonomy & Responsibilities
3	Show evidence of interacting with professionals in graphic design, and insights into the expectations of the professional infrastructure(such as budgetary requirements, project management, marketing etc.)that sustains working in the industry.	Autonomy & Responsibilities
4		
5		
6		

Assessment Details

Group assignment weighted at 50%

Portfolio, 50%

Your portfolio will include a range of evidence of personal and professional development activities, supported by written evaluation of interaction with graphic design practitioners in an appropriate format, e.g. case study, Work practice learning journal, investigative report etc(4,000 words equivalent).

[Learning Outcomes 1, 2 and 3]

Indicative Content

This is an opportunity for you to directly interact with career professionals in order to strengthen your employability and focus on your own career potential. You can achieve this through various routes, for example: Work practice; carrying our research to inform a case study; visits to studios or commercial venues, or interviewing practitioners. You will be expected to include primary research in the contemporary area of your career aspirations, and consolidate your findings with industry intelligence you find through professional and academic

sources.

In undertaking your research you will further develop an awareness of the range of career and postgraduate opportunities for you, which will help inform realistic career goals and prepare you for entry into the commercial graphic design sector. You will gather primary and secondary research illustrating various career paths to help you identify progression opportunities.

Your will prepare a portfolio that demonstrates an insight into the contemporary jobs market and employment opportunities for you. Your portfolio will include discussions and details of all areas pertaining to gaining employment, including:

• Illustrated evidence of interaction with practitioners (e.g. case study, industry report, journal of Work practice experience etc.)

• Required interview skills and techniques

• Your approach to finding and responding to job advertisements

• CV preparation

• Personal promotion

• Professional presentation of work

• The development and maintenance of contacts (e.g. networking through online and face-to-

face activities - blog, Linkedin, membership of professional groups etc.)

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

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Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

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Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas.

Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Work for Money, Design for Love: Answers to the Most Frequently Asked Questions About Starting and Running a Successful Design Business (Voices That Matter) - David Airey - New Riders (Pearson) - 2012

Resources

Work practice

Library

Internet access

Lecture and tutorial room, with projector and internet access.

Apple macs

Software: Adobe Illustrator/Photoshop/Indesign

Black and White A3 printer

Technical instruction workshops

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Week	Session topic description	Activities	Assessment based tasks
Week 1	Module introduction: weekly content, expectations, and assignments.	Check on your break activities and outcomes. Review your three-brand proposal. Summarize the status quo from last semester. Define how to integrate into the industry community and sustaining a positive presence.	
Week 2	What goes into an Identity Manual.	Choose your preferred final personal logo.	Start creating your identity manual.
Week 3	CV, Bio, Artist Statement, Portrait: Best practice, and Samples.	Optimize and finalize your personal branding. Create an identity manual for your personal branding. Review samples of bios/resumes/artist statements. Structure the content for your CV, Bio, Artist Statement. Optional: Portrait photoshoot.	Start creating your CV, Bio, Artist Statement.
Week 4	Identity Manual Presentations	Review, optimize and finalize your personal branding strategic elements. Apply the final personal branding on your promotional kit: self-promotional objects, stationery, business cards.	Week 4 Performance Evaluation: Present identity manual for review. Ongoing: Start preparing your final Portfolio (Printed and PDF)

Week 5	Digital & Online Presence: LinkedIn Profile Behance Profile Instagram, Dripple, FB & YouTube profile Website Basic SEO and Google Integration	Review different social profiles. Learn basic SEO and Google Integration best practice. Discuss the pros and cons of each social platform.	Start working on your website.
Week 6	Continue Digital & Online Presence. Networking and Collab Strategy, E-Mail Signature, Email Kits, Newsletter, Content Strategies	Explore and define your Networking and Collab Strategy. Explore and define your social content strategies. Create visual style mocks.	Start working on your LinkedIn Profile Start working on your social profiles.
Week 7	Fieldtrip to an Offset Printing Facility	Experience first-hand industry practice. Learn about printing processes and materials.	Note learning points from the fieldtrip.
Week 8	Freelance tools: Pricing, Invoice, Search & Outreach Strategy, Freelance portals, Paid and Sponsored Content.	Explore and define your freelance outreach strategies. Evaluate and discuss the pros and cons of each freelance platform. Explore the basics of sponsored content.	WK8 – Module Performance Review Present final PDF Portfolio for review Start working on your reel Start working on Email Kits
Week 9	Job search: Search & Outreach Strategy, Interview prep	Explore and define your Job search strategies. Evaluate and discuss the pros and cons of each Job platform. Prepare for Mock Interviews.	Sumit CV, Bio, Artist Statement
Week 10	Contest / Grant search / Residencies / Exhibitions / Association: Application Strategy	Mock Interviews Interview strategies.	Mock Interviews – Recording Submit Email Kits for review
Week 11	Prepare Portfolio 100% for submission Completing Reel and Website	Mock Interviews discuss interview pros and cons. Final edits to reel.	Review of all material from weeks 1-11 in preparation of final 100% portfolio submission.
Week 12	Submission week	Submission week	Submit Portfolio 100 %

Professional Practice in Illustration

CCIF60422

Summary

This is an opportunity for you to directly interact with career professionals in order to strengthen your employability and focus on your own career potential

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Sven Pfrommer
Email: sven.p@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes	
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Discuss and illustrate the range of approaches you have developed to achieve your personal career potential within illustration. Describe the strategies you will employ in order to overcome the challenges you will face as you seek professional progression.	Knowledge

2	Demonstrate an ability to consider your own skills and potential in relation to identified opportunities, and take responsibility for your personal development towards the fulfilment of your career aspirations.	Autonomy & Responsibilities
3	Show evidence of interacting with professionals in illustration, and insights into the expectations of the professional infrastructure (such as budgetary requirements, project management, marketing etc.) that sustains working in the industry.	Autonomy & Responsibilities
4		
5		
6		

Assessment Details

Group assignment weighted at 50%

Portfolio, 50%

Your portfolio will include a range of evidence of personal and professional development activities, supported by written evaluation of interaction with illustration practitioners in an appropriate format, e.g. case study, work practice learning journal, investigative report etc (4,000 words equivalent).

[Learning Outcomes 1, 2 and 3]

Indicative Content

This is an opportunity for you to directly interact with career professionals in order to strengthen your employability and focus on your own career potential. You can achieve this through various routes, for example: work practice; carrying our research to inform a case study; visits to studios or commercial venues, or interviewing practitioners. You will be expected to include primary research in the contemporary area of your career aspirations, and consolidate your findings with industry intelligence you find through professional and academic sources.

In undertaking your research you will further develop an awareness of the range of career and postgraduate opportunities for you, which will help inform realistic career goals and prepare you for entry into the commercial illustration sector. You will gather primary and secondary research illustrating various career paths to help you identify progression opportunities. Your will prepare a portfolio that demonstrates an insight into the contemporary jobs market and employment

opportunities for you. Your portfolio will include discussions and details of all areas pertaining to gaining employment, including:

• Illustrated evidence of interaction with practitioners (e.g. case study, industry report, journal of work practice experience etc.)

• Required interview skills and techniques

• Your approach to finding and responding to job advertisements

• CV preparation

• Personal promotion

• Professional presentation of work

• The development and maintenance of contacts (e.g. networking through online and face-toface activities – blog, Linkedin, membership of professional groups etc.)

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an

important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a

studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

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Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

Work for Money, Design for Love: Answers to the Most Frequently Asked Questions About Starting and Running a Successful Design Business (Voices That Matter) - David Airey - New Riders (Pearson) - 2012

Resources

Work practice

Library

Internet access

Lecture and tutorial room, with projector and internet access

Apple macs

Software: Adobe Illustrator/Photoshop/Indesign

Black and White A3 printer

Technical instruction workshops

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.
- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Week	Session topic description	Activities	Assessment based tasks
Week 1	Module introduction: weekly content, expectations, and assignments.	Check on your break activities and outcomes. Review your three-brand proposal. Summarize the status quo from last semester. Define how to integrate into the industry community and sustaining a positive presence.	
Week 2	What goes into an Identity Manual.	Choose your preferred final personal logo.	Start creating your identity manual.
Week 3	CV, Bio, Artist Statement, Portrait: Best practice, and Samples.	Optimize and finalize your personal branding. Create an identity manual for your personal branding. Review samples of bios/resumes/artist statements. Structure the content for your CV, Bio, Artist Statement. Optional: Portrait photoshoot.	Start creating your CV, Bio, Artist Statement.
Week 4	Identity Manual Presentations	Review, optimize and finalize your personal branding strategic elements. Apply the final personal branding on your promotional kit: self-promotional objects, stationery, business cards.	Week 4 Performance Evaluation: Present identity manual for review. Ongoing: Start preparing your final Portfolio (Printed and PDF)
Week 5	Digital & Online Presence: LinkedIn Profile Behance Profile Instagram, Dripple, FB & YouTube profile	Review different social profiles. Learn basic SEO and Google Integration best practice. Discuss the pros and cons of each social platform.	Start working on your website.

	Website Basic SEO and Google Integration		
Week 6	Continue Digital & Online Presence. Networking and Collab Strategy, E-Mail Signature, Email Kits, Newsletter, Content Strategies	Explore and define your Networking and Collab Strategy. Explore and define your social content strategies. Create visual style mocks.	Start working on your LinkedIn Profile Start working on your social profiles.
Week 7	Fieldtrip to an Offset Printing Facility	Experience first-hand industry practice. Learn about printing processes and materials.	Note learning points from the fieldtrip.
Week 8	Freelance tools: Pricing, Invoice, Search & Outreach Strategy, Freelance portals, Paid and Sponsored Content.	Explore and define your freelance outreach strategies. Evaluate and discuss the pros and cons of each freelance platform. Explore the basics of sponsored content.	WK8 – Module Performance Review Present final PDF Portfolio for review Start working on your reel Start working on Email Kits
Week 9	Job search: Search & Outreach Strategy, Interview prep	Explore and define your Job search strategies. Evaluate and discuss the pros and cons of each Job platform. Prepare for Mock Interviews.	Sumit CV, Bio, Artist Statement
Week 10	Contest / Grant search / Residencies / Exhibitions / Association: Application Strategy	Mock Interviews Interview strategies.	Mock Interviews – Recording Submit Email Kits for review
Week 11	Prepare Portfolio 100% for submission Completing Reel and Website	Mock Interviews discuss interview pros and cons. Final edits to reel.	Review of all material from weeks 1-11 in preparation of final 100% portfolio submission.
Week 12	Submission week	Submission week	Submit Portfolio 100 %

Professional Practice in Photography

CCIF60425

Summary

This is an opportunity for you to directly interact with career professionals in order to strengthen your employability and focus on your own career potential.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Glenn Wyatt
Email: glenn.w@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	**Module Learning Outcomes**	**Programme Learning Outcomes**
1	Discuss and illustrate the range of approaches you have developed to achieve your personal career potential within photography. Describe the strategies you will employ in order to overcome the challenges you will face as you seek professional progression.	Knowledge

1

2	Demonstrate an ability to consider your own skills and potential in relation to identified opportunities, and take responsibility for your personal development towards the fulfilment of your career aspirations.	Autonomy & Responsibilities
3	Show evidence of interacting with professional photographers, and insights into the expectations of the professional infrastructure(such as budgetary requirements, project management, marketing etc.)that sustains working in the industry.	Autonomy & Responsibilities
4		
5		
6		

Assessment Details

Group assignment weighted at 50%

Portfolio, 50%

Your portfolio will include a range of evidence of personal and professional development activities, supported by written evaluation of interaction with photography practitioners in an appropriate format, e.g case study, work practice learning journal, investigative report etc(4,000 words equivalent).

[Learning Outcomes 1, 2 and 3]

Indicative Content

This is an opportunity for you to directly interact with career professionals in order to strengthen your employability and focus on your own career potential. You can achieve this through various routes, for example: work practice; carrying our research to inform a case study; visits to studios or commercial venues, or interviewing practitioners. You will be expected to include primary research in the contemporary area of your career aspirations, and consolidate your findings with industry intelligence you find through professional and academic sources.

In undertaking your research you will further develop an awareness of the range of career and postgraduate opportunities for you, which will help inform realistic career goals and prepare you for entry into the commercial illustration sector. You will gather primary and secondary research illustrating various career paths to help you identify progression opportunities.

Your will prepare a portfolio that demonstrates an insight into the contemporary jobs market and employment opportunities for you. Your portfolio will include discussions and details of all areas pertaining to gaining employment, including:

• Illustrated evidence of interaction with practitioners (e.g. case study, industry report, journal of work practice experience etc.)

• Required interview skills and techniques

• Your approach to finding and responding to job advertisements

• CV preparation

• Personal promotion

• Professional presentation of work

• The development and maintenance of contacts (e.g. networking through online and face-to-face activities – blog, Linkedin, membership of professional groups etc.)

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an

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As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

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Teaching and Learning strategies include:

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Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

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Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

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Work practice

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Apple macs

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Black and White A3 printer

Technical instruction workshops

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Week 2	What goes into an Identity Manual.	Choose your preferred final personal logo.	Start creating your identity manual.
Week 3	CV, Bio, Artist Statement, Portrait: Best practice, and Samples.	Optimize and finalize your personal branding. Create an identity manual for your personal branding. Review samples of bios/resumes/artist statements. Structure the content for your CV, Bio, Artist Statement. Optional: Portrait photoshoot.	Start creating your CV, Bio, Artist Statement.
Week 4	Identity Manual Presentations	Review, optimize and finalize your personal branding strategic elements. Apply the final personal branding on your promotional kit: self-promotional objects, stationery, business cards.	Week 4 Performance Evaluation: Present identity manual for review. Ongoing: Start preparing your final Portfolio (Printed and PDF)
Week 5	Digital & Online Presence: LinkedIn Profile Behance Profile Instagram, Dripple, FB & YouTube profile	Review different social profiles. Learn basic SEO and Google Integration best practice. Discuss the pros and cons of each social platform.	Start working on your website.

	Website Basic SEO and Google Integration		
Week 6	Continue Digital & Online Presence. Networking and Collab Strategy, E-Mail Signature, Email Kits, Newsletter, Content Strategies	Explore and define your Networking and Collab Strategy. Explore and define your social content strategies. Create visual style mocks.	Start working on your LinkedIn Profile Start working on your social profiles.
Week 7	Fieldtrip to an Offset Printing Facility	Experience first-hand industry practice. Learn about printing processes and materials.	Note learning points from the fieldtrip.
Week 8	Freelance tools: Pricing, Invoice, Search & Outreach Strategy, Freelance portals, Paid and Sponsored Content.	Explore and define your freelance outreach strategies. Evaluate and discuss the pros and cons of each freelance platform. Explore the basics of sponsored content.	WK8 – Module Performance Review Present final PDF Portfolio for review Start working on your reel Start working on Email Kits
Week 9	Job search: Search & Outreach Strategy, Interview prep	Explore and define your Job search strategies. Evaluate and discuss the pros and cons of each Job platform. Prepare for Mock Interviews.	Sumit CV, Bio, Artist Statement
Week 10	Contest / Grant search / Residencies / Exhibitions / Association: Application Strategy	Mock Interviews Interview strategies.	Mock Interviews – Recording Submit Email Kits for review
Week 11	Prepare Portfolio 100% for submission Completing Reel and Website	Mock Interviews discuss interview pros and cons. Final edits to reel.	Review of all material from weeks 1-11 in preparation of final 100% portfolio submission.
Week 12	Submission week	Submission week	Submit Portfolio 100 %

Module Descriptor

Industry Investigation

CCIF60427

Summary

This module will enable you to develop your ability to identify a subject of interest in your industry specialism in order to write a report or extended essay showing your knowledge of an aspect of the sector in the global market.

Key facts

Faculty/Department: Graphic Design
Module Type: Compulsory
Number of credits: 5
Prerequisite: None

Contact

Module Leader: Richard Child
Email: richard.c@buv.edu.vn

Hours of Study

Contact hours: 75
Independent Study Hours: 175
Total Learning Hours: 250
* 01 contact hour = 50 minutes, as per Circular 17/2021/TT-BGDĐT

Module Details

Learning Outcomes		
No.	Module Learning Outcomes	Programme Learning Outcomes
1	Critically evaluate a range of material you have researched in order to present a coherent and in-depth discussion concerning practices within your chosen specialism.	Skills
2	Identify appropriate areas of investigation in order to generate a range of ideas, information	Autonomy & Responsibilities

	and options, and manage your research findings to create a suitable outcome that meets academic and professional expectations.	
3	Discuss and disseminate your research findings to an audience in a professional and articulate manner, through written, verbal and visual methods.	Skills
4	Consider your process and progress at all stages of the assignment in order to generate an original, in-depth study within the agreed timeframe.	Autonomy & Responsibilities
5	Demonstrate an ability to critically evaluate current specialist practice in the uk and internationally in relation to your own work and professional aspirations.	Knowledge
6		

Assessment Details

An individually negotiated written assignment

A 4,000 word illustrated study critically analysing current contemporary practices in the UK and internationally, making use of primary and secondary sources and presented in an academic format [bibliography and references excluded from word count]

Indicative Content

This module will enable you to develop your ability to identify a subject of interest in your industry specialism in order to write a report or extended essay showing your knowledge of an aspect of the sector in the global market. In consultation with your tutor you will agree an appropriate line of investigation that allows a level of research appropriate to the final year of an Honours degree. Your subject should be relevant to you and your discipline, allowing you to focus on an area of particular interest. Through the module you will be expected to demonstrate a wider view of your chosen discipline and develop effective methods of enquiry to explore identified academic, industry and/or theoretical contexts.

You will work through the module in a structured and time-managed way, from producing a proposal discussing the subject, supported by reasoning for engaging in the chosen area, through research activities and leading to a final written work in a suitable (tutor agreed) format. You will undertake research that comprises contemporary practice, theory, management and/or history. You will be expected to utilise both primary and secondary research methods that you will collate, interpret and present in a professional academic manner. The conclusion of the written work will assist and inform the development of professional practices and be applicable to your career aspirations.

Throughout you will be expected to exhibit appropriate research and understanding, the ability to apply critical analysis, opinion and organisation of material into a coherent argument that addresses specific questions or concerns within your chosen subject area. You should be careful to select a topic or subject that allows sufficient in-depth investigation, and not approach an area with a scale that cannot be developed in sufficient depth within the agreed timeframe.

You may need to seek ethical clearance for your project if it includes research relating to humans or animals, for example if you are working with children or vulnerable adults. This is a straight forward process whereby your proposal is reviewed by a university panel to make sure that you are working within appropriate guidelines. The details are available on the university website, with the forms you may need to complete. Your tutor will help you with the process.

Learning Strategies

Teaching, learning and assessment strategies for this suite of courses have been developed with consideration for students' diverse needs, styles and approaches, and their flexible and accessible nature will support your individual development as a creative practitioner. Whilst designing methods of delivering, the three recognised strands of art and design education – practical, theoretical/contextual and professional – have informed the content.

Level 4 - will concentrate on the introduction of a broad range of skills and begin to develop knowledge of the creative industries and raise awareness of what creativity and innovation can bring to other sectors. At this level, you will also develop skills necessary to support effective studying, reading, writing and thinking. You will receive considerable support, as it is in these early stages when you most need it. Targeting support in this way will help to improve your experience throughout the programme and allows you to achieve your potential as you develop through the course.

