

A large, stylized lightbulb shape filled with a dense collage of various colorful images, including geometric shapes, patterns, and abstract designs, symbolizing creativity and ideas.

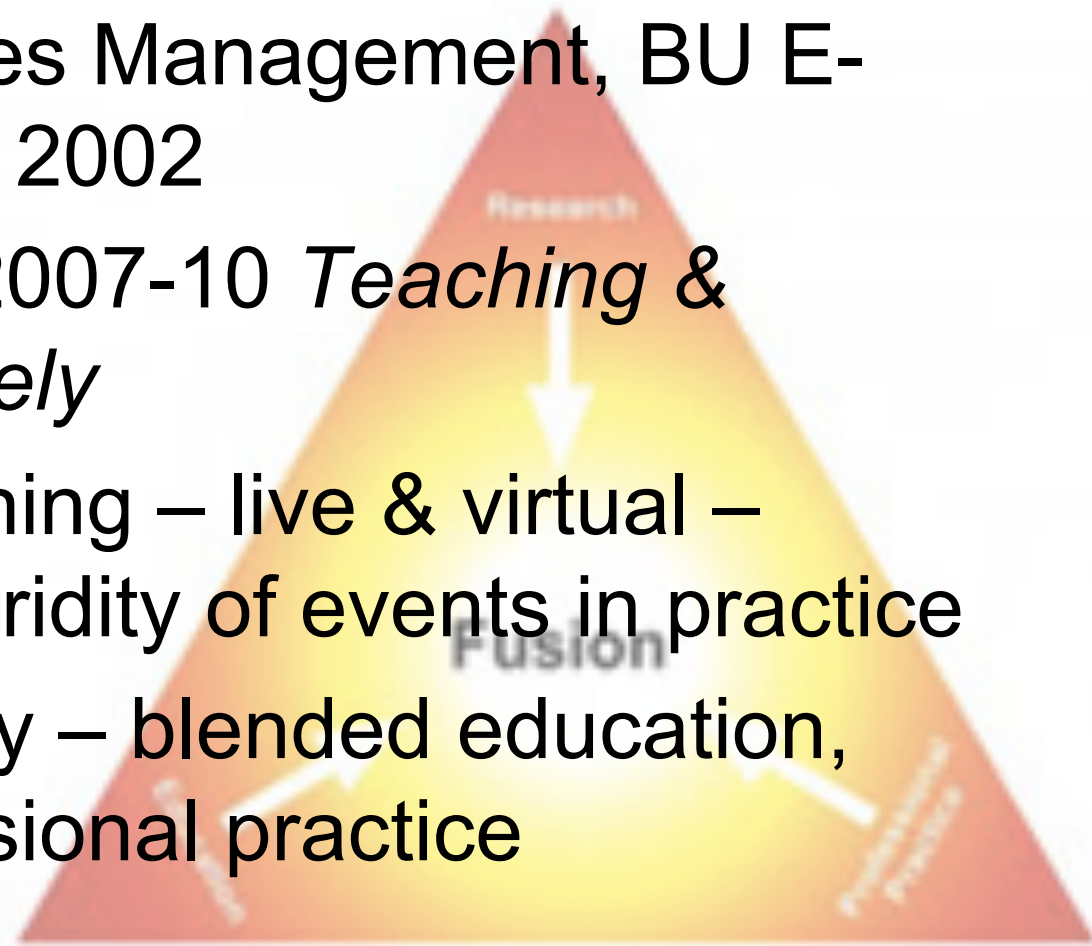
Creative Approaches to Learning

**The Bournemouth Event Experience:
Debbie Sadd, Jules Hecquet, Lénia Marques,
Martin Robertson,
Mary Beth Gouthro, Caroline Jackson**

- Context & Background
- Bournemouth University examples
- Challenges
- Discussion:
 - What is creative learning?
 - For whom is it creative?
 - Why?
 - How do we do it?
 - Strengths & weaknesses?

Background

- School of Services Management, BU E-learning strategy 2002
- HEFCE FDTL5 2007-10 *Teaching & Learning Creatively*
- Experiential learning – live & virtual – mirroring the hybridity of events in practice
- BU 2018 Strategy – blended education, research, professional practice





Bournemouth
University

Context

“successive Education Ministers have devalued the arts in a structural way within the curriculum ... the next generation will be a pale, posh shadow of the current one.”

18 June 2015 – *House of Lords debate on Economy: Creative Industries*. Comment focused on school education but could it be true of events education (most probably not of this audience) but we are certainly suffering the consequences.



<https://soundcloud.com/graham-brown-martin/five-minutes-with-sir-ken>

Experiential Marketing

- Multi-faceted unit to introduce the creative concept of experiential marketing and to apply its concepts and principles to events and leisure marketing
- The unit develops the scope of the marketing into the realm of experiences
- Developing exciting new ways of delivering content with the use of online material taking full advantage of the range of technologies available to modern teaching and learning.
- An online core text is used and students are set questions each week to develop an online Mahara portfolio which showcases all of their work utilising varied medias
- Students also develop and present a Pecha Kucha

[Contents](#)
[Week 1](#)
[Week 2](#)
[Week 3](#)
[Week 5](#)
[...](#)

Old Spice



Old Spice

Mc
Graw
Hill Education

Repositioning Strategies

Product

	Same	Different
Same	Image repositioning	Product repositioning
Different	Intangible repositioning	Tangible repositioning

Target market

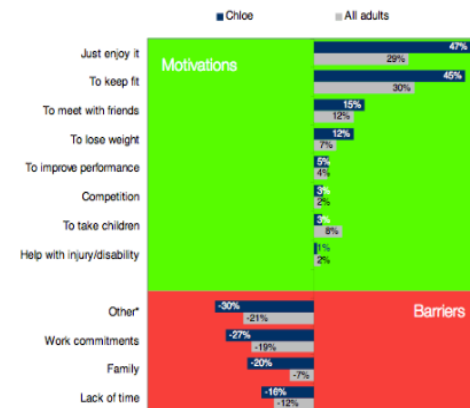
Faby and Jellier, *Foundations of Marketing* 4e © 2012

Choose one segment and write 100 words on a physical activity they would enjoy and why you have chosen it, bearing in mind the information you have read about them.

Old Spice Case Study