Level 5 – Semester 1 builds on the learning that has taken place so far and encourages you to work with increasing independence and individuality. Semester 2 enables you to pursue your own area of specialism through a negotiated major project, a portfolio of professional development evidence, and the implementation of an audience-targeted collaborative project. You will take on more responsibility for defining the nature of your practice, as well as managing your own time and workloads.

Level 6 – The majority of the course is project-based, through professional work-based learning and self-initiated projects, reflecting typical industry practice. This approach provides an important focus for dialogue and debate as you build your confidence and your professionally oriented portfolio suited to a career in the Creative Industries.

As part of the course, you are expected to network with professionals and organisations, making contact with people who will aid you in your chosen career route. You will constantly evaluate your specific needs and requirements through personal reflection and the challenging of your

perceptions, ensuring you develop and are prepared to adapt in the constantly changing conditions and requirements of creative professional practice.

The course investigates and encourages you to question, discuss and debate professional practice, theoretical premise and areas of social and cultural interest that allow you to strengthen and deepen knowledge, understanding and ability in relation to your chosen subject area. This means you will learn about the fundamental principles of working in your field and be encouraged to respond to briefs as examples of professional working practice.

Teaching is designed to support your learning process, and includes lectures, workshops, production meetings, project work and negotiated self-directed study. All modules will be supported by the College virtual learning environment, which will, amongst other functions, act as a repository for module resources and information.

The breadth and range of teaching modes is intended to provide a relevant and stimulating learning experience by supporting the development of essential specific and transferable skills (including communication, reflective practice and team working) in addition to critical understanding of key concepts and theories in a framework that maximises opportunities for your success.

As a student on this course you will expect, and be expected, to take responsibility for your own learning and development and self-directed study. This is equally relevant to work undertaken when completing individual or collaborative assignments, whether working individually or as part of a team.

Teaching and Learning strategies include:

Studio Practice – This is a studio-based course and fundamental to your progress will be the establishment of a positive studio culture, reflective of a professional contemporary creative industry environment. We know from experience (and achievements rates support this opinion) that a good studio culture, including regular attendance, a respectful team working approach, and making the most of the specialist resources available, will lead to improved success. The provision of workspaces with integrated digital technologies will mirror the context of professional practice and will enable you to work alongside your peers in and outside of timetabled sessions.

Work-based practice: Throughout the course you will relate your assignments to work activities. You may work in one specialism or across specialism; work may be in a freelance capacity or in a studio associated role, such as junior, assistant, technical member of staff or similar activities. The modules are designed to progressively emphasise professional responsibility and actual experience, which will require you to work increasingly independently whilst enhancing your skills. You will be expected to undertake substantial work practice. This will be substantially through planned activities in freelance and in-house circumstances.

Lectures: Formal lectures enable tutors to impart ideas and information to groups of students, whilst creating the opportunity to stimulate discussions and bring forward areas the students find challenging. Students can be brought together for lectures across the disciplines; this improves group dynamics and supports the HE experiences. Visiting Lecturers bring a fresh, up-to-date perspective on the professional worlds within which they practice, ensuring students have a realistic sense of the career possibilities ahead.

Seminars: In groups you will be able to express your ideas and discuss your learning experience. Seminars will enable you to focus and discuss in depth subjects arising both from your formal lectures and in the workplace. Communication skills will be applied through presentations, justification and discussion, requiring listening and responding skills as well as expressive ability.

Technical Demonstrations and workshops: You will gain many of your skills through observing technical demonstrations delivered by experienced practitioners. Typically, these will be followed by opportunities to experiment with materials, techniques and processes in workshop situations, thereby developing your own creative and technical competence, and finding innovative applications relating to your own field of study. Health and safety will be an important aspect of this training.

Projects: You will build a portfolio demonstrating your learning largely through the undertaking of projects. As you progress through the award the projects will increase in their remit, responsibility and in their work-place evidence.

Independent practice: Independent practice forms the basis for ongoing student learning through experimentation, trial and error, testing and reflective, critical analysis and evaluation. Throughout the course, you will be expected to study independently to inform your activities at University, and to enhance your work-based practice. As entrepreneurship is one of the key attributes of Staffordshire Graduate students, you will be expected to plan your learning to become increasingly independent in your approach and forward planning.

Research: Research involves students in a continuous process of learning through reading, contact with professional individuals or bodies and the gathering, evaluation and presentation of information and knowledge. It is crucial to the success of those working in the industry – to keep abreast of changes, to market to audiences, monitor competition and generate new ideas. Research methods are taught formally, and research workshops included throughout the programme, enabling you to identify appropriate methods and evaluate findings.

Tutorials: As you gain experience in the studio and in the workplace, tutorials are an important part of the learning strategy whereby you can reflect upon your progress – either as part of a group or on a one-to-one basis - and be given formative feedback.

Group Critiques: Being able to assimilate new information, draw upon knowledge to discuss and argue points of view, and reflect and respond to others' viewpoints is central to being successful

in the workplace. Group critiques allow you to exercise these skills in a safe environment, developing communication techniques that will enhance your future choices.

Study Visits: Exposing you to the professional world, and widening your knowledge of practitioners, including historic and contemporary subjects and the challenges of different environments and venues, visits support your learning by stimulating and inspiring, as well as creating group discussion and bonding.

Teamwork: Understanding the benefits and challenges of working in teams will strengthen your workplace skills. Undertaking short and long-term team activities, such as planning, executing and presenting work, allows you to develop interpersonal, social and negotiation skills through interaction with others.

Personal Academic Progression: In order to facilitate your progression through the preferred route, whether academic or industrial, you will be guided on the management of your learning in order to tailor your experience and ensure a smooth transition.

Texts

1. Layout Essentials Revised and Updated: 100 Design Principles for Using Grids - Tondreau, Beth - Quarto Publishing Group 2019

2. Designing the Editorial Experience: A Primer for Print, Web, and Mobile,Rockport Publishers,2014,Apfelbaum, Sue, and Juliette Cezzar

Resources

Library

Internet access

Creative studios related to each specialism

Software: Adobe Illustrator/Photoshop/Indesign, word processers

A3 printer

Screen Print facilities

Technical instruction support/workshops

Implementation Guidelines

- The Faculty/Department must disseminate and explain the module descriptor to all module lecturers.

- In the first class of the module, all module lecturers must disseminate and explain the module descriptor to students.
- Module lecturers must adhere to the approved module descriptor.

Learning & Teaching Plan

Week	Class 1	Student Centered learning guidance	Assessment Schedule
1	Introduction. Ideation: Exploring your focus	Ideation workshop & tutorials	-
2	Approaching Research and Research Question	Research Question review & tutorials	-
3	Thinking about Methods and Framework	Tutorials	-
4	Draft proposal. Data collection and Primary Research	Draft proposal review & tutorials	Week 4 Indicative Assessment
5	Building your Literature Review. Secondary Research	Tutorials	-
6	How to analyze your data. Information management	Tutorials	-
7	Critical Reflection & Implications. Conclusions	Tutorials	-
8	Proposal Presentation	Proposal review & tutorials	Week 8 Indicative Assessment
9	Proposal Submission	Tutorials	Indicative Proposal Submission
10	Proposal review	Tutorials	-
11	Proposal review	Tutorials	-
12	Proposal review & Learning Contract Signature	Tutorials	Indicative Learning Contract Signature
Semester break (after 1 month)	Background and Methodology review	Follow-up group tutorials	-
Semester break (after 2 month)	Data collection review	Follow-up group tutorials	-
1 (Y3S2 semester)	Data analysis review	One-to-one review sessions & tutorials	-

2 (Y3S2 semester)	Discussion review	One-to-one review sessions & tutorials	-
3 (Y3S2 semester)	Conclusions review	One-to-one review sessions & tutorials	-
4 (Y3S2 semester)	Final review	One-to-one review sessions & tutorials	Final submission

APPENDIX VI

GAJA ORTEGA
ALEX

PERSONAL INFO

SURNAME:
Gaja Ortega

FIRST NAME:
Alex

D.O.B.:
22/03/1990

NATIONALITY:
Spanish

NO. PASSPORT:
XDD 514594

ADDRESS:
36 Le Thi Rieng, District 1, HCMC

PHONE:
+84 (0) 985305478

EMAIL ADDRESS:
gajaarchitecture @gmail.com

LANGUAGES

FLUENT
English
French
Spanish
Catalan

ELEMENTARY
Vietnamese

PROFILE: I consider myself an active person with hard-working spirit, an empathetic attitude and professional perspective. I enjoy having life experiences such as art, culture and nature discovery; to enhance my knowledge.

EXPERIENCE

LECTURING & TEACHING

Associate Lecturer (2019 - currently)
HCM University of Technology & Education (ĐH SPKT HCM). Vietnam
Lectures for the High Quality Training Program.

Assistant Lecturer (2020 - currently)
Universiy of Architecture Ho Chi Minh city (ĐH KT HCM). Vietnam
Lectures for Architecture Degree.

Associate Lecturer (2019-2020)
Hanoi Architectural Universiy (ĐH KT HN). Vietnam
Lectures for the Advanced Training Program.

Associate Lecturer (2016-2017)
PSB College (Singaporean). Vietnam
Lectures at Vietnam's campus, event organization, institutional collaboration.

Teacher (2015-2017)
Various Public, Private Schools and Private study centers, Vietnam.
Hung Vuong HS, Binh Hung Hoa HS, North-America IS, Universal Study Center.

ARCHITECTURE

Senior Project Architect & Lead Architect (2019- currently)
N.Q.H. Architects (US-VN corp.). Vietnam
Design lead, project coordination, architecture& urban design, representation.
* Project Coordinator with partners like Tange A., Atkins, Foster &P., DMP.

Senior Architect & Project Manager (2018-2019)
NDA Group (French corp.). Vietnam
Project mngmt., architecture & urban pl., representation, official conference.
*Pr. Manager of Cityscape Awards'19 winner: Mui Dinh South Resort

Architect & HCMC representative (2018)
Huni Architectes (French corp.). Vietnam
Representation, arch. design, construction site control, business development.

Architect (2017)
CPG Consultants (Singaporean corp.). Vietnam
Urban planning, architectural design, client meeting, site visit and control, detailing, competitions.

Freelance (2013-2018)
Private client consultancy service. Vietnam, Spain
Architecture, planning and graphic design freelance service.

Architect / Architecture intern (2012-16 / 2010-12)
Vegestu i Mediterrania. Spain
Architectural design, urban planning, site study, documentation elaboration.

City hall Architecture dept. intern (2013)
Alberic Town Hall office. Spain
Public project management, public consultancy, construction inspection.

EDUCATION

Graduate on Architecture (2012) GPA: 7,0/10
Universitat Politècnica de València, Spain. Exchange program awarded:
Warsaw U. of Technology, Poland (2012-2013)
Core subjects: architectural design studio, graphic expression, composition, construction technologies, construction materials, urban planning, etc.

Master degree on Architecture (2015) GPA: 7,1/10
Universitat Politècnica de València. Exchange program awarded:
Mie University, Japan (2014-2015)
Core subjects: Structures, MEP calculation, construction mngmt, law & code regulations, construction economy & enterprise organization, restoration, etc.

As described my highest qualification equivalent to Level 7 of European Qualifications Framework (Graduate + Master degree)

OTHER ACADEMIC ACTIVITY

Honorary Jury member for Graduation (2020).
University of Architecture HCM. Vietnam
Green Week Conference presenter (2019)
Vietnam German University. Vietnam
ICACE 2019 Conference contributor (2019)
Hanoi Architectural University. Vietnam
CIVILTECH Intl. Conference presenter. (2019).
HCM University of Technology and Education. Vietnam
Special Researcher (2014-2015).
Mie University. Japan
Urban Planning dept. collaborator (2008).
Universitat Politècnica de València. Spain

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LANGUAGES

FLUENT
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ELEMENTARY
Vietnamese

PROFILE: I consider myself an active person with hard-working spirit, an empathetic attitude and professional perspective. I enjoy having life experiences such as art, culture and nature discovery; to enhance my knowledge.

WORK EXPERIENCE

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Hanoi Architectural Universiy (ĐH KT HN). Vietnam
Lectures for the Advanced Training Program.

Associate Lecturer (2019 - 2021)
HCM University of Technology & Education (ĐH SPKT HCM). Vietnam
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Visiting Assistant Lecturer (2020)
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City hall Architecture dept. intern (2013)
Alberic Town Hall office. Spain
Public project management, public consultancy, construction inspection.

EDUCATION

Master degree on Architecture (2015) +
Graduate on Architecture (2012)
Universitat Politècnica de València, Spain
Warsaw U. of Technology, Poland (awarded exchange program 2012-2013)
Mie University, Japan (awarded exchange program 2014-2015)
Core subjects: architectural design studio, graphic expression, composition, construction technologies, construction materials, urban planning, structures, MEP calculation, construction management, law & code regulations, economy & enterprise management, building restoration, etc.

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OTHER ACADEMIC ACTIVITY
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Vietnam German University. Vietnam
CIVILTECH Intl. Conference presenter (2019)
HCM University of Technology and Education. Vietnam
Special Researcher (2014-2015)
Mie University. Japan
Board Representative Student: Architecture Council (2011-2012), Composition Department (2013-2014), University Council (2013-2014)
Universitat Politècnica de València. Spain
Urban Planning dept. collaborator (2008)
Universitat Politècnica de València. Spain

GAJA ORTEGA ALEX

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Gaja Ortega

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> Core subjects: Structures, MEP calculation, construction mngmt, law & code regulations, construction economy & enterprise organization, restoration, etc.

As described my highest qualification equivalent to Level 7 of European Qualifications Framework (Graduate + Master degree) of first plus second cycle (old degree system).

TEFL Teaching Certificate (2021)
The TEFL Academy, Republic of Ireland.
> 168-hour course with Coursework, Practical Demonstration/Assignment.TBC

This TEFL is Level 5 of Ofqual (UK) and E.Q.F. (Higher Education Diploma). Approved by DEAC (USA) for Approved Quality Curriculum (AQC). Awarded by Qualifi (UK).

OTHER ACADEMIC ACTIVITY

Honorary Jury member for Graduation (2020)
University of Architecture HCM. Vietnam
Green Talks Conference presenter (2019)
Vietnam German University. Vietnam
CIVILTECH Intl. Conference presenter (2019)
HCM University of Technology and Education. Vietnam
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Board Representative Student: Architecture Council (2011-2012), Composition Department (2013-2014), University Council (2013-2014)
Universitat Politècnica de València. Spain
Urban Planning dept. collaborator (2008)
Universitat Politècnica de València. Spain

CURRICULUM VITAE

Mr. Richard Child (richard-child@outlook.com)

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T: (+44) 0755 321 6301 (UK)

CURRENT POSITION

Senior Lecturer and Course Leader – HND Graphic Design

London College for Design and Fashion, Hanoi –

I am currently a Senior Lecturer at The London College for Design and Fashion (Hanoi).

LCDF is an international college offering design studies based on a broadly UK curriculum and teaching ethos. Originally a fashion school, LCDF over a twelve-year period has developed a reputation as key provider of fashion design talent within Vietnam. Since 2015, the college has begun the process of expanding its course provision into Graphic Design and Interior 3D studies. I was recruited in 2016 to support the continued development of a new HND graphics programme.

Since taking on the role, the course has undergone its first external review, which I oversaw in April 2017, and the first students will graduate the programme in fall 2017.

My remit when taking on the position at LCDF was to instill students with creative intuition. In essence I was asked to establish a UK style 'studio culture' that supported the students individual creative ambitions.

Start: 10/2016   End: ongoing

WORK HISTORY

Senior Teaching Fellow – BA (Hon) Graphic Arts

University of Southampton, Winchester School of Art – International School of Education, (Dalian Campus, China)

During my time in Dalian I worked extensively across the studio based modules to establish teaching methods to support international students in their transition to a UK styled design education. Studio based teaching strategies included the introduction of supported approaches to journal based design development and the understanding of strong design processes amongst the international students. These approaches placed an emphasis on critical and reflective practices where language and communication based activities supported and extended the development of an English based design vocabulary. Many of these initiatives became well-established practices used widely across the programme.

Part two of the programme successfully introduced design content and workshop activities that provided students with skills in typographic practice, manual art-working techniques, portfolio production, and photographic art direction. These dramatically increased student's ability to resolve projects in innovative ways and as a result students within the programme cohort were more able to see their working practice within the context of an international design industry.

Start: 10/2012   End: 09/2016

Lecturer and L4 Course Leader - BA Graphic Design

University Centre (Doncaster College) – High Melton, Doncaster, U.K

As Lecturer in Graphic Design I had a key role in the delivery of teaching, assessment and learning across the BA (Hon) Graphic Design course at University Centre Doncaster. I was responsible for the co-ordination and organisation at level 4 of the BA course, and through close collaborative working with the programme leader the course was able to develop significantly. Improvements included increased emphasis on conceptual approaches and the beginnings of a strong typographic identity for the course. This progress was implemented through the creation of new typographic modules, and moves towards a greater external recognition through membership and endorsement with external bodies such as ISTD and CSD.

Start: 10/2010   End: 09/2012

Curriculum Director for Visual Arts – Vocational Programmes, Levels 1–3

Birmingham Metropolitan College (BMETC), Birmingham, U.K.

In the role of Curriculum Director I supported students and staff in the delivery of innovative learning and teaching across (levels 1-3) Art and Design provision. This role was undertaken in addition to my continued undergraduate lecturing role. Key responsibilities of my management role included the implementation of the colleges QA process and improvement strategy – an essential requirement executed through regular monitoring of data reports to ensure high levels of student success, retention and achievement.

Courses managed at this time included – L1 Introductory Diploma, L2 First Diploma – General Art and Design, and L3 National Diplomas in – Art & Design, Graphic Design, and Photography.

Start: 07/2006   End: 09/2010

Programme Leader – Higher National Diploma in Graphic Design

Birmingham Metropolitan College (BMETC), Litchfield Road, Sutton Coldfield, UK.

As HND Programme Leader I was responsible for providing a leading role in the delivery of BMETC's (formerly Sutton Coldfield College) undergraduate graphic design curriculum. During my tenure I was able to restructure the course and improve the delivery through wider design experimentation (at level 4), and combining increased professional practice and employability (at levels 5 and 6).

I worked closely with the Programme Director on a daily basis to implement the college's quality assurance processes – through close liaison with external examiners and partner institutions (Birmingham City University) the programme underwent a successful rewrite and revalidation in 2005.

Start: 09/2003   End: 07/2006

Visiting Lecturer in Graphic Design, Visual Communication, and Photography

Hereward College – Coventry, CV4 9SW, U.K

Delivering graphic design, visual communication and photography classes to students with a wide range of physical and cognitive learning support needs. Courses included; GCSE Art and Graphics, Foundation Diploma in Art and Design and OCN courses. "Hereward College is a general FE College in Coventry providing both day and residential places... welcoming all students including those with diverse and complex support requirements".

Start: 09/2001   End: 07/2003

ADDITIONAL WORK HISTORY

Intern Branding Designer

Third Eye Broadcast – Birmingham, B18 6NF, U.K.

Concept development, design and production of graphic materials for the Third Eye brand (voluntary position)

Start: 01/2001

After Effects Workshops and Animation Events

Metapod – Expo 2000 (The Lighthouse Media Centre) Wolverhampton, WV1 1HT, U.K

Delivery of technical workshops and software training sessions. The workshops provided an introduction to the compositing and graphic potential of AfterEffects software.

Start: 10/2000

EDUCATION

I am currently preparing for a fellowship application to the HEA (UK); there is the possibility that I will postpone this application in order to gain fellowship at the higher senior level. I hope that a successful appointment will support my final fellowship application.

PGCE Certificate in Education — University of Wolverhampton, UK
Start: 09/2004   End: 06/2006

MA Visual Communication — Birmingham Institute of Art & Design (BCU) Birmingham, UK.
Start: 09/1997   End: 02/1999

BA (Hon) Visual Art — De Montfort University Leicester, UK
Start: 09/1992   End: 06/1995

REFERENCES

Mr. Olivier Blanc (o.b.blanc@soton.ac.uk)
Programme Leader – BA (Hon) Fashion Design

University of Southampton, Winchester School of Art – International School of Education, (Dalian Campus, China)

Mr. Stuart Gluth (stuart.gluth@westnet.com.au)
Former Studio Head of BA (Hon) Graphic Design, University of South Australia

32 Mills Park, Clarence Park, South Australia, 5034

ADDITIONAL INFORMATION

Although I do not currently hold a PHD qualification the following qualifications and experience are relevant to my application:

Academic and Curriculum management – including responsibilities for programmes with collaborative links to partner UK organisations (2003–2010)

Postgraduate Certificate in Education (2004)

Freelance design experience (1999–2003)

RESEARCH INTERESTS

I hold the following research interests and would hope to develop these (proposals) significantly in my future roles:

1) The Sketchbook Book: an archive of independent learning —

The project seeks to define the sketchbook as a documentary archive that evidences creative thinking and ideas development. Whilst this definition suggests traditional physical formats, the project intends to investigate possibilities that go beyond this initial and simplistic definition.

The project intends to cover the specialist fields of visual communication, fashion and textiles, with a focus on the use of sketchbooks and journals within various international design and educational contexts. It is intended that the final research outcomes will create a visual archive and a series of practical learning resources to be utilised by international design students.

2) Design China: the development of a contemporary craft aesthetic —

These themes underpin my teaching and work as a module convener for studio based modules across the Dalian programme. It is hoped that this work can be extended to more substantial programme of research that informs a clearer identity for the graphics arts programme.

3) Contemporary Dialogues: Vernacular Typography (Asia) —

This currently underpins my teaching and my work as module convener on the Research Skills module. It is hoped that work can be developed into a more substantial programme of research and publication where student's work is published alongside staff contributions.

Thành Vinh

1988, Vietnamese visual artist, painter, printmaker based in Hanoi, Vietnam
Website: www.thanhvinhstudio.com
Instagram: @studiothanhvinh
Email: thanhvinhartist@gmail.com
Co - Founder of Líu Lô Arts: www.facebook.com/LiuloArts

ON - GOING PROJECT

2018 - 2021 decided to postpone invited exhibitions to focus on my little family for 3 years.

At the same time, me and my wife founded Liu Lo Arts & Craft (Instagram: @liuloarts) - a creative hub/studio. With a new wave of arts and craft, Liu Lo aims to support young local artists and artisans through various activities such as organizing mini exhibitions, workshops, art talks and selling artists' multiples.

Meanwhile, I am collecting materials and doing research for my own projects in 2023.

GROUP EXHIBITIONS

2021   **Hanoi Miniprint**, Vietnam Fine arts University, Hanoi, Vietnam.
          What Are We Tricking, VCCA, Hanoi, Vietnam.
          Autumn Breeze, SenTia school, Hanoi, Vietnam.
2017   **Đục rỗng/ Lấp đầy**, Nhà Sàn Collective, Hanoi, Vietnam.
          The Multiverse, Dogma Prize, Heritage Space, Hanoi, Vietnam.
2016   **From The Palms of My Hands**, Club Solo, Breda, The Netherlands.
          The Only Rule Is Work, House for an Art Lover, Glasgow, Scotland.
2015   **BẤT - PHÂN - THÂN**, Nhà Sàn Collective, Hanoi, Vietnam.
          Goodbye to the 40th Anniversary of the Vietnam War, Chicago, USA.
          High Life Low Profile, High Line Park, New York, USA.
2014   **Spring**, Vietnam Fine Arts Museum, Hanoi, Vietnam.
2013   **Vietnamese Printmaking**, Vietnam Culture Center, Paris, France.
          Young Printmaker 2013, Vietnam Fine Arts Assosiation, Hanoi, Vietnam.
2012   **Open Wood Carving**, French Institution of Hanoi L'Espace, Hanoi, Vietnam.
          Asian Printmaking 2012, Vietnam Fine Arts Museum, Hanoi, Vietnam.
2011   **Festival Young Artists of Vietnam**, Van Ho Exhibition Centre, Hanoi, Vietnam.
          Creat your life, make your sign, New Space Art Foundation, Hue, Vietnam.
2010   **Youth**, Central Academy of Fine Arts, Beijing, China.

COMMISSIONED PROJECTS

2013   **Me +**, a project co-organized by Centre for Creative Initiatives in Health and Population (CCIHP), Institute for Development and Community Health - Light (LIGHT), Institute for Studies of Society, Econmy and Enviroment (iSEE), Research Centre for Gender, Family and Environment in Development (CGFED) and Rutgers WPF, Vietnamese Women's Museum, Hanoi, Vietnam.
2012   **Art Consultant**, a work in collaboration with Tuong Linh Do, Bill Nguyen in "Skylines with Flying People" project sponsored by Japan Foundation, Hanoi, Vietnam.

WORKSHOP

2016   **1 Plus 1 Equals**, self organized workshop in collaboration with Thom Brand, AKV|St.Joost, 's - Hertgenbosch, The Netherlands.
2015   **Politics of Installation**, workshop by Jack Segbars, Paardskerkhofweg 14, Den Bosch, The Netherlands.
          Mind Gap Train Platform, self organized workshop in collaboration with Adriano La Licata, AKV|St.Joost, 's - Hertogenbosch, The Netherlands.
2014   **Politics of Installation**, workshop by Jack Segbars, Onomatopee Art Space, Eindhoven, The Netherlands.

EDUCATION AND WORKING EXPRIENCES

2021 - now Hourly Associate lecturer, Design studies department, RMIT university, Hanoi, Vietnam.
2018 - now Part-time Fine arts teacher, Head of Art department, SenTia school, Hanoi, Vietnam.
2016 - 2017 Drawing lecture of Communication & Multimedia Department, Vietnam Women's Academy, Hanoi, Vietnam.
2014 - 2016 Master of Fine Art, AKV | St. Joost, 's - Hertogenbosch, The Netherlands.
2007 - 2011 Bachelor of Fine Art, Central Academy of Fine Arts, Beijing, China.
2011 - 2014 Drawing lecture of Industry Design Department, Hoa Binh University, Hanoi, Vietnam.
2011 Guest lecture of Fine Arts Department, Hanoi Architectural University, Hanoi, Vietnam.
July/ 2009 Ho Chi Minh Trail project, 2 months resedency, Long March project, Long March Space, Beijing, China.

AWARD

2011 2nd Prize - Festival Young Artists of Vietnam.

PUBLICATIONS

2012 So sánh quan niệm và thuật ngữ "Mỹ Thuật" Đông Tây, Fine Art Research Magazine no. 3 and no. 4 (12/2012).
2011 Một cách mường tượng đối với vấn đề học thuật của Triển lãm Mỹ Thuật Toàn Quốc, Fine Art Research Magazine no.4 (12/2011)

Pham Thuy Duong

Tel: +84 93 620 6878

Website: ismeelly.myportfolio.com

Email: phamthuyduong230@gmail.com

Education

2018 - 2019	**Royal College of Art, London, United Kingdom** Master of Research in Visual Communication Design
2012 - 2015	**Raffles College of Higher Education, Singapore** Bachelor of Design in Multimedia Design
2010 - 2012	**Singapore International School, Hanoi, Vietnam**

Work Experiences

2020 - 2021

Shopee Pte. Ltd, Vietnam

Multimedia Designer - Design & Production Team

- Create, conceptualised and manage livestream shows and utilise livestream as a marketing tool
- Content development: define topics, research, consolidate information, livestream/ video script, host.
- Proactively utilize social trends in creating content & design

2018 - 2019

JYSK Pte. Ltd, Singapore

Freelance Graphic Designer

- Conceptualise and execute marketing collaterals; flyers and products catalogue
- Work with account manager and copywriter to create daily social media content and website banner

2016 - 2018

DSTNCT Pte. Ltd, Singapore

Junior Art Director

- Creating visual concepts in response to client's brief across all media platforms; digital communications, website, applications, television, press and print adverts.
- Head up online and offline campaigns.
- Work with graphic designers, copywriters, illustrator to develop new ideas.
- Plan, propose and manage social media strategies and fanpages.
- Generating original visual executions that are both exciting and creatively attractive with the utmost quality.

Work Experiences (cont.)

2015

DSTNCT Pte. Ltd, Singapore

Graphic Designer - Internship

- Conceptualise and execute day-to-day social media content across various accounts and clients.
- Work with account manager and copywriter to plan and propose social media strategies on various accounts and clients.

2015

Raffles College of Higher Education, Singapore

Lead Animator

- Conceptualise and execute animation an sequence for Raffles 25th Anniversary video.

2014

J Shoes, Singapore

Freelance Editor + Animator

- Conceptualise, edit and plan an animation sequence for JShoes's Summer/Fall 2014 Men's Shoes collection promotional video.

2013

The Barnett Group Pte. Ltd, Singapore

Graphic Designer - Internship

- Execute day-to-day social media content and collateral on various accounts.
- Plan and create influencer marketing content.

Skills

Content Creation	Digital Marketing	Social Media Marketing
Presentation Skills	Adobe Creative Suites	

Language

Vietnamese - Native	English - Fluent

MICHAEL **LOMAX**

22 Rowes Mews, Newcastle, NE61TX, United Kingdom · +447947750763

mlomax8@gmail.com · www.linkedin.com/in/lomaxmicky

- Experienced Marketing Manager with an MSc in Mass Communication Management, and BA Hons in Advertising and Media. Highly skilled and accomplished in a range of marketing sectors including: Digital Marketing, Advertising, Brand Management, Social Media Management, Client Relationship Management, Website Development and Music Event Management.
- Incredibly ambitious and dedicated individual who embraces teamwork, but also enjoys working independently. Outstanding interpersonal and communication skills with a strong capacity to manage multiple projects at once, adhering to strict deadlines.

EXPERIENCE

JULY 2017 – PRESENT

MARKETING & COMMUNICATIONS MANAGER, PARMLEY GRAHAM LTD.

- Implemented the first successful Digital Marketing and Communications strategy adhering to key objectives and budget.
- Set and communicated various Digital Marketing KPIs, aligned with the core business goals and agreed with the key stakeholders in the company.
- Delivered numerous multi-channel campaigns, attributing to company growth of £15 million over 2 years and achieved consistent ROI.
- Successfully established Parmley Graham across key b2b social media platforms, achieving higher engagement rates and organic follower growth than all industry competitors.
- Continue to critically analyse marketing performance in order to accurately report trends and results to Regional Managers and Directors.

Additional Responsibilities:

- Lead creative and professional copy writing for b2b sector.
- Set Objectives/KPIs for marketing and sales team.
- Establish and maintain strong relationships with external manufacturers / suppliers and internal stakeholders / press and media relationships.
- Content Marketing: Management and creation across all digital platforms.
- Management of: Google Ads, PPC, SEO, Social Media Advertising
- Website development.
- Competitor Research and Analysis
- Management of large-scale exhibitions, trade shows, customer workshops
- Email marketing strategy and design.
- Co-ordinate all marketing communications with distribution partners / suppliers

SEP 2012 – JULY 2017

MARKETING & EVENTS MANAGER, APE-X MUSIC EVENTS LTD

- Established the most successful independent music events company in the North East, generating the highest recorded footfall throughout multiple venues / spaces.

- Delivered a tailored marketing plan adhering to a strict promotional budget for all music events ranging from £5000 - £50,000.
- Successfully managed and developed a loyal team of brand ambassadors / sales and events reps comprising of 150+ university / college students with high staff retention rate.
- Managed and delivered all marketing activities, including strategy analysis for digital campaigns and social media output.
- Content Marketing: Managed a team of 8 student copy writers and graphic designers.
- Operated and delivered 3 market leading weekly events & 4 larger scale monthly events on rotation throughout a 5-year period, attributing to £250,000 annual turnover.

Additional Responsibilities:

- Management and upkeep of multiple brand websites / blogs.
- Producing regular email campaigns, analysing results.
- Maintaining brand identity and developing specific tone of voice.
- Management and upkeep of multiple brand websites / blogs.
- Logistics coordinator: Responsible of booking artist travel, accommodation and pre-performance dinners.
- Liaising and coordinating briefs with national and internationally based design agencies / freelance designers
- Competitor Research and Analysis
- PR/Media coordinator for all scheduled events, to bolster specific marketing campaigns.
- Managed and negotiated with venues, suppliers and music agents within set budget.

EDUCATION AND QUALIFICATIONS

DECEMBER 2013
MASS COMMUNICATIONS MANAGEMENT (MASTERS DEGREE)
NORTHUMBRIA UNIVERSITY, NEWCASTLE UPON TYNE, UK

JULY 2012
ADVERTISING & MEDIA (BACHELORS DEGREE)
NORTHUMBRIA UNIVERSITY, NEWCASTLE UPON TYNE, UK

JULY 2009
A LEVELS – ENGLISH LANGUAGE, PSYCHOLOGY, MEDIA STUDIES, FILM STUDIES FRANKLIN SIXTH
FORM COLLEGE, GRIMSBY, UK

ACTIVITIES & INTERESTS

- Sports which include football, cycling, running and golf.
- Attending and organising electronic music events / concerts.

Professor RICK BENNETT

Academic CV

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Overview

**National and International
Conference & Seminar Presentations**   **57**

Keynote Addresses   *6*
Plenary Addresses   *30*
Parallel Sessions   *21*

Refereed Academic Papers/Chapters   **21**
Research Grants   *(AUD $775,310)*   **16**
Significant Awards   **8**
Exhibitions   **6**
Trademarks   **2**

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Academic Qualifications

Doctor of Philosophy (2004-2009)
The University of Sydney, Australia
Thesis: Drawing on the Virtual Collective: Exploring Online Collaborative Creativity.

Master of Higher Education (1994-1998)
The University of New South Wales, Australia

Bachelor of Arts (Hons) Fine Arts (1981-1984)
Bristol Polytechnic, England (UK)

Academic Positions

RMIT University (Vietnam)

Professor (2015- current)

Dean, School of Communication & Design (2015-2018) – 4 years

Vice-President (Academic) (2018-19) – 2 years

Executive Dean (Academic & Students) (2020 – current) – 2 years

As Executive Dean (Academic & Students), I am responsible for 15 student support Departments that include 160+ full-time professional staff, as well as academic governance and oversight of 3 Higher Education Schools – 3 Deans and over 300+ Academic staff, and the School of English & University Pathways with its Director and over 100 full and part-time English teachers.

I currently chair or sit on the following RMIT committees and boards:

• RMIT University (Vietnam) Education Committee – Chair

• RMIT University (Vietnam) Executive Leadership Team

• Ministry of Education & Training (MOET) & RMIT University (Vietnam) - Online & Digitally Enhanced Learning (ODEL) Advisory Committee – Co-Chair

• RMIT University (Vietnam) Critical Incident Management Team – Co-Chair

• RMIT University (Australia) Academic Board

• RMIT University (Australia) – DVCE Executive Committee

• RMIT University (Vietnam) School of Communication & Design Industry Advisory Board – Chair (2015 – 2019)

University of New South Wales – College of Fine Arts (Sydney, Australia)

Associate Professor (2010-2014)

Senior Lecturer (2004-2009)

Lecturer (1999-2003)

Associate Lecturer (1995-1998)

Senior Technical Officer (1992-1994)

De La Salle College of Saint Benilde University: School of Design & Arts (Manila, Philippines)

Visiting Professor (2008-2010)

National & International Conference, Seminar & Workshop Presentations

Bennett, R. (2021) (Plenary Address)
What new networks and partnerships will position Victoria and Vietnam to drive education innovation for the region?
Global Victoria & RMIT University Digitally Enhanced Learning Summit
Australia & Vietnam (Online)

Bennett, R. (2021) (Keynote Address)
Barriers to Online Education for Higher Education in Vietnam
2021 Auscham Education Conference
Vietnam (Online)

Bennett, R., Stubbs, S. (2021) (Plenary Address)
ODEL: Practical Recommendations for Quality Assurance for Teachers
Vietnam Leads: MOET & RMIT Online & Digitally Enhanced Learning (ODEL) Advisory Board
Hanoi, Vietnam

Bennett, R. (2021) (Plenary Address)
Setting the scene: Planning, Scope, Terminologies and Expectations
Vietnam Leads: MOET & RMIT Online & Digitally Enhanced Learning (ODEL) Advisory Board
Hanoi, Vietnam

Bennett, R. (2020) (Plenary Address)
The Agile University: Attracting Quality Staff to Overseas Universities
2020 Human Resources Conference:
Ho Chi Minh City, Vietnam

Bennett, R. (2020) (Plenary Address)
Foreign Investment in Higher Education: Reputation and Quality Determined
2020 Ministry of Education & Training (MOET) Conference
Ho Chi Minh City, Vietnam

Bennett, R. (2014) (Keynote Address)
Global Classrooms, Local Benefits
2014 International Conference on Global Education for Digital Natives: Prospects and Reflections
Tamkang University, New Taipei City, Taiwan.

Bennett, R. (2013) (Plenary Speaker)
A Design Education Online
Sydney Design Week 2013
The Apple Store, Sydney, Australia.

Bennett, R. (2012) (Plenary Address)
Cyber Education: Extending Frontiers, Transforming Lives
HYCU 10th Anniversary International Conference, Hanyang Cyber University, Seoul, South Korea.

Bennett, R. (2011) (Keynote Address)
Creative Outreach Through Computing in Education
Global Learn Asia Pacific 2011 Conference
Association for the Advancement of Computing in Education (AACE), The Sebel Albert Park Hotel, Melbourne,
Australia.

Bennett, R. (2011) (Invited Lecture)
Art and Advocacy: Creative Outreach
Celebrate Australia 2011, Australia Embassy Manila
Ayala Museum, Makati, Manila, Philippines.

Bennett, R. (2010) (Plenary Address)
Omnium Creative Outreach
Design Futures – Public Lecture Series
College of Fine Arts, University of New South Wales, Sydney, Australia.

Bennett, R. (2009) (Plenary Address)
Omnium Creative Outreach
Australian Graphic Design Association Design Conference
How Can Graphic Design Help Save The Planet? Powerhouse Museum, Sydney, Australia.

Martini, N., Harrison, J., & Bennett, R. (2008)
Breaking borders with the VIP project
The Fifth Pan-Commonwealth Forum on Open Learning, London, UK.

Bennett, R. (2007) (Plenary Address)
The Omnium Project: Online Collaboration & Creativity (OCC) Within Educational Communities
ACUADS '07 Conference, College of Fine Arts, UNSW, Sydney, Australia.

Bennett, R. & Polaine, A. (2007) (Plenary Address)
Exploring Emerging Online Cultures, Social Networking and Creative Collaboration Through e-Learning to Offer Visual Campaigns for Local Kenyan Health Needs.
Paper presented at the Icograda World Design Congress Education Network Conference, Havana, Cuba.
URL:http://www.icograda.org/events/event_archive/articles1014.htm?query_page=1

Bennett, R. (2007) (Keynote Address)
Education 3.0: When the world of design education becomes truly connectEd.
ConnectEd 2007 International Conference on Design Education, The University of New South Wales, Sydney, Australia.

Bennett, R. (2006) (Plenary Address)
The Omnium Project: Global Communities, Ethical Futures and a New Open-Source Solution
Create World, AUC2006 Conference, Griffith University, Brisbane, Australia.

Bennett, R., Polaine, A., McIntyre, S. & Dziekan, V. (2006)
Small World, Global Classrooms: Exploring the Potential and Advantages of Fully Online Global Learning Communities Arts
Online-Educa Conference: 12th International Conference on Technology Supported Learning & Training, Berlin, Germany.

Bennett, R. (2006)
The Omnium Project: Establishing Solely Online Educational Communities In The Visual Arts
Designs on E-Learning (online) Conference: The University of the Arts, London, England.

Bennett, R. & Polaine, A. (2006)
Online Collaboration and Creative Processes
Enhancing Curricula: Center for Learning and Teaching in Art & Design (CLTAD) Conference: Lisbon, Portugal.

Bennett, R. (2006) (Plenary Address)
Encouraging students to be Creative and make their own Waves for surfing whilst e-learning
Pushing the Boundaries: Setting the e-Learning research Agenda Conference, University of Leicester, England.

Bennett, R. (2006) (Plenary Address)
Maximising the Advantages of Learning using Technology (MALT): One step beyond 'blended' online education
Only Not Lonely - E-Learning Seminar: London South Bank University, England.

Bennett, R. (2005)
Omnium: A Creative P2P Learning Environment
International Conference on Computers in Education (ICCE05): Nanyang Technology University, Singapore.

Bennett, R. & Dziekan, V. (2005)
Establishing online communities to explore collaborative modes of creative interaction and education
Ascilite Conference '05, Queensland University Technology, Brisbane, Australia.

Bennett, R. (2005) (Plenary Address)
Forming online communities of students, educators and professionals to explore collaborative modes of creative interaction
8th International Electronic Theses and Dissertations Symposium ETD2005: UNSW, Sydney, Australia.

Bennett, R. & Salmon, G. (2005) (Plenary Address)
Online Collaboration: Working With the Most Interactive Community of Designers We Have [N]ever Met
Designs on E-Learning International Conference: The University of the Arts, London, England.

Bennett, R. & Dziekan, V. (2005)
The Omnium Project: Creative Waves: A Case Study
World Design Congress (ERA 05) Conference: Danish Design Centre, Copenhagen, Denmark.

Bennett, R. (2005) (Plenary Address)
Finding Value After The Online Educational Goldrush
Beyond Distance Research Alliance Seminar: The University of Leicester, England.

Bennett, R. (2005) (Plenary Address)
Introducing Frameworks For Collaborative & Creative Online Communities
X Media Lab Workshop: Singapore Expo Centre, Singapore.

Bennett, R. (2005) (Plenary Address)
A Digital Interdependence Between Research, Education and Practice in Visual Arts and Design
Design Research Group Seminar: Faculty of the Built Environment, UNSW, Australia.

Bennett, R. & Dunphy, E. (2004)
Meeting Pluralist Demands With A Pluralist Response: The Omnium Project - offering an online collaborative design response to an increasingly diversified, interconnected and pluralist world.
FutureGround International Design Research Conference, Monash University, Australia.

Bennett, R., Chan, L. & Polaine, A. (2004)
The Future Has Already Happened: Dispelling Some Myths of Online Education
ACUADS Conference, Australian National University, Canberra, Australia.

Bennett, R. & McIntyre, S. (2004)
Encouraging Quality and Purpose in Online Art and Design Education
ACUADS Conference, Australian National University, Canberra, Australia.

Bennett, R. (2004) (Keynote Address)
Proposing a Framework for Creative Online Interaction
Create.Ed Conference: E-Learning for the Creative Industries, Storey Hall, RMIT, Melbourne, Australia.

Bennett, R. (2004) (Keynote Address)
Online Design Process and Interaction
Digital Voyages: Apple University Consortium (AUC) Conference, University of Adelaide, Australia.

Bennett, R. (2004)
The Omnium Project: Facilitating Design Process and Interaction within International Online Communities
International Web-Tech Conference: Cockle Bay Wharf, Darling Harbour, Sydney, Australia.

Bennett, R. (2004) (Plenary Address)
Distanced or Connected, Theoretical or Practical: a Report of Initiatives for Flexible Learning & Teaching
Core Pacific-Rim Universities Seminar on International Distance Education, Busan, South Korea.

Bennett, R. (2003)
Context, Collaboration, Content and Computers: Suggesting a Framework for Online Design Education
Australian Council of University Art & Design Schools (ACUADS) Off-Campus On-line Seminar,
Australian National University, Canberra, Australia.

Bennett, R. (2002) (Plenary Address)
Interactivity & the Web
International designers Network (IdN) Fresh Conference: Singapore Expo Centre, Singapore.

Bennett, R. (2001) (Plenary Address)
The Future of Web Imagery and Inspirations Influencing Future Designers
Industrial Designers' Society of America (IDSA) National Conference, Boston, USA.

Bennett, R. (2001) (Plenary Address)
Possibilities for Teaching Design Online
Industrial Designers' Society of America (IDSA) National Education Conference, Massachusetts College of Art, Boston, USA.

Bennett, R. (2000) (Plenary Address)
International Online Design Collaborations
International Design Forum (IDF), Singapore International Convention and Exhibition Centre, Singapore.

Bennett, R. (2000)
Experiencing Cultural Diversities and Geographical Distance Whilst Working Collaboratively Online
Design Research Society Co-Designing Conference, The University of Coventry, England.

Bennett, R. (2000) (Plenary Address)
Omnium Virtual Design Studio '99- A New Pathway for Design Education
Australian Council for Education through Technology (ACET) 2000 Conference: Canberra, Australia.

Bennett, R. (2000)
Omnium Projects 1999
Open University Online Education Seminar: Open University, Milton Keynes, England.

Bennett, R. (1999) (Plenary Address)
Omnium: Virtual Design Studio '99
Interfaces Virtuelle Seminar, Universitie de Compiegne, Paris, France.

Bennett, R. (1999) (Plenary Address)
A Collaborative Web Interface for Exchanging Creative Ideas
Virtual Design Studio Seminar - The London Institute, London.

Bennett, R. (1999) (Plenary Address)
Past, Present and Future of Design Studio Education
Design in Education Council Australia (DECA) Conference '99 - UNSW, Australia.

Bennett, R. (1999)
Past, Present and Future of Design Studio Education
Australia Council of University Art & Design Schools (ACUADS) Conference '99, UNSW, Australia.

Bennett, R. (1999) (Plenary Address)
A Virtual Vision for Design Education
TEL-isphere (Technology Enhanced Learning) 99: Sherbourne Conference Centre, Barbados.

Bennett, R. (1999) (Plenary Address)
Omnium Virtual Design Studio '99
Centre for Teaching Initiatives in Art and Design (CTIAD) Seminar: University of Brighton, England.

Bennett, R. (1999)
The Virtual Design Studio
Sydney Design 99: Sydney Convention and Exhibition Centre, Darling Harbour, Australia.

Bennett, R. (1999) (Plenary Address)
An Alternative to Traditional Design Education
4th Biennial IdN design Award Conference 99-00: Sydney Convention and Exhibition Centre, Darling Harbour, Australia.

Bennett, R. (1999)
Omnium Virtual Design Studio
European Academy of Design Conference: Sheffield Hallam University, England.

Bennett, R. (1997)
Transition, Orientation and Motivation for Design Students
3rd Pacific Rim First Year in Higher Education Conference: Auckland Institute of Technology, New Zealand.

Bennett, R. (1997)
Strategies for Giving Feedback to Students Studying Design in Large Groups
Education 97 Conference: UNSW, Australia.

Bennett, R. (1996)
Identifying methods of giving quality feedback to students studying within large groups
Design in Education Council Australia (DECA) Conference '97: Surfers Paradise, Australia.

Refereed Academic Publications

Bennett, R. (2014)
Global Classrooms, Local Benefits
2014 International Conference on Global Education for Digital Natives: Prospects and Reflections Conference Proceedings pp 18-32

Bennett, R. (2010)
Drawing on the Virtual Collective: Exploring Online Collaborative Creativity
PHD Thesis, The University of Sydney - http://ses.library.usyd.edu.au/handle/2123/6433

Martini, N., Harrison, J., & Bennett, R. (2010)
Creating Waves across geographical and disciplinary divides through online creative collaboration.
In Interaction in Communication Technologies & Virtual Learning Environments, Ragusa, Angela, T. (Ed), Human Factors, IGI Global, pp 9-25. ISBN: 978-1-60566-874-1

Polaine, A., & Bennett, R. (2010)
Creative Waves: Exploring Emerging Online Cultures, Social Networking and Creative Collaboration Through e-Learning to Offer Visual Campaigns for Local Kenyan Health Needs.
In *Collaborative Technologies and Applications for Interactive Information Design: Emerging Trends in User Experiences*, Rummler, Scott & Ng, Kwong-Bor (Eds.), Hershey, PA: IGI Global. ISBN: 978-1-60566-727-7

Bennett, R. & Polaine, A. (2006)
Online Collaboration and Creative Processes.
Enhancing Curricula: 3rd International Conference Proceedings pp 416-432, Center for Learning and Teaching in Art & Design (CLTAD), University of the Arts, London, ISBN 0-9541439-5-7

Bennett, R. & Dziekan, V. (2005)
Establishing online communities to explore collaborative modes of creative interaction and education
ASCILITE Conference Proceedings, Queensland University Technology (QUT), Australia, ISBN: 0-9757093-1-3

Bennett, R. & Dziekan, V. (2005)
Forming online communities of students, educators and professionals to explore collaborative modes of creative interaction and practice.
ETD2005, 8th International Electronic Theses and Dissertations Symposium Proceedings: UNSW, Sydney, Australia

Bennett, R. & Dziekan, V. (2005)
Online Collaboration in the Creative Process: Working With the Most Interactive Community of Designers We Have [N]ever Met.
Designs on E-Learning International Conference Proceedings: The University of the Arts, London, England, ISBN: 1-903455-09-X

Bennett, R. & Dziekan, V. (2005)
Creative Waves: A Case Study.
World Design Congress (ERA 05) Conference Proceedings: Danish Design Centre, Copenhagen, Denmark.

Bennett, R. & Dziekan, V. (2005)
Creative Waves - an online global creative community: Students, educators and professionals explore collaborative modes of creative interaction, conversation and working process.
United Designs: Graphic Design Practice & Education, Masthead Publisher, Seoul, Korea. pp56-67, ISBN: 89-954486-2-8

Bennett, R. & Dunphy, E. (2004)
Meeting Pluralist Demands With A Pluralist Response The Omnium Project: offering an online collaborative design response to an increasingly diversified, interconnected and pluralist world.
FutureGround International Design Research Conference Proceedings 2004, Monash University, Melbourne, ISBN 0-9756060-2-6

Bennett, R., Chan, L. & Polaine, A. (2004)
The Future Has Already Happened: Dispelling Some Myths of Online Education.
ACUADS Conference Proceedings, Australian National University, Canberra, Australia.
http://web.sca.usyd.edu.au/acuads/2004conference.html - ISBN 0-7315-3040-3

Bennett, R. & McIntyre, S. (2004)
Post the eLearning Goldrush: Encouraging Quality and Purpose in Online Art and Design Education.
ACUADS Conference Proceedings, Australian National University, Canberra, Australia.
http://web.sca.usyd.edu.au/acuads/2004conference.html#top ISBN 0-7315-3040-3

Bennett, R. & Broadfoot, O. (2003)
Design Studios: Online?
Apple University Consortium Academic and Developers Conference Proceedings 2003, pp 9-21, ISBN: 0-947209-34-4

Bennett, R. (2003)
The Omnium Project: Proposing a Framework for Creative Online Interaction.
Create.Ed 2003 Conference Proceedings, pp 2-14, RMIT Publishing, ISBN: 0-86459-291-4

Bennett, R. (2001)
Omnium: Proposing Strategies for Quality, Collaborative On-Line Teaching and Learning.
Education, Communication and Information: Vol1 No.1. link p 104, Open University (UK) & Harvard
(USA), Taylor and Francis/Routledge Press, ISSN: 1463-631X

Bennett, R. (2000)
*Om'nium [vds]: Experiencing Cultural Diversities and Geographical Distances Whilst Collaborating Within
an International On-Line Design Process.*
Collaborative Design: Design Research Society, Coventry (UK). Springer Press, ISBN 1852333413

Bennett, R. (2000)
Om'nium [vds]: Presenting an On-Line Future for Tertiary [Design] Education
Outline 9, winter issue 9, pgs 17-24 University of Brighton, CTIAD, (UK), ISSN 1365-4349

Bennett, R. (2000)
*Omnium vds: virtual design studioí99: Experiencing Cultural and Geographical Diversity in International
Online Design*
Co Designing 2000 Adjunct Proceedings, pgs 123 ñ130, Coventry University (UK), ISBN 0 905949 93 5

Bennett, R. (2000)
Omnium [vds]: virtual design studio '99.
Design Cultures Conference Proceedings, European Academy of Design, pgs 72-75, Sheffield Hallam
University & Salford University (UK), ISBN: 0-902896 21-0

Bennett, R. (1998)
*Transition, Orientation & Motivation: identifying individual and institutional factors that affect the successful
orientation and adjustment of design students entering tertiary education.*
First Year in Higher Education Conference Proceedings, AIT (NZ) & QUT (Aus), ISBN: 0-473-05249-0

Research / Learning & Teaching Grants

Bennett, R., Bennett, J., Del Favero, D., Goodwin, R., Harley, R. (2010)
UNSW MREI Grant – *Smart Art Lab: Art, design and media resources using mobile smart technologies
($98,000)*

Bennett, R. (2009)
UNSW Faculty Research Grant - *Das[ma]nila*: Creative collaboration to design and produce street art for
typhoon-devastated Manila with weavers from under-privileged communities in the Philippines. *($13,000)*

McIntyre, S., Bennett, R., & Watson, K. (2009)
Australian Learning & Teaching Council (ALTC) - *Learning to Teach Online: Developing high-quality video
and text resources to help educators teach online. ($219,000)*

McArthur, I., McIntyre, S., Bennett, R., Fang X, Goodwin, R., (2009)
UNSW Faculty Research Grant (ECR) - *Culturally adaptive online pedagogy: Developing and evaluating
culturally appropriate online pedagogy for trans-national collaborative design education.* ($17,500)

Bennett, R., McIntyre, S. (2008)
COFA Research Infrastructure Block Grant - *Developing an Online Tool for Enabling User-centric
Portability and Integration Across Multiple Sites* ($9,896)

Bennett, R. & McIntyre, S. (2007)
UNSW Learning & Teaching Performance Fund - *Planning, Infrastructure Provision and Establishment of
the UNSW Academy of Online Art and Design Education ($68,000)*

McIntyre, S. & Bennett, R. (2007)
UNSW Early Career Researcher Program - *Evaluating impact and affects that issues associated with time
have on student motivation within fully online learning and teaching communities* ($12,000)

Bennett, R., McArthur, I. & McIntyre, S. (2007)
UNSW Faculty Research Grant (ECR) - *Culture and online pedagogy: A comparative analysis of the
effectiveness of different media types in cross-cultural online design education.* ($8,500)

Bennett, R. (2006)
UNSW Research Infrastructure Block Grant - *Computer Programming: to secure and upscale the Omnium technical infrastructure and safeguard the Omnium Software Suite.* ($30,000)

Bennett, R. (2004)
UNSW Faculty Research Grant - *Harnessing the popularity of instant messaging systems, to improve socialisation, interaction and the overall learning experience for students studying online.* ($5,000)

Bennett, R. (2004)
UNSW Postgraduate Learning and Teaching Grant - *Improving accessibility, engagement and experience in art and design postgraduate (coursework) study: Towards a model for course-specific online information literacy.* ($15,000)

Bennett, R. & Chan, L. (2004-06)
Australian Research Council (ARC) Discovery Grant - *The Omnium Project: Formalising a System and Approach for an Effective Online Collaborative Design Process in Visual Communication.* ($260,000)

Bennett, R. (2002)
UNSW Faculty Research Grant - *A research and development project to improve 'synchronous' [live] interaction and collaboration, between geographically distanced [design] students studying together online.* ($17,104)

Bennett, R. (2002)
COFA Faculty Research Grant - *Comparing traditional face to face Design Studio education with modern initiatives that aim to efficiently teach creativity and design exclusively via the internet.* ($2,614)

Bennett, R. (1999)
Australian Research Council (ARC) Small Grant - *Omínium [vds]:Virtual Design Studio í99: A project involving international design students working collaboratively using the internet as their communication tool.* ($4,395)

Bennett, R. (1998)
COFA Faculty Research Grant - *The Design Studio: A critical analysis of university 'design studio' practice; identifying facilitative strategies to improve teaching & learning outcomes.* ($4,630)

Bennett, R. (1996)
COFA Faculty Research Grant - *A collection of data concerning approaches & practices relating specifically to first year Art & Design curricula in Australian tertiary education institutions.* ($3,689)

Academic and Creative Awards

Australian Government Arts in Asia Awards (2013)
Finalist in 3 Categories:
The Banglos Project (Philippines) by Rick Bennett – 'For outstanding contribution to Visual Arts'
The Banglos Project (Philippines) by Rick Bennett – 'For outstanding Philanthropic contribution'
The Banglos Project (Philippines) by Rick Bennett – 'For outstanding Individual contribution'

Citation for Outstanding Contributions to Student Learning (2006)
Carrick Institute (now ALTC)
'For pioneering internationally recognised best practice in online education in the creative arts and design'

AUQA Commendation (2006)
Australian University Quality Agency
'For good practice in systematisation of online delivery and innovation in online collaborative education.'

President's Award (2005)
Australasian Society of Computers in Learning in Tertiary Education (Ascilite)
'For innovation and exemplary use of technology in higher education'.

ACUADS Distinguished Teacher of the Year Award (2004)
Australian Council of University Art and Design Schools (ACUADS)

UNSW Vice-Chancellor's Award for Teaching Excellence (2001)
'For exemplary innovation in the use of technology in teaching'

Art & Design Exhibitions

Bennett, R. (2013)
The Banglos project – Design Installation
Ayala Museum, Makati, Manila, Philippines.

Bennett, R. (2011)
DasManila – Design Installation
Royal Botanic Garden Sydney, Australia.

Bennett, R. (2010)
DasManila – Design Installation
Ayala Museum, Makati, Manila, Philippines.

Bennett, R. (2009)
Re[frame]: Manila – Design Installation
College of Saint Benilde – School of Design and Art, Malate, Manila, Philippines.

Bennett, R. (2002)
Collaboration/Process/Outcome 01, 02 & 03.
Design Research Exhibition, COFA, Sydney, Australia.

Omnium (1999)
Om'nium [vds] – 'Small Red Car' Design Exhibition
School of Colour & Design Gallery, Circular Quay, Sydney, Australia.

Trademarks / Patents

Omnium ®, Omnium Software ® (2007)
Educational and training services including information services relating to online and web-based learning.
Ten-year Australian Trademark by IP Australia (No. 1109961)

Omnium Ruksac ® Software ® (2012)
Educational and training services including information services relating to online and web-based learning.
Ten-year Australian Trademark by IP Australia (No.)

Shruti T.Gopi
Interaction Design Lecturer

WORK EXPERIENCE

FPT University / Interaction Design Lecturer
3+ yrs (present) , Hanoi.

Expertise in handling the following subjects -
Mobile application design, UI/UX Design special-
ization, Web design, Interaction Design,
Fundamentals of Graphic design, Visual com-
munication design & Typography. Responsible
for supervising the Graduation projects for the
Final semester students (20+ guided apps).

Resposible for Question bank preparations,
evaluations/grading, and Course reviewer/sylla-
bus for Interaction design course at FPT
University.

Head of MOOC - UI/UX Specialization course
(2020-2021). A successful mentor for this
course since the year 2020 till present.

IIIT Jabalpur/ Teaching Assistant - Product design
2 yrs , India.

Worked as a Teaching assistant under the most
reputed Product design professor Prof. Puneet
Tandon. I was responsible for teaching the
course Product design and Prototyping Labora-
tory for Product design at IIIT Jabalpur for the
students of Post graduation at the Institute.
Also, responsible for grading & evalaution for
the Product design course.

Azura design studio / UI/UX designer Intern
6 months ,Kochi, India.

Branding, UI designing, Brainstorming and
Prototyping, High fidelity prototypes, delivery
stage.

EDUCATION

IIIT Jabalpur / Master of Design (M.Des)
2.5 yrs , India.

Design Intervention for Marine Jetty - Product
design. Design proposal along with structural
analysis was done.
2nd topper student for Post graduation with
specilazation in Product design, Interaction
design and Visual Ergonomics.

TKMIT / Bachelor's in Technology (B.Tech)
Civil Engineering.

Created design proposal for Check Dam across
Thenmala Dam as Structural design & Analay-
sis in Kerala, India.
Also, 1st Prize winner for Bridge design &
analysis competition at IIT Madras, India.

ADDITIONAL QUALIFICATION

**California Institiute for Arts - UI/UX Specializa-
tion course**

Successfully completed - Web Design: Strategy
and Information Architecture, UX Design
Fundamentals, Visual Elements of User Inter-
face Design.

**University of Michigan - Web development and
Coding specialization**

Successfully completed - Advanced Styling with
Responsive Design, Interactivity with JavaScript
and HTML5.

SKILLS

Design : Illustration & UI graphics ■ Problem solving & Strategic design ■ User flow ■ Concept sketches ■ Wireframes & Mockups with Figma ■ Motion design with Figma ■ Product development cycle ■ Style guides & Typography.

Prototyping : Brainstorming & Affinity mapping using Miro & Whimsical ■ Information architecture & Screenmapping using Whimsical & Figjam ■ Front end designing with HTML/CSS/Bootstrap ■ Medium & High fidelity prototyping using Figma

RESEARCH

■ Qualitative/ Quantitative analysis ■ User insights & Persona hypothesis ■ A/B Testing & Heuristics ■ Coginitive walkthrough

GUIDED PROJECTS

Successfully supervised the Graduation projects for the students of Grpahic design department in FPT University. The projects that I have dealt with was Mobile application projects.

Completed above successful 20+ Capstone projects - Research, User study, Data analysis, Problem solving, Lo-fi prototyping, wireframing, High fidelity prototyping and App simulation video along with advertising.

AWARDS & ACHIEVEMENTS

Paper publication for International Conference for Modern Education & Technology (ICMET 2022, China)

Full paper presentation on the topic "Widening of the Digital divide by Advanced Online Classroom & Persistence of Virtual learning after the Pandemic era" was selected for Best presenter award at the Conference proceeding.

Technical Committee member at ICMET

Reviwer for the Conference proceeding for ICMET 2022.

Best Paper Award - FCBEM 2021

The paper "Widening of the Digital divide by Advanced Online Classroom & Persistence of Virtual learning after the Pandemic era" was awarded as the Best paper for FPT Conference for Business, Education and Management.

Best Lecturer award - Spring semester, 2021

Awarded as the Best Lecturer for the Spring semster 2021 at FPT University.

KECD 2019

The 50th Anniversary International Exhibition of KECD 2019 - to readdress KECD's identity, and construct a new mission as a graphic design organization in the digital media age as a part of Korea's design history.
Poster designined by me was selected for the exhibition of KECD 2019 at Korea.

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SVEN PFROMMER

VITA 2022

Sven Pfrommer
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svenpfrommer@gmail.com
skype: pfrommer.studios

VITA 1

Summary of Working Experience

Academic Appointments

December 2016 - December 2019, Singapore
Nanyang Technological University
Wee Kim Wee School of Communication and Information
Lecturer for Creativity & Advertising
Instructor for the following courses:
• Creative Strategies
• Advertising, Creativity & Copywriting
• Interactive Advertising
• Media & Marketing

July 2015 - October 2016, Manila, Philippines
Raffles Design Institute, Academic Programme Coordinator
Duties and responsibilities:
• Ensure culture of academic and creative excellence within the college.
• Oversee the academic planning and policies.
• Supervise and evaluate academic staff. Mentoring of new academic staff.
• Coordinate departmental and other academic meetings.
• Implement professional and curriculum development.
• Coordinate the departments and courses.
• Communicate with institutions of higher education and non-profits.
• Represent the College on fairs, talks and workshops

December 2012 - October 2016, Manila, Philippines
Raffles Design Institute, Manila
Lecturer and Head of the Visual Communication Department
Instructor for the following courses:
• Graphic Design and Culture
• Design Principles
• Drawing for Designers
• Creativity and Problem Solving
• Typography I & II
• Colour for Designers
• Page Layout
• Digital and Applied Illustration
• Image Processing
• Digital Photography
• Advanced Layout and Production
• Graphic Production
• Motion Design
• Identity System
• Packaging Design
• Advertising Design
• Web Design
• Design Principles
• Interactive Media Design
• Publication Design
• Portfolio Development.
• Final Project

VITA 2

Summary of Working Experience

Professional Experience

since 2012
Lecturer, Fine Art Photographer, Art Director, Visual Artist

1998-2012
Running own Branding & Advertising Agency in Berlin & Potsdam, Germany.
Founder, CEO and creative director.
The agency served more than 200 clients from Start-Ups to global Brands in:
visual concepts /branding & packaging / advertising / corporate design & identity / digitaldesign / visual design / motion & video design / photography / consultation / web & app design.

1998
Designer for Arthesia GmbH Berlin
Project: visual design concepts for the AUDI forum

1997-1998
Art Director in London for:
The Fitch, BBC, Plus One design

1995-1997
Self-employed Berlin
Partner & Creative director at the Designstudio Pfrommer & Schulte
Accounts: Freecom Computer, Gov. Art Center Berlin, Brainbox
Duties and responsibilities: agency creative lead, branding, corporate design, packaging, trade fair design, advertising

1995
Art director at Zabriskie, advertising agency, Berlin
Accounts: SAT1, N-TV, Berliner Kurier, Darag Insurance
Duties and responsibilities: branding, corporate design, packaging, advertising, multimedia

1995
Graphic designer at: Melle & Pufe advertising agency, Berlin
Accounts: Afri Cola, Barcardi
Duties and responsibilities: branding, corporate design, advertising, webdesign

1995
Graphic designer at:
Löhlein & Schonert, advertising agency, Berlin
Accounts: Siab, Filmboard Berlin, WindSport
Duties and responsibilities: branding, corporate design, advertising

VITA 3

Summary of Working Experience

1994-95
Art director at:
Heymann & Partner, advertising agency, Berlin
accounts: Berolina, Talbot, NetCS, Biotronik, ABB
duties and responsibilities: branding, corporate design, advertising

1992-94
Student assistant and student tutor at the Hochschule HAWK Hildesheim
duties and responsibilities: instractor for video and editing

Education

1997-98
Professional Development Course / Post Graduate Studies
Photography & Printmaking
at the Royal College of Art
Scholarship by the British Council

1995
Artist in residence
Dakar, Senegal and Montpellier, Frankreich
Scholarship by the french / german institute

1994
University Degree in communication design
HAWK University of applied science in Hildesheim, Germany

1989-94
Studying communication design at
HAWK University of applied science in Hildesheim, Germany

1987-88
Italy / France, preparatory study design & art programme

1984-87
Education and degree as dental technician

1983 Berlin
Diploma secondary school

1965
Born in West-Berlin, Germany, German citizen

VITA 4

Skill Sets

Industry knowledge:
- Digital & Film Photography
- Digital Marketing
- Digital Imaging
- Digital Video
- Creative Direction
- Visual Communication
- Lecturing
- Art Direction
- Visual Design
- Communication Design
- Visual Identity
- Advertising
- Web & APP Design
- User Interface Design
- Social Media Marketing
- E-Commerce
- Branding
- Corporate Identity
- Typography
- Graphic Design
- Content Development
- Experience Design
- SEO
- Studio Art

Other Skills:
- Creative leadership
- Creative strategies
- Consulting
- Project management
- Team management
- Creative problem solving
- Design thinking
- Storytelling
- Creative thinking

Educations & teaching:
- Supervising of employee, students and trainee
- Research and development of course material
- Teaching of creative processes
- Teaching of production and software knowledge
- Hosting workshops and talks
- Curating Exhibitions
- Programme Coordinator

VITA 5

Skill Sets

Tools & Technologies
• Familiar with MAC and Windows Systems
• Adobe creative suite CC
• MS Office
• Wordpress
• Shopify
• Slack
• WOOCommerce
• Blackboard
• Adobe Advertising Cloud
• Facebook & Google AD Manager

Production process:
• Creative execution
• Picture editing and composing
• Prepress
• Offset and digital printing
• Finishing
• Studio Art
• Digital Photography workflow processes
• Photo production
• Video production
• Photo Lab
• Environmental graphics
• Packaging

Layout and design techniques:
• Drawing & Sketching
• Illustration (analog & digital)
• Layout techniques
• Painting & mixed media techniques
• Photography (analog & digital)

Language knowledge:
• German (mother tongue)
• English (fluent in written and spoken)
• French (basic knowledge in written and spoken)

VITA 6

Summary of Teaching

Teaching performance as evaluated by student feedback received average scores
of 3.7 to 4.5 out of 5, depending on year, institution and course.

Mentored Students, Students 'Achievements & Students' mention in the News & Media
Student's Exhibitions, Special Projects
a. NTU / WKW, Singapore
- Mentoring and assist students to participate in the yearly D&AD New Blood contest
  https://www.dandad.org/en/d-ad-new-blood-awards/
- Mentoring and assist students to participate in the yearly Crowbar Award contest
  https://www.crowbar.com.sg
- For above contests students worked in teams for brands like Burger King, Amazon,
  Durex, Heinz, Adobe, Adidas, Bacardi and Facebook, to name only a few major brands.
  See some results: https://www.dropbox.com/s/lwhc2cz1kwi05z9/Portfolio_NTU.pdf?dl=0
- Individual student career and portfolio advising

b. Raffles Design College
- Organize and curate a yearly student exhibition in an art gallery in Manila.
- Mentoring students to create the visual design and communication concepts
  for the yearly RDI Fashion shows in Manila.
  2013 Pulse: Fashion Meets Passion
  https://www.preview.ph/fashion/pulse-fashion-meets-passion?reg=feed_1
  2014 Desynch
  https://www.preview.ph/fashion/desynch-2014-raffles-design-institute-manila-graduation-showcase?reg=feed_1
  2012 Fuse
  https://www.preview.ph/fashion/fuze?reg=feed_1
- Special Project
  Trolls and Diwata" was a collaboration project by the NGO Streetlight (Tacloban, Leyte), the
  Norwegian Embassy (Manila) and Raffles Design Institute (Manila) under my supervision,
  mentoring students to work on this year long project.
  https://issuu.com/rdimanila/docs/trollsanddiwata
- Individual student career and portfolio advising, evaluation of internship reports
- Other achievements
  Many of my students sucessfully continued their studies at reputational institutions in
  Australia, UK and USA

VITA 7

Development of teaching materials

a. NTU / WKW, Singapore
Created all course materials from scratch for the following courses:
- CS2031 Creative Strategies (Lectures, tutorials, assessments)
- CS4029 Advertising, Creativity & Copywriting (Lectures, tutorials, assessments)
- A6348 Interactive Advertising (Lectures, assessments)
- A6322 Media & Marketing (Lectures, assessments)

Major Contributions
- 2018-19 Curriculum revision for course: CS2031 Creative Strategies
Improvements in course materials:
- 2018 Development of new sets of student materials – labs, activities, exercises, question banks, and so on.
- 2017-18 New preparation for 3 lecture courses not taught before
- 2016 Development of new sets of student materials – labs, activities, exercises, question banks, and so on.
- 2017-2019 Use of innovative technology in teaching methods
Uncommon Efforts:
- 2018 Teaching three or more different lecture courses

b. Raffles Design College, Manila
Created all course materials from scratch for the following courses:
- Graphic Design and Culture (Seminar, assessments)
- Design Principles (Seminar, assessments)
- Drawing for Designers (Seminar, assessments)
- Creativity and Problem Solving (Seminar, assessments)
- Typography I & II (Seminar, assessments)
- Colour for Designers (Seminar, assessments)
- Page Layout (Seminar, assessments)
- Digital and Applied Illustration (Seminar, assessments)
- Image Processing (Seminar, assessments)
- Digital Photography (Seminar, assessments)
- Advanced Layout and Production (Seminar, assessments)
- Graphic Production (Seminar, assessments)
- Identity System (Seminar, assessments)
- Packaging Design (Seminar, assessments)
- Advertising Design (Seminar, assessments)
- Web Design (Seminar, assessments)
- Design Principles (Seminar, assessments)
- Interactive Media Design (Seminar, assessments)
- Publication Design (Seminar, assessments)
- Portfolio Development (Seminar, assessments)
- Final Project (Seminar, assessments)

VITA 8

Development of teaching materials

Major Contributions
Improvements in course materials:
- 2012-2014 Development of new sets of student materials – labs, activities, exercises, question banks, and so on.

Uncommon Efforts:
- 2013-2016 Teaching four or more different courses
- 2015-2016 Supervising new and temporary faculty in teaching

Service and external activities

a. NTU / WKW, Singapore
- 2016-19 Participation in Alumni Events, Convocations, Outreach Programs, Recruitments.
- 2018-19 School technology investment review board member.

Workshop and Seminars
Organized
- 2019 CO-organization of an advertising symposium at Suntec, Singapore
- 2018 In collaboration with Adobe, Advertising Cloud lab workshop for graduate students
- 2017-18 Eyetracking, lab Workshop for undergraduate students

Attended
Certified Courses at NTU
- 2017 Fostering Academic Leadership among Teachers
- 2017 Teaching foundation course
- 2019 Epigeum Research Integrity Course

b. Raffles Design College, Manila
- 2012-16 Hosting of workshops and talks
- 2012-16 Representing the school on fairs, conferences and open houses
- 2012-16 Assist in student recruitments across Asia-Pacific
- 2015-16 Consultation in Internship, Study Abroad and International Learning Programs
- 2012-16 Organization of field trips and direct frequent Students art shows, on and off campus
- 2012-16 Pitch outstanding student works to the media
- 2012-16 Initiating collaborations with NGO´s, Embassies, Trade and Industry
- 2014-16 Website, social media, public relations coordinator
- 2015-16 Presenter for an outreach event
- 2015-16 Official new faculty mentor

VITA 9

Research

Creative fine art practice led research covers areas of visual art, visual communication, visual culture, fine art and mixed media art ranging from photography, traditional and digital painting, art installations, public & experimental art.

Awards / Residencies / Grants

2021   Prix Gold, PX3, Prix de la Photographie de Paris
2019   Honorable Mention, International Photography Awards, Los Angeles
1997   Airlift Award, Berlin, Germany
1997   Artist in residence grant, Royal College of Art London
1997   Scholarship by the British Council, Berlin, Germany
1996   Walter Thiemann award, first price, Leipzig, Germany
1995   Scholarship by the German/French institute, Berlin,
1995   Artist in residence, scholarship in Dakar and Montpellier

Exhibitions & participation in photo & art festivals

2022   CICA Museum, Czong Institute for Contemporary Art, Seoul
2021   THE OTHER ART FAIR, Virtual Global Edition
2021   CAMP Gallery, New York City, Group exibition
2020   CAMP Gallery, New York City, Group exibition
2019   FLOW PROJECT, Bruce Lurie Gallery, Los Angeles, Group exibition
2018   Ayala Museum, Artist Space, Manila, Solo exibition
2018   THE DAM PROJECT - Miami, Group exibition
2018   Retrospect Gallery - Byron Bay, Group exibition
2018   The Other Art Fair by Saatchi Art, Sydney, Solo exibition
2018   The Other Art Fair by Saatchi Art, Los Angeles, Solo exibition
2016   Galeria Emergentes, Braga, Portugal, Group exibition
2015   Art Toronto, Canada, Group exibition
2015   International Art Fair of BOGOTÁ, Columbia, Group exibition
2015   Art Lima, Peru, Group exibition
2015   Affordable Art Fair, New York, USA, Group exibition
2015   DiLegno Gallery, Singapore, Group exibition
2015   Semperdepot Wien, Austria, Group exibition
2014   Affordable Art Fair, Singapore, Group exibition
2014   ART TAIPEI, Taiwan, Group exibition
2014   Affordable Art Fair, London Battersea, England
2014   Palazzo Molin, Venice, Italy, Group exibition
2014   IMM Köln, Germany, Group exibition
2011   Galerie Augustin, Vienna and Mallorca, Group exibition
2009   Brisky Galerie, Germany, solo exibition
2009   Galerie Muschik, Germany, Group exibition
2009   Art Fair Europe, Germany, Solo exibition
2008   Art Fair Europe, Germany, Solo exibition
2007   Tendence Fair, Frankfurt, Germany, Solo exibition
2006   Tendence Fair, Frankfurt, Germany, Solo exibition
2005   Wunderbild Gallery, Berlin, Germany, Solo exibition

VITA 10

1998   Henry Moore Gallery, London, England, Group exibition
1996   Institut für Buchkunst, Germany, Group exibition
1996   HGB Leipzig, Germany, Group exibition
1995   Kunstbibliothek Berlin, Germany, Group exibition

Creative Projects & Publications

2021   Cyanography Limited Edition, 2x15 works in a Collectors Box, self published, Berlin
2020   Hongkong Limited Edition, 16 works in a Collectors Box, self published, Berlin
2020   Japan Limited Edition, 18 works in a Collectors Box, self published, Berlin
2020   Commissioned work for the AUTOGRAPH HOTEL, New York City
2020   Commissioned work for the HILTON HOTEL, Atlanta
2020   Commissioned work for an Office Space, Singapore
2020   Commissioned work for an Office Space, New York City
2019   Commissioned work for HILTON HOTEL, Chicago
2019   Commissioned work for COURRIER MAGAZINE
2019   Photo Installation Project "195 GLACIERS"
2019   Commissioned corporate artworks, Singapore
2019   Curated creative work published in Aesthetica's Magazine April / May Issue
2019   Curated creative work published in Aesthetica's Magazine February/March Issue
2019   Curated creative work published in VOGUE UK January 2019 issue
2018   Curated creative work published in VOGUE UK November & December 2018 issue
2018   Curated work published in Saatchi Art Catalog 2018
2017   Curated work published in Saatchi Art Catalog 2017
2017   Curated creative work selected for Stage Design in Portugal
2017   Curated creative work selected for "The Frame" by SAMSUNG
2017   Curated creative works selected for a Fashion Collection by Art A Porter
2016   Commission art works for MEIN SCHIFF 5, TUI Cruise
2016   Commission art works for LeGaleriste, Montreal, Canada
2016   Commission art works for NEWPORT, Winston-Salem, North Carolina, USA
2016   Commission art works for Hotel in Fort Lauderdale, USA
2016   Commission art works for Hotel in New York, USA
2016   Commission art works for Pret-A-Porter, Montreal, Canada
2016   Curated creative work published in Saatchi Art Catalog 2016
2015   Commission art works for Hilton Hotel, New York
2015   Commission art works for FEDRIGONI PAPER, Manila
2015   Commission art work for SOTHEBY'S, Vienna, Austria
2015   Curated creative works published in LUMAS Art Catalog, Berlin, Germany
2013   Commission art works for carpet edition, Vienna, Austria
2009   Commission art work for Mercedes, Stuttgart, Germany
2008   Commission art work for Winter hotels, Berlin, Germany
2008   Commission art works for a medical clinic, Frankfurt, Germany
2006   Art Edition catalog "Berlin goes Pop", self published, Berlin
2005   Art Edition catalog "New York goes Pop", self published, Berlin
2003   Art Edition catalog "Mallorca", self published, Berlin
1995   Commissioned creative works for the feature film "Zuckerstücke"
1995   Stagedesign IFAD Institut Montpellier
1995   Etching Art Edition "Rebirth", self published, Berlin
1994   Book Etching Art "Die Ästhetik des Verschwindens", self published, Berlin

VITA 11

Reviews, Contributions, Interviews, Media Citations and Reports in Newspapers and Magazines. They are mostly collected from online reviews and press and media that had covered my creative works.

2022 Media Coverage, Reviews, Reports, Citations

My work URBAN BLUR VI has been featured in the "Best of January Collection" by Artfinder, London https://bit.ly/37CxYXL

My work SAIGON BLUR XCIV has been featured in a collection by Rise Art, London https://bit.ly/37wB4fV

My work has been selected by curator Monty Preston and is featured in the "NFT van Gogh" Collection by SAATCHI ART, Los Angeles https://www.saatchiart.com/nft/artists

My work has been featured in "The art of celebration" Collection by Artsper, Paris https://bit.ly/3GWQwia

My work has been featured in the "Very Peri Collection" by Artfinder, London https://bit.ly/33JOCmT

My work has been featured in "The Rush of the City" Collection by Artsper, Paris https://bit.ly/3rHw5Qb

2021 Media Coverage, Reviews, Reports, Citations

My works have been featured in the 2021 November/December issue of Aesthetica Magazine https://bit.ly/3dkw11Z

My work has been selected by curator Toni Hodges and is featured in the "Master Artist List" by SAATCHI ART, Los Angeles https://bit.ly/3lBtMvy

My work has been selected by curator Toni Hodges and is featured in the "Monochromatic hues" Collection by SAATCHI ART, Los Angeles https://bit.ly/3oqwVAh

My work has been selected by curator Helen Buckley for the "Trends 2022" collection on Artfinder, London https://bit.ly/3xVnXhu

My work has been featured in the "Coastal 2021" Collection by McGaw, Canada https://bit.ly/3IvDngE

My work has been featured in the "Singapore Art" Collection, The Artling, Singapore https://bit.ly/3DqevE2

My work has been featured in the "Abstract Art" Collection, The Artling, Singapore https://bit.ly/3G7kf7s

VITA 12

My work has been selected by curator Monty Preston and is featured in the current SAATCHI ART "Industrial" Collection, Los Angeles https://bit.ly/3Dxk6Zq

My work has been selected by curator Connie Kim and is featured in the current SAATCHI ART "More is More" Collection, Los Angeles https://bit.ly/2ZUspR2

My work has been selected by curator Helen Buckley for the David Hockney collection on Artfinder, London https://bit.ly/3ooVU6U

My work has been selected by curator Bethany Fisher and is featured in the current SAATCHI ART "TRAVEL MEMENTOS" Collection, Los Angeles https://bit.ly/3lBB16P

My work has been selected for a photography auction with Singulart, Paris https://bit.ly/3pt9Yvz

My work has been selected for a photography auction with Singulart, Paris https://bit.ly/31nCqqT

My work has been selected by curator Helen Buckley for a collection on Artfinder, London https://bit.ly/3rEQKWy

My work has been featured in the Purple Art Collection, The Artling, Singapore https://bit.ly/3xVIdzC

My work has been featured in the Marvellous Marble Collection, The Artling, Singapore https://bit.ly/31ALmsk

Two of my works have been featured in the Hong Kong Art Collection at the Artling, Singapore https://bit.ly/31w7PXQ

My work has been featured in the City Lights Collection, The Artling, Singapore https://bit.ly/3ErcLfd

2020 Media Coverage, Reviews, Reports, Citations

Three of my works have been featured in: Celebrating German Artists Collection at the Artling, Singapore https://bit.ly/3ryUEAh

My work has been featured in the Tatler Homes Singapore November 2020 Issue https://bit.ly/3pwuKdG

My work has been featured in: Art for Office Hallways Collection, The Artling, Singapore https://bit.ly/3dkgcbF

Three of my works have been featured in: New York Art Collection at the Artling, Singapore https://bit.ly/3xWBhlF

VITA 13

My work has been featured in: The Shape of It: Figurative Art, The Artling, Singapore
https://bit.ly/3IlAaAO

My work has been featured in: Travel Art Collection, The Artling, Singapore
https://bit.ly/3GcZQ0P

My work HONG KONG ARCH III has been selected by curator Rebecca Wilson and is featured in the current SAATCHI ART "NEW" Collection https://bit.ly/3GfALlN

My work selected by curator Rebecca Wilson and is featured in the current SAATCHI ART "NEW" Collection https://bit.ly/3on7EqI

Inspired by Music, The Artling, Singapore https://bit.ly/3Dr7UsT

My work featured in the current "NEW IN SEPTEMBER" Collection on Artfinder
https://bit.ly/3dmaWUY

My work featured in the current "BEST IN JUNE" Collection on Artfinder
https://bit.ly/3Gk68vJ

My work selected by curator Rebecca Wilson and is featured in the current SAATCHI ART "NEW" Collection https://bit.ly/3orN3Sg

My work has been featured in the "A Taste of Japan" Collection, The Artling, Singapore
https://bit.ly/3xWBw03

My work has been featured in the "Photographers to Watch" Collection, The Artling, Singapore
https://bit.ly/3xXpyDv
My work has been featured in the "Satisfy Your Wanderlust" Collection, The Artling, Singapore
https://bit.ly/3rERb38

My work has been featured in the "Art for the Workplace" Collection, The Artling, Singapore
https://bit.ly/3dp7cSm

2019 Media Coverage, Reviews, Reports, Citations

Featured at "Meet The Creators" this month on the CANVAS Blog by Saatchi Art
https://bit.ly/3diZb1v

My work has been featured in "EMERGING ART NOW" collection, curated by Rafaela Garga, ShairArt Gallery, Braga, Portugal https://bit.ly/3fRy2Us

EXHIBITION IN LOS ANGELES AT THE LURIE GALLERY https://bit.ly/3DqFxex

My works featured in French publisher COURRIER INTERNATIONAL MAGAZINE
https://bit.ly/3lDGI45

VITA 14

My work has been selected by curator Rebecca Wilson and is featured in the current SAATCHI ART "NEW" Collection https://bit.ly/3Ge12Rw

MANILA WORKER has been awarded a Honorable Mention in the 2019 International Photography Awards. The entry competed in the "Fine Art Portrait" category. https://bit.ly/3Gk6D95

My work selected by curator Rebecca Wilson and is featured in the current SAATCHI ART "NEW" Collection https://bit.ly/3dk4dL2

My work selected by curator Monty Preston and is featured in the current SAATCHI ART "The Big Picture" Collection https://bit.ly/332XvHx

My work HUMAN VISION I has been featured in the ARTSPACE "Make a Statement" collection

My work has been selected by curator Rebecca Wilson and is featured in the current SAATCHI ART Paris collection https://bit.ly/3ErgF7P

My works have been featured in the 2019 February/March/April & May issues of Aesthetica Magazine https://aestheticamagazine.com/issue/86/

My works have been featured in the 2019 February/March issue of Aesthetica Magazine https://aestheticamagazine.com/issue/87/

My works have been featured in the 2019 April/May issue of Aesthetica Magazine https://aestheticamagazine.com/issue/88/

2018 Media Coverage, Reviews, Reports, Citations

My work has been featured in the VOGUE MAGAZINE UK November & December issue

My work has been selected by curator Rebecca Wilson and is featured in the New This Week Selection at SAATCHI ART https://bit.ly/3EuRKjM

My work has been selected by curator Rebecca Wilson and is featured in the New This Week Selection at SAATCHI ART https://bit.ly/3Im9mAz

The Fractured Gaze The Contemporary Art Modern Project https://bit.ly/3IpDTNK

Top Photographers: meet 5 photographers who have proven to be popular favorites throughout 2018 https://bit.ly/3lAI1ki

Indistinct Exhibition coverage MNLgo https://bit.ly/3dkh2oP

Indistinct Exhibition coverage, All Events in City https://bit.ly/3rDthoM

Indistinct Exhibition coverage, Mynila https://bit.ly/332GGwk

Indistinct Exhibition coverage, The Philippine Star https://bit.ly/3oocLqr

Indistinct Exhibition coverage, Philippine Primer https://bit.ly/2ZUtEzG

Indistinct Exhibition coverage, Philippine Primer https://bit.ly/3lEBncP

Indistinct Exhibition coverage, Businessworld https://bit.ly/3rCe6fj

Indistinct Exhibition coverage, Daily Tribune https://bit.ly/3Emetyh

Indistinct Exhibition coverage, PinoyKawayan https://bit.ly/3lEA9OV

Indistinct Exhibition coverage, Malaya Business Insight https://bit.ly/3opuDkZ

Indistinct Exhibition coverage, Spot.ph https://bit.ly/2ZUuA78

Indistinct Exhibition coverage, Internations https://bit.ly/3GfSCsL

Indistinct Exhibition coverage, Philippine Daily Inquirer https://bit.ly/3EvRpNC

Indistinct Exhibition coverage, The Philippine Star https://bit.ly/3lyhALZ

WKW Alumni Magazine https://bit.ly/3DqHR5f

Chasing movements across Asia: German artist Sven Pfrommer in Manila – in conversation https://bit.ly/3dniCGm

My work OCEAN ELEVEN VII has been selected for the printed Saatchi Art Catalog 2018. https://bit.ly/31vC6Gv

2017 Media Coverage, Reviews, Reports, Citations

My work Human Touch I has been selected for the printed Saatchi Art Catalog Fall 2017. https://bit.ly/3IouHte

My work has been selected by curator Katherine Henning and is featured in the Hot Shots: New Photography collection at SAATCHI ART https://bit.ly/3doGWYh

My work has been selected by curator Rebecca Wilson and is featured in the current SAATCHI ART collection https://bit.ly/3ImKWag

My work has been selected by curator Rebecca Wilson and is featured in the current SAATCHI ART collection https://bit.ly/3xVufxC

My work have been selected for a new SAMSUNG television product named "The Frame". curated by Elise Van Middelem. http://www.samsung.com/de/tvs/theframe/artstore

VITA 16

My work has been selected to be part of the printed LUMAS ART MAGAZINE
https://bit.ly/3Ge2Ud0

My work has been selected by curator Lauren Lanster and is featured in the recently published catalog. https://bit.ly/3ont478

My work HUMAN ORDER V has been selected by curator Evangelyn Delacare and is featured in the current SAATCHI "Art for Your Office Lobby" collection https://bit.ly/3ophJTZ

2016 Media Coverage, Reviews, Reports, Citations

MY WORK FEATURED IN CROSS CONNECT MAGAZINE https://bit.ly/3lBhgfK

My work been selected by Curator Hayley Miner for the SAATCHI "New Photography" collection https://bit.ly/3EqYDSR

My work NY GLAM XV has been selected by curator Katherine Henning and is featured in the current SAATCHI "Inspired by Fashion" collection. https://bit.ly/3pmuiic

My work NY WAY II has been selected by curator Rebecca Wilson and is featured in the current SAATCHI "New this week" collection. https://bit.ly/3G7k8ZA

My work Human Exposure V has been featured in this recently published catalog. See the Saatchi Art Catalog spring 2016 https://bit.ly/33303W7

2015 Media Coverage, Reviews, Reports, Citations

My work HUMAN SENSOR IX has been selected by curator Katherine Henning and has been featured in the SAATCHI "Statement Art" collection https://bit.ly/3Dt5CJT

My work NEW YORK COLOR I has been selected by curator Jessica McQueen and featured in the SAATCHI "Gifts for World Travelers" collection. https://bit.ly/3xW0MDH

My work DUBAI FRAGMENTS VII has been selected by curator Lauren Lanster and featured in the SAATCHI "Architecturally Round" collection. https://bit.ly/3oqSa4W

My work HONG KONG DOWNTOWN XII has been selected by curator Rebecca Wilson and featured in the SAATCHI 'SPOTLIGHT ON BERLIN" collection https://bit.ly/3dmn6gp

My work HUMAN EXPOSURE II has been selected by curator Rebecca Wilson and featured in the SAATCHI 'New this week" collection. https://bit.ly/31zNZLi

My work HUMAN SPHERE IX has been selected by curator Rebecca Wilson and featured in the SAATCHI 'New this week" collection https://bit.ly/3IjEBw5

VITA 17

MY WORK AT SOTHEBY'S ART AUCTION http://www.fund-art.com/

DAMN MAGAZINE FEATURING MY WORK https://bit.ly/3lBEaU4

Artist of the Month: Sven Pfrommer, Artloft Asia, Singapore https://bit.ly/3pqyBsY

Learn from the best, Workshop review https://bit.ly/3xU6xSq

2014 Media Coverage, Reviews, Reports, Citations

SALON-interior No05/2014 - Issues 5-2014 - Page 46 https://bit.ly/3330sb5

H.O.M.E.& Style No03/2014 - Issues 3-2014 - Page 67 https://bit.ly/3rDvq3O

My work "HUMAN TOUCH' has been selected by curator Bridget Carron and featured in the SAATCHI 'FLASH! NEW PHOTOGRAPHY" collection https://bit.ly/3dkve0L

My work LOS ANGELES XIII has been selected by curator Rebecca Wilson and featured in the Saatchi photography limited edition this week. https://bit.ly/3lwO8Gr

My work STELE FRAGMENT II has been featured in the Cinematic Photography Collection at Saatchi Art https://bit.ly/31xJmBz

My work has been featured in the SPOTLIGHT ON BERLIN Collection at Saatchi https://bit.ly/3lzLqje

My work has been featured in the Flash! New Photography Collection at Saatchi https://bit.ly/3IqlSiG

My work has been selected by curator Rebecca Wilson and will be featured this week at Saatchi Gallery. https://bit.ly/3xXK5b9

Raffles Design Institute Manila Lecturers speak on what design students look for in a top design school https://www.youtube.com/watch?v=E8KMbB9dFu4

ATTACHEMENTS

Attachements

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Photography & Art Website
https://www.svenpfrommer.com

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SVEN PFROMMER

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design, printed media, research, typography

Print is not dead
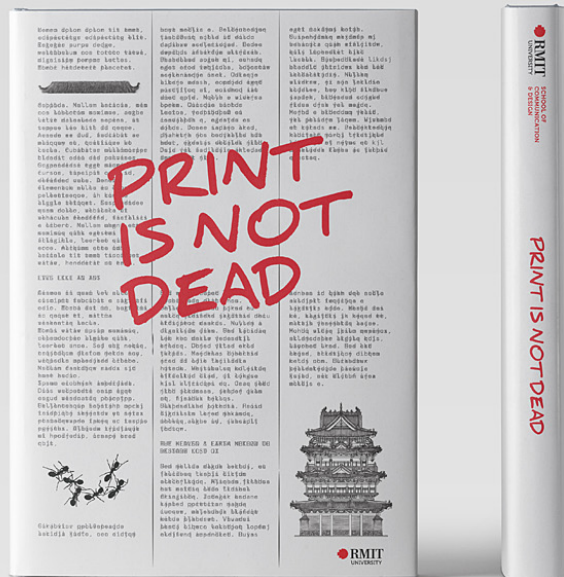
A fter conducting my publication design course twice at RMIT Vietnam, I decided to initiate a publication on book design, more specifically, a presentation of students' works from 2017 and 2018 to consolidate the idea of: "Print is not dead". The book – supported by the School of Communication & Design and the Beanland Library, Saigon South Campus – has been published in March 2019.

Steffi W. Neukirchen

Steffi W. Neukirchen

PART 1 / INTRODUCTION

PRINT IS NOT DEAD... BUT IS IT DYING?

Professor
RICK BENNETT

Steffi W. Neukirchen

"I used to leave books in my motorbike trunk. But now, since I partly understand how much love writers and designers put into, I hold, open and read them with all my respect. Gaining knowledge in a course is its obvious goal. But changing attitudes towards things around is definitely not something many courses can achieve."

Nguyen Ha Giang, student & book award winner 2018

STEFFI W. NEUKIRCHEN

STeFFi W. NeuKirchen

Project: Publication "Print is not dead"
Contribution: Editor, author, concept & creative direction
University: School of Communication & Design, RMIT Vietnam
Year: 2019 (ISBN: 978-1-922016-48-5)

Related Posts

Steffi W. Neukirchen

APPENDIX VII

FORM OF SELF-ASSESSMENT OF FULFILMENT OF ELIGIBILITY REQUIREMENTS FOR OPENING OF TRAINING MAJORS

Name of the major: Graphic Design   Code: 7210403

Level: Bachelor

No.	Statutory eligibility requirements	Conformance requirements or evidences shown in the application	Passed/failed
1	**1. Major:** 1.1. Proposed major matching human resource demands (based on survey results);	Highly appropriate	
	1.2. Have been defined in the guideline/plan for development of the training institution;	Yes	
	1.3. Proposed major must be included in the Classification of Education, Level IV - Undergraduate Education, currently in force	Yes	
	1.4. Resolution of the Committee/Board of Management on opening of proposed majors;	Yes	
	1.5. New majors (give a demonstration of practicality and training experience in certain countries);	No	
	Define whether majors have been open for enrolment of students in foreign countries; are currently piloted in Vietnam or the training institution is the first place that pilots these majors;		
	Reference training programs are designed by 2 foreign accredited universities;		
	There must be at least 02 opinions on necessity of opening of majors which have been received from 02 entities or organizations having demands for human		

		resources graduating from such training programs.		
		1.6. Undergraduate-level/master's-level majors, whether the same as or similar to the master's-level majors (if the same majors are not available), serve as the entrance requirement for master's training programs offered according to the formal education system by the training institution and have been completed by graduated students.		
2		**2. Staff of lecturers:**		
		a) Have a staff of at least five (5) tenured lecturers who hold the title of professor, associate professor, Doctor of Philosophy and doctorate degree in majors the same as or similar to the proposed majors and are not in the list of tenured lecturers that serves as the eligibility requirement for opening of same-level sub-majors belonging to other majors; out of this staff, charge at least 01 professor or associate professor in the major the same as the proposed major with leading and taking necessary actions to carry out training programs as well as accountability for the training quality to his/her host training institution and the public;	Yes	
		b) Lecturers in charge of lecturing activities must be fully qualified; other lecturers must hold at least master's degrees. Tenured lecturers must undertake at least 70% of the knowledge volume; both domestic and foreign guest lecturers who have entered into fixed-term lecturing agreements with the training institution shall take charge of the remaining knowledge volume. Tenured and guest lecturers are required to hold degrees relevant to contents of courses that they are assigned to teach;		
		c) Each lecturer acting as the head for opening of majors and each lecturer giving lectures on basic theoretical and specialized knowledge must fulfill requirements concerning scientific researches in accordance with Point d, Clause 2 Article 2 and Point d, Clause 2 Article 3;		

	d) 30% of the remaining knowledge volume may be undertaken by guest lecturers who have signed lecturing agreements with the training institution; dd) With respect to non-public training institutions, there must be at least 40% of lecturers in the working ages; e) In case of opening of majors in the Classification of Education with 7-digit codes which are combined with multiple sub-majors in the Classification of Education with 8-digit codes, the staff of lecturers must comply with regulations laid down in Clause 2 Article 2 and Article 3. g) In case of opening of health-related majors, each minor or specialized subject must be undertaken by 01 lecturer as stipulated by Point b above; in order to give lectures on any healthcare-related course, lecturers and instructors of practice classes must obtain practicing certificates in healthcare and medical services, have been working directly for healthcare establishments that meet required conformity standards for healthcare establishments offering internship in the field of healthcare service in accordance with applicable laws and regulations;		
3	**3. Basic facilities and amenities:**		
	a) Have the adequate number of classrooms and libraries providing access to diversified sources of information and materials which have been updated within a period of 5 years till the application for approval of opening of majors is filed, or electronic libraries which are granted copyright on access to the database relating to the proposed majors and meet lecturing, study and research requirements;	Yes Yes	
	b) Have the adequate number of laboratory rooms, practice or internship facilities, experimental production plants with necessary equipment to suit requirements as to teaching, learning and scientific research activities in the proposed majors and ensure		

	that all items included in the list of required equipment and instrument must be fully provided with the aim of assisting in training in the stipulated majors or major groups (where appropriate);	Yes Yes		
	c) Build computer rooms having internet connections to enable students to access information on demand;	No		
	d) Administer its website which is updated on a regular manner and made available to the public in accordance with Article 2 and 3 hereof.			
	dd) Possess a science and technology journal (in case of opening of doctoral-level majors).			
4	**4. Training program and certain other requirements for offer of the training program** a) Clearly define whether the training program is research-oriented or practically-oriented;	Yes Yes		
	b) Prepare a curriculum framework for the proposed major which is established in accordance with laws and regulations, aligned with the National Qualifications Framework currently in force, and approved by the head of the training institution in accordance with applicable laws and regulations;	Yes		
	c) Have publicly disseminated graduation requirements at different qualification levels with the minimum requirement that master's-degree and doctoral students upon graduation must reach the 7th level and 8th level of the National Qualifications Framework of Vietnam, respectively;	Yes		
	d) Form partnership with international universities in training and science and technology activities (except for the majors that require information security in accordance with applicable laws);	Yes		
	dd) Collaborate with enterprises and employers involved in the field of the	Meet requirement		

	proposed major when the training program for such major is practically-oriented;	Meet requirement	
	e) Have already submitted a request for inspection of education quality or have been recognized as conformable to education quality standards according to applicable regulations and inspection plan of the Ministry of Education and Training;		
	g) Organize an in-charge entity having professional competency in administering master's-level training activities; have already adopted regulations on master's-level training offered by the training institution;		
	h) Do not violate applicable laws and regulations on conformity requirements for opening of training majors, student admission, organization and administration of training activities in currently available majors, and regulations regarding higher education within the period of 3 years till the application for approval of opening of the proposed majors is filed.		
5	* Assess the training program and conformance requirements:		
	- Decision on establishment of the Assessment Committee that specifies members' majors, qualifications, titles and host entities.	Yes	
	- Meeting minutes of the Assessment Committee and conclusions.	Yes	
	- The institution's explanation for issues requested by the Assessment Committee (if any).	Yes	
	* In case of use of the training programs designed by other universities/foreign countries, give names of specific countries and define whether they are accredited and the training institution is granted copyright on use of these programs.		
	* Memorandum of approval of the proposal issued by the Science and Training Committee of the training institution.		

6	Conditions for carrying out the training program: Other human and funding resources	Meet requirement	

HEAD OF THE TRAINING INSTITUTION

(signature and stamp)

PROF. DR. RAYMOND DANIEL GORDON

VICE CHANCELLOR & PRESIDENT

APPENDIX VIII

APPRAISAL OF A TRAINING PROGRAMME

AT THE BACHELOR'S LEVEL

Appraiser's full name: Professor Rick Bennett

Position in the Programme Appraisal Committee: Committee Chair

Name of the training institution offering the training programme: British University Vietnam

Discipline: **Graphic Design**   Code: **7210403**

Training Level: Bachelor's level

No.	Category	Comment	Conclusion (Satisfactory / Unsatisfactory)
1	Rationale for developing the programme	The rationale is reasonable in comparison with market demand and the growing trend of the industry	Satisfactory
2	Programme objectives	Objectives are suitable for bachelor's degree and manpower market demand.	Satisfactory

3	Programme structure: - Suitability of the modules; the arrangement of the blocks of knowledge) - Learning hours of each module - …	The division of modules into foundation and specialized training is appropriate. Each module's credit load of 5 credits is appropriate.	Satisfactory
4	Academic load	Total academic load is at 131 credits is appropriate, including Vietnamese modules, national defense, and physical training. Each module covering 5 credits is also a logical ratio.	Satisfactory
5	Programme content (modern, suitable to the objectives, level of training, and the country's socioeconomic development; supporting transition to other levels of training and global integration)	The programme content is appropriate for the level and can cater to the market demand.	Satisfactory
6	Module descriptors (objectives, content, teaching methods, assessment methods, texts & references)	Satisfactory. Documents are to be examined and polished to avoid spelling and layout errors.	Satisfactory

Other comments

No

Overall conclusion about the training programme

Please choose one of the following

☐ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

………

………

………

………

………
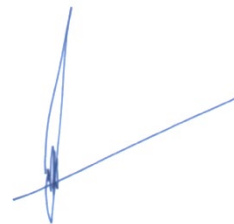
………

Hung Yen, 12 April, 2023

(Place, Date)

Chair of the Programme Appraisal Committee

(Signature and Full name)

Professor Rick Bennett

TRAINING PROGRAMME APPRAISAL MINUTES

Time: 15:00 to 17:00

Date: Thursday, April 13, 2023

Location: Meeting Room 1 – 2, BUV Campus, Ecopark & Via Microsoft Teams (Online)

Today, at the abovementioned time, date and location, the External Programme Appraising Committee (the Committee) had met to appraise the training programme at bachelor's level in the **Graphic Design** discipline (code: **7210403**) offered by the British University Vietnam (BUV). The Programme Drafting Committee for this programme included:

Order	Full name	Title
1	Richard Paul Child – Discipline Lead, Creative Industries	Chair
2	Alex Gaja Ortega – Associate Lecturer, Architect	Member - Lecturer – Discipline Expert
3	Sven Pfrommer – Senior Teaching Fellow, Graphic Design	Member - Lecturer – Discipline Expert
4	Dr Mike Perkins – Head of Centre for Research and Innovation	Quality Assurance Expert
5	Mr. Chris Vu Dang Tran – Creative Director, Pham Dtran Brand Consultancy	Employer Representative

Details of the meeting are as follows:

I. Members of the External Programme Appraising Committee

Order	Full name	Committee Position
1	Professor Rick Bennett – Deputy Vice-Chancellor and Vice-President	Chair
2	Dr Jyotsna Bijalwan – Head Academic Quality	Member - Secretary
3	Tim Metcalf – Director of School for Arts and Communication, Arts University Bournemouth	Reviewer 1
4	Dr Julie King – Executive Dean of the School of Digital, Technologies and Arts, Staffordshire University	Reviewer 2

| 5 | Mr. Nguyen Thanh Trung - Managing Director, CAAY Creative Agency | Employer Representative |

II. Content

1. A representative of the Programme Drafting Committee from the British University Vietnam briefed the development of the Detailed Scheme and Programme Content at the bachelor's level in the Graphic Design discipline.

2. Feedback from the Committee

2.1. Feedback from Reviewer 1: Tim Metcalf

- Regarding the general objectives and specific objectives of the training programme
    o General and specific objectives have been clearly identified to match the discipline code and have covered required knowledge, skills and attitude objectives.
    o The idea of preparing the students for more of a kind of agile working approach and the creative industry is really, really important.
    o Mentioning freelance in objectives is also a good idea.
    o Suggestions to look at startups, social media, profile building, webliography, intellectual property, portfolio clinic, the rise of Artificial Intelligence.
    o Requested to clarify client-led briefs. How these clients are connected to the institution.
- Regarding the expected learning outcomes
    o Learning outcomes have been clearly defined and match with general and specific objectives. Module learning outcomes are also aligned with programme learning outcomes.
- Regarding the structure of the training programme
    o Programme structure satisfies general requirements from state regulations, having considered the institution's training capacity and development goals. Overall, there is a good distribution of modules across foundation and specialised studies.
- Regarding the academic load
    o In general, the academic load is well distributed across years, semesters and between lectures and internships as well as between class time and self-study time.

- Regarding the training programme content
  o In general the training programme content can meet the learning outcomes, match with the appropriate training level, and can also allow for transition and transfer to higher levels and international education.
  o The programme is mappable. Students would be able to come to the UK and quite comfortably and easily adapt into similar programs that similar UK institutions provide.
  o There are possibilities to redefine majors into more update ones such as digital tech, typography, etc.

Summary: Satisfactory proposal with no major amendments needed. The programme has the core skills needed to make sure that students can layout type. That they can design, they can communicate, they can make sure they've got a message and often there's a client involved at some point as well. So, there's a third party. We're not fine art, so those things are going to be important. To be aware of the digital side is also important.

2.2. Feedback from Reviewer 2: Dr. Julie King
- Regarding the general objectives and specific objectives of the training programme
  o The general objectives and specific objectives satisfy the requirements for bachelor level.
- Regarding the expected learning outcomes
  o Learning outcomes have covered knowledge, skills and autonomy as regulated, Learning objectives in module descriptors are similar to each other. Wording could be more refined.
- Regarding the structure of the training programme
  o Distribution of modules across foundation and specialised learning is viable which creates an optimal programme structure. In general, the modules selected are relevant to the training programme.
- Regarding the academic load:
  o Total academic load is at 131 credits is appropriate, including Vietnamese modules, national defense, and physical training. Each module covering 5 credits is also a logical ratio.
- Regarding the training programme content

o Satisfactory proposal with no major amendments needed. The training programme contents meet the requirements for expected learning outcomes, which are reflected in the matrix between modules and programme learning outcomes in each module descriptor. Agree with Reviewer 1 that the programme content is mappable. Students would be able to come to the UK and quite comfortably and easily adapt into similar programs that similar UK institutions provide.

Summary: Satisfactory proposal with no major amendments needed.

2.3. Feedback from Industry Representative:

- Regarding the general objectives and specific objectives of the training programme
  o The training programme's objectives are closely aligned the overall objectives. Description of graduate skills, skills and autonomy is very detailed.
- Regarding the learning outcomes
  o Learning outcomes are aligned with training objectives.
- Regarding the structure of the training programme
  o The programme structure is viable. Foundation and specialised training credit load can provide adequate for graduates to enter the professional stage.
- Regarding the academic load:
  o Total academic load covers requirements. Distribution of modules between foundation and specialised training is appropriate.
- Regarding the training programme content:
  o The programme content is up to date and can satisfy objectives and expected learning outcomes.

  Summary: Meet the requirements.

2.4. Feedback from Committee Member: Dr Jyotsna Bijalwan

- Regarding the general objectives and specific objectives of the training programme
  o Meet the requirements and are suitable for the institution.
- Regarding the learning outcomes
  o Learning outcomes are aligned with training objectives.
- Regarding the structure of the training programme

- o Each module's academic load is relevant. It is necessary to check that reference materials are up to date.
- Regarding the academic load:
  - o Distribution of modules between foundation and specialised training is appropriate. Total academic load covers requirements.
- Regarding the training programme content:
  - o Programme contents match objectives and learning outcomes as regulated by MOET. The syllabus is updated and relevant to the current trends and developments in the economic and social fields.

    Layout and spelling are to be refined in the detail scheme and programme content documents.

    Summary: The Graphic Design programme content meets the requirements. Request Vice Chancellor to allow discipline opening.

2.5. Feedback from Committee Chair: Professor Rick Bennett

- Regarding the general objectives and specific objectives of the training programme
  - o Objectives are suitable for bachelor's degree and manpower market demand.
- Regarding the learning outcomes
  - o Learning outcomes are aligned with training objectives.
- Regarding the structure of the training programme
  - o The division of modules into foundation and specialized training is appropriate. Each module's credit load of 5 credits is appropriate.
- Regarding the academic load:
  - o Total academic load is at 131 credits is appropriate, including Vietnamese modules, national defense, and physical training. Each module covering 5 credits is also a logical ratio.
- Regarding the training programme content:
  - o The programme content is appropriate for the level and can cater to the market demand.

    Documents are to be examined and polished to avoid spelling and layout errors.

Summary: The Graphic Design programme content meets the requirements.

3. The representative from BUV accepted the feedback and answered questions raised by the Committee.

4. The Committee discussed and the training programme was balloted.
   The Ballot Counting Board included:
   - *Deputy University Registrar, Mr. Tran Duc Trung*   Chair
   - *Senior Academic Compliance Officer, Ms. Hoang Linh*   Secretary
   - *Academic Compliance Officer, Ms. Dang Thuy Tien*   Member

5. The Chair of the Ballot Counting Board announced the results:
   No. of approval ballot: 5   No. of disapproval ballot: 0

6. Conclusion
   The training programme at the bachelor's level in the Graphic Design discipline (code: 7210403) offered by BUV met all requirements for content and form.

   The official inspection by the Committee found that BUV fulfilled all conditions on the lecturing staff, facilities, technology, and educational resources to open the Computer Science discipline.

   Suggestions for improvement:
   There are possibilities to redefine majors into more update ones such as digital tech, typography, etc.

The meeting closed at 5pm, Thursday, April 13, 2023.

Secretary of Committee   **Chair of Committee**

Dr Jyotsna Bijalwan   *Professor Rick Bennett*

APPRAISAL OF A TRAINING PROGRAMME

AT THE BACHELOR'S LEVEL

Appraiser's full name: Professor Dr Paul Gough and Tim Metcalf

Position in the Programme Appraisal Committee: Reviewer

Name of the training institution offering the training programme: British University Vietnam

Discipline: **Graphic Design**   Code: **7210403**

Training Level: Bachelor's level

No.	Category	Comment	Conclusion (Satisfactory / Unsatisfactory)
1	Rationale for developing the programme	Well explained and supported; convinced about the need to adopt the programme.	Satisfactory
2	Programme objectives	- General and specific objectives have been clearly identified to match the discipline code and have covered required knowledge, skills and attitude objectives. - The idea of preparing the students for more of a kind of agile working approach and the creative industry is really important and crucial to future employability.	Satisfactory

		- Mentioning freelance work and method of learning and thinking in objectives is also a good idea. - Suggestions to look at startups, social media, profile building, webliography, intellectual property, portfolio clinic, the rise of Artificial Intelligence, and its impact on how students gather and assemble visual information. - Requested to clarify client-led briefs. How these clients are connected to the institution.	
3	Programme structure: - Suitability of the modules; the arrangement of the blocks of knowledge) - Learning hours of each module - ...	Programme structure satisfies general requirements from state regulations, having considered the institution's training capacity and development goals. Overall, there is a good distribution of modules across foundation and specialised studies.	Satisfactory
4	Academic load	In general, the academic load is well distributed across years, semesters and between lectures and internships as well as between class time, self-directed and self-study time.	Satisfactory
5	Programme content (modern, suitable to the objectives, level of training, and the country's socioeconomic development;	In general the training programme content can meet the learning outcomes, is a good match with the appropriate training level, and can also allow for transition and transfer to higher levels and international education.	Satisfactory

	supporting transition to other levels of training and global integration)	The programme is mappable. Students would be able to come to the UK and quite comfortably and easily adapt into similar programs that similar UK institutions provide. There are possibilities to redefine majors into more updated and specific pathways such as digital tech, typography, etc.	
6	Module descriptors (objectives, content, teaching methods, assessment methods, texts & references)	Well presented, up-to-date resources and methods.	Satisfactory

Other comments

Satisfactory proposal with no major amendments needed. The programme has got core skills as we need to make sure that students can layout type. That they can design, they can communicate, they can make sure they've understood and communicated a message and often there's a client involved at some point as well. So, there's a third party, which give the student a link into the world of business and industry. We're not fine art, we work to and meet the brief, so those things are going to be important. To be aware of the digital sides is also important.

Overall conclusion about the training programme

Please choose one of the following

☐ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

None

Bournemouth, 12 April 2023 *(Place, Date)* **Member of the Programme Appraisal Committee** *(Signature and Full name)* Tim Metcalf Professor Dr Paul Gough	*Bournemouth, 12 April 2023* *(Place, Date)* **Member of the Programme Appraisal Committee** *(Signature and Full name)* Tim Metcalf

APPRAISAL OF A TRAINING PROGRAMME

AT THE BACHELOR'S LEVEL

Appraiser's full name: Mr. Nguyen Thanh Trung

Position in the Programme Appraisal Committee: Employer Representative

Name of the training institution offering the training programme: British University Vietnam

Discipline: **Graphic Design**   Code: **7210403**

Training Level: Bachelor's level

No.	Category	Comment	Conclusion (Satisfactory / Unsatisfactory)
1	Rationale for developing the programme	The programme was clearly driven by the real needs from the industry.	Satisfactory
2	Programme objectives	The training programme's objectives are closely aligned with the overall objectives. Description of graduate skills, skills and autonomy is very detailed.	Satisfactory

3	Programme structure: - Suitability of the modules; the arrangement of the blocks of knowledge) - Learning hours of each module - ...	The programme structure is viable. Foundation and specialized training credit load can provide adequate knowledge and skills for graduates to enter the professional stage.	Satisfactory
4	Academic load	Total academic load covers requirements. Distribution of modules between foundation and specialised training is appropriate.	Satisfactory
5	Programme content (modern, suitable to the objectives, level of training, and the country's socioeconomic development; supporting transition to other levels of training and global integration)	The programme content is up to date and can satisfy objectives and expected learning outcomes.	Satisfactory
6	Module descriptors (objectives, content, teaching methods, assessment methods, texts & references)	Good. Provide clear objectives that are aligned with training objectives, clear instructions on teaching and assessment methods and implementation guide.	Satisfactory

Other comments

The programme meets all of the requirements.

Overall conclusion about the training programme

Please choose one of the following

☑ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

None.

Hanoi, 25 April 2023

(Place, Date)

Member of the Programme Appraisal Committee

(Signature and Full name)

Nguyễn Thanh Trung

APPRAISAL OF A TRAINING PROGRAMME

AT THE BACHELOR'S LEVEL

Appraiser's full name: Dr Jyotsna Bijalwan

Position in the Programme Appraisal Committee: Member - Secretary

Name of the training institution offering the training programme: British University Vietnam

Discipline: **Graphic Design**   Code: **7210403**

Training Level: Bachelor's level

No.	Category	Comment	Conclusion (Satisfactory / Unsatisfactory)
1	Rationale for developing the programme	Rationale matches with the growing market of the industry globally and domestically.	Satisfactory
2	Programme objectives	Meet the requirements and are suitable for the institution.	Satisfactory

1

3	Programme structure: - Suitability of the modules; the arrangement of the blocks of knowledge) - Learning hours of each module - ...	Each module's academic load is relevant. It is necessary to check that reference materials are up to date.	Satisfactory
4	Academic load	Distribution of modules between foundation and specialised training is appropriate. Total academic load covers requirements.	Satisfactory
5	Programme content (modern, suitable to the objectives, level of training, and the country's socioeconomic development; supporting transition to other levels of training and global integration)	Programme contents match objectives and learning outcomes as regulated by MOET. The syllabus is updated and relevant to the current trends and developments in the economic and social fields. Layout and spelling are to be refined in the detail scheme and programme content documents.	Satisfactory

6	Module descriptors (objectives, content, teaching methods, assessment methods, texts & references)	MDs are appropriate, no further comments.	Satisfactory

Other comments

No

Overall conclusion about the training programme

Please choose one of the following

☐ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

Hung Yen, 12 April 2023

(Place, Date)

Member of the Programme Appraisal Committee

(Signature and Full name)

Jyotsna Bijalwan

3

APPRAISAL OF A TRAINING PROGRAMME

AT THE BACHELOR'S LEVEL

Appraiser's full name: Dr. Julie King

Position in the Programme Appraisal Committee: Reviewer

Name of the training institution offering the training programme: British University Vietnam

Discipline: **Graphic Design**   Code: **7210403**

Training Level: Bachelor's level

No.	Category	Comment	Conclusion (Satisfactory / Unsatisfactory)
1	Rationale for developing the programme	The progamme was developed based on the real needs and demands from the industry in Vietnam and in the world.	Satisfactory
2	Programme objectives	The general objectives and specific objectives satisfy the requirements for bachelor level.	Satisfactory

3	Programme structure: - Suitability of the modules; the arrangement of the blocks of knowledge) - Learning hours of each module - ...	Distribution of modules across foundation and specialised learnings is viable which creates an optimal programme structure. In general, the modules selected are relevant to the training programme.	Satisfactory
4	Academic load	Total academic load is at 131 credits is appropriate, including Vietnamese modules, national defense, and physical training. Each module covering 5 credits is also a logical ratio.	Satisfactory
5	Programme content (modern, suitable to the objectives, level of training, and the country's socioeconomic development; supporting transition to other levels of training and global integration)	Satisfactory proposal with no major amendments needed. The training programme content meet the requirements for expected learning outcomes which is reflected in the matrix between modules and programme learning outcomes in each module descriptor.	Satisfactory

6	Module descriptors (objectives, content, teaching methods, assessment methods, texts & references)	Learning outcomes have covered knowledge, skills and autonomy as regulated, Learning objectives in module descriptors are similar to each other. Wording can be more refined. Appropriate teaching methods and assessment methods.	Satisfactory

Other comments

Satisfactory proposal with no major amendments needed. The training programme content meets the requirements for expected learning outcomes which is reflected in the matrix between modules and programme learning outcomes in each module descriptor.

Overall conclusion about the training programme

Please choose one of the following

☐ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

None

Stoke-on-Trent, 12 April 2023

(Place, Date)

Member of the Programme Appraisal Committee

(Signature and Full name)

Dr Julie Anne King

APPRAISAL OF THE TRAINING PROGRAMME AT THE BACHELOR'S LEVEL AT THE BRITISH UNIVERSITY VIETNAM

DISCIPLINE: GRAPHIC DESIGN (CODE: 7210403)

For Reviewers

Reviewer's full name: Professor Dr Paul Gough

Place of work: Arts University Bournemouth, UK

Contact address: Vice-Chancellor's Office, Arts University Bournemouth, UK

Phone number: pgough@aub.ac.uk   Email:

I. General objectives, specific objectives of the training programme
(Comments on the objectives for knowledge, skills, and autonomy and responsibilities)

- General and specific objectives have been clearly identified to match the discipline code and have covered required knowledge, skills and attitude objectives.

- The idea of preparing the students for more of a kind of agile working approach and the creative industry is really, really important. This has been met in the training programme.

- Mentioning freelance in objectives and methods of learning and thinking in objectives is also a good idea.

    - Suggestions to look at startups, social media, profile building, webliography, intellectual property, portfolio clinic, the rise of Artificial Intelligence, and its impact on how students gather and assemble visual information.

- Requested to clarify client-led briefs. How these clients are connected to the institution.

II. Expected Learning outcomes

(Comments on the expected learning outcomes of the programme at the bachelor's level)

- o Learning outcomes have been clearly defined and match with general and specific objectives. Module learning outcomes are also aligned with programme learning outcomes.

III. Programme structure
(Comments on the suitability of the modules in the programme, the arrangement of the blocks of knowledge, learning hours of each module, the ratio of the common skills and knowledge to the specialised skills and knowledge, the ratio of theory to practice)

Programme structure satisfies general requirements from state regulations, having considered the institution's training capacity and development goals. Overall, there is a good distribution of modules across foundation and specialized studies.

IV. Academic load
(Is the academic load reasonable?)

In general, the academic load is well distributed across years, semesters and between lectures and internships as well as between class time and self-study time.

V. Programme content
(Comments if the programme content is developed based on the expected learning outcomes of the programme, is suitable for the level of training and the country's socioeconomic development, is modern, and can support the transition to other levels of training and global integration)
- o In general, the training programme content can meet the learning outcomes, match with the appropriate training level, and can also allow for transition and transfer to higher levels and international education.
- o The programme is mappable. Students would be able to come to the UK and quite comfortably and easily adapt into similar programs that similar UK institutions provide.

  There are possibilities to redefine majors into more updated and specific pathways such as digital tech, typography, etc.

VI. Conclusion

Please choose one of the following

- ☐ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

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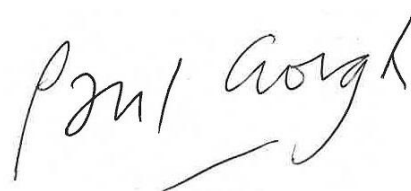
………

Bournemouth, 12 April 2023

(Place, Date)

Reviewer

(Signature and Full name)

Professor Dr Paul Gough

APPRAISAL OF THE TRAINING PROGRAMME
AT THE BACHELOR'S LEVEL AT THE BRITISH UNIVERSITY VIETNAM
DISCIPLINE: GRAPHIC DESIGN (CODE: 7210403)
For Reviewers

Reviewer's full name: Dr. Julie King

Place of work: Executive Dean of the School of Digital, Technologies and Arts, Staffordshire

University

Contact address: ......Staffordshire University, Leek Road, Stoke – on – Trent, Staffordshire,

UK...

Phone number: .... Email: julie.king@staffs.ac.uk

I. General objectives, specific objectives of the training programme
(Comments on the objectives for knowledge, skills, and autonomy and responsibilities)

o The general objectives and specific objectives satisfy the requirements for bachelor
level.

II. Expected Learning outcomes
(Comments on the expected learning outcomes of the programme at the bachelor's level)

o Learning outcomes have covered knowledge, skills and autonomy as regulated,
Learning objectives in module descriptors are similar to each other. Wording can be
more refined.

III. Programme structure
(Comments on the suitability of the modules in the programme, the arrangement of the blocks of knowledge, learning hours of each module, the ratio of the common skills and knowledge to the specialised skills and knowledge, the ratio of theory to practice)

o Distribution of modules across foundation and specialized learnings is viable which
creates an optimal programme structure. In general, the modules selected are
relevant to the training programme.

IV. Academic load

(Is the academic load reasonable?)

- o Total academic load is at 131 credits is appropriate, including Vietnamese modules, national defense, and physical training. Each module covering 5 credits is also a logical ratio.

V. Programme content

(Comments if the programme content is developed based on the expected learning outcomes of the programme, is suitable for the level of training and the country's socioeconomic development, is modern, and can support the transition to other levels of training and global integration)

- o Satisfactory proposal with no major amendments needed. The training programme content meets the requirements for expected learning outcomes which is reflected in the matrix between modules and programme learning outcomes in each module descriptor. Agree with Reviewer 1 that the programme content is mappable. Students would be able to come to the UK and quite comfortably and easily adapt into similar programs that similar UK institutions provide.

VI. Conclusion

Please choose one of the following

☐ **Satisfactory and no amendments required**

☐ Conditionally satisfactory – amendment(s) required

☐ Unsatisfactory

If any amendments needed, please provide more detail below

No

Stoke-on-Trent, 12 April 2023

(Place, Date)

Reviewer

(Signature and Full name)

Dr Julie Anne King

APPENDIX IX

BRITISH UNIVERSITY VIETNAM

No: 1004B/2023/QD-BUV

SOCIALIST REPUBLIC OF VIETNAM

Independence – Freedom – Happiness

Hung Yen, 10 April 2023

DECISION

On Setting up the Programme drafting Committee of

Graphic Design Programme at Bachelor Level

DECISION OF VICE CHANCELLOR & PRESIDENT OF

BRITISH UNIVERSITY VIETNAM

Pursuant to:

- *Law on Higher Education No. 08/2012/QH13 dated 18 June 2012 and amendments to the Law on Higher Education No. 34/2018/QH14 dated 19 November 2018;*
- *Circular 17/2021/TT-BGDDT of the Ministry of Education and Training dated 22 June 2021 providing for standards and formulation, appraisal and promulgation of training programmes of higher education;*
- *Circular 02/2022/TT-BGDDT of the Ministry of Education and Training dated 18 January 2022 regulating conditions and procedures for opening disciplines, as well as suspending operations of disciplines at the bachelor's, master's, and doctoral levels;*
- *Circular 09/2022/TT-BGDDDT of the Ministry of Education and Training dated 06 June 2022 on the statistical list of educational disciplines in higher education;*
- *Policy on Discipline Opening and Programme Issuance attached to the Decision of 0304/2023/QD-BUV of the Vice Chancellor & President of British University Vietnam dated 03 April 2023;*
- *Meeting Minutes of the University Council of British University Vietnam No. 002/2023/BB-HDT dated 10 April 2023;*
- *Resolution of the University Council of British University Vietnam No. 1004B/2023/NQ-HDT dated 10 April 2023.*

DECIDES

Article 1. Approving the setting up the Programme Drafting Committee of Graphic Design Programme at Bachelor Level with the individuals as listed in the Appendix 1 to this Decision.

Article 2. The Programme Drafting Committee is responsible for drafting the Graphic Design programme in accordance with provisions as stipulated in Circular No. 17/2021/TT-BGDDT. Once the committee has completed its mission, it will be dismissed.

Article 3. This Decision takes effect from its signing date.

Article 4. The Programme Drafting Committee and other relevant departments and individuals are responsible for implementing this Decision.

Recipients:

-Per Article 4;

-Archived.

ON BEHALF OF

BRITISH UNIVERSITY VIETNAM

PROF. DR. RAYMOND DANIEL GORDON

VICE CHANCELLOR & PRESIDENT

APPENDIX I TO THE DECISION NO. 1004C/2023/QD-BUV

LIST OF PROGRAMME DRAFTING COMMITTEE

(issued by the Vice Chancellor & President of

British University Vietnam on 10 April 2023)

No.	Full name	Qualifications	Current work place	Position in the Committee
1	Richard Paul Child	Master	British University Vietnam	Chair
2	Alex Gaja Ortega	Master	British University Vietnam	Member - Lecturer – Discipline Expert
3	Sven Pfrommer	Master	British University Vietnam	Member - Lecturer – Discipline Expert
4	Mike Perkins	Doctor	British University Vietnam	Quality Assurance Expert
5	Nguyen Thanh Trung	Bachelor	Managing Director, CAAY Creative Agency	Employer Representative

BRITISH UNIVERSITY VIETNAM	SOCIALIST REPUBLIC OF VIETNAM
	Independence – Freedom – Happiness
No: 1304B/2023/QD-BUV	

Hung Yen, 13 April 2023

DECISION

On Setting up the External Programme Appraisal Committee of

Graphic Design Programme at Bachelor Level

DECISION OF VICE CHANCELLOR & PRESIDENT OF

BRITISH UNIVERSITY VIETNAM

Pursuant to:

- *Law on Higher Education No. 08/2012/QH13 dated 18 June 2012 and amendments to the Law on Higher Education No. 34/2018/QH14 dated 19 November 2018;*
- *Circular 17/2021/TT-BGDDT of the Ministry of Education and Training dated 22 June 2021 providing for standards and formulation, appraisal and promulgation of training programmes of higher education;*
- *Circular 02/2022/TT-BGDDT of the Ministry of Education and Training dated 18 January 2022 regulating conditions and procedures for opening disciplines, as well as suspending operations of disciplines at the bachelor's, master's, and doctoral levels;*
- *Circular 09/2022/TT-BGDDDT of the Ministry of Education and Training dated 06 June 2022 on the statistical list of educational disciplines in higher education;*
- *Policy on Discipline Opening and Programme Issuance attached to the Decision of 0304/2023/QD-BUV of the Vice Chancellor & President of British University Vietnam dated 03 April 2023;*
- *Meeting Minutes of the University Council of British University Vietnam No. 002/2023/BB-HDT dated 10 April 2023;*
- *Resolution of the University Council of British University Vietnam No. 1004B/2023/NQ-HDT dated 10 April 2023.*

DECIDES

Article 1. Approving the setting up the External Programme Appraisal Committee of Graphic Design Programme at Bachelor Level with the individuals as listed in the Appendix 1 to this Decision.

Article 2. The External Programme Appraisal Committee is responsible for appraising the Graphic Design programme in accordance with provisions as stipulated in Article 18.2 of Circular No. 17/2021/TT-BGDDT. Once the committee has completed its mission, it will be dismissed.

Article 3. This Decision takes effect from its signing date.

Article 4. The External Programme Appraisal Committee and other relevant departments and individuals are responsible for implementing this Decision.

Recipients:

-Per Article 4;

-Archived.

ON BEHALF OF

BRITISH UNIVERSITY VIETNAM

PROF. DR. RAYMOND DANIEL GORDON

VICE CHANCELLOR & PRESIDENT

APPENDIX I TO THE DECISION NO. 1304B/2023/QD-BUV

LIST OF EXTERNAL PROGRAMME APPRAISAL COMMITTEE

(issued by the Vice Chancellor & President of

British University Vietnam on 13 April 2023)

No.	Full name	Qualifications	Current work place	Specialized fields	Position in the Committee
1	Professor Rick Bennett – Deputy Vice-Chancellor and Vice-President	Professor, Doctor	British University Vietnam	Art	Chair
2	Dr Jyotsna Bijalwan – Head Academic Quality	Doctor	British University Vietnam	Management	Secretary
3	Professor Dr Paul Gough – Vice-Chancellor, Arts University Bournemouth	Professor, Doctor	University Bournemouth	Art	Reviewer 1
4	Dr Julie King – Executive Dean of the School of Digital, Technologies and Arts, Staffordshire University	Doctor	Staffordshire University	Design	Reviewer 2

5	Mr. Nguyen Thanh Trung - Managing Director, CAAY Creative Agency	Bachelor	CAAY Creative Agency	Graphic Design	Employer Representative

| **BRITISH UNIVERSITY VIETNAM** | **SOCIALIST REPUBLIC OF VIETNAM** |

Independence – Freedom – Happiness

No: 1804B/2023/QD-BUV

Hung Yen, 18 April 2023

DECISION

On approving and issuing the programme curriculum of

Graphic Design Discipline at Bachelor Level

DECISION OF VICE CHANCELLOR & PRESIDENT OF

BRITISH UNIVERSITY VIETNAM

Pursuant to:

- *Law on Higher Education No. 08/2012/QH13 dated 18 June 2012 and amendments to the Law on Higher Education No. 34/2018/QH14 dated 19 November 2018;*
- *Circular 17/2021/TT-BGDDT of the Ministry of Education and Training dated 22 June 2021 providing for standards and formulation, appraisal and promulgation of training programmes of higher education;*
- *Circular 02/2022/TT-BGDDT of the Ministry of Education and Training dated 18 January 2022 regulating conditions and procedures for opening disciplines, as well as suspending operations of disciplines at the bachelor's, master's, and doctoral levels;*
- *Circular 09/2022/TT-BGDDDT of the Ministry of Education and Training dated 06 June 2022 on the statistical list of educational disciplines in higher education;*
- *Policy on Discipline Opening and Programme Issuance attached to the Decision of 0304/2023/QD-BUV of the Vice Chancellor & President of British University Vietnam dated 03 April 2023;*
- *Meeting Minutes of the University Council of British University Vietnam No. 002/2023/BB-HDT dated 10 April 2023;*
- *Resolution of the University Council of British University Vietnam No. 1004B/2023/NQ-HDT dated 10 April 2023;*
- *Meeting Minutes of the External Programme Appraisal Committee of Graphic Design Discipline at Bachelor Level dated 13 April 2023;*

- *Meeting Minutes of the Senate approving the programme of Graphic Design Discipline at Bachelor Level dated 14 April 2023;*
- *Programme curriculum of Graphic Design Discipline at Bachelor Level is enclosed with this Decision.*

DECIDES

Article 1. Approving and issuing the programme curriculum of Graphic Design as attached to this Decision.

Article 2. This Decision takes effect from its signing date.

Article 3. The Dean, Registry, Discipline lead and other relevant departments and individuals are responsible for implementing this Decision.

Recipients:

-Per Article 3;

-Archived.

ON BEHALF OF

BRITISH UNIVERSITY VIETNAM

PROF. DR. RAYMOND DANIEL GORDON

VICE CHANCELLOR & PRESIDENT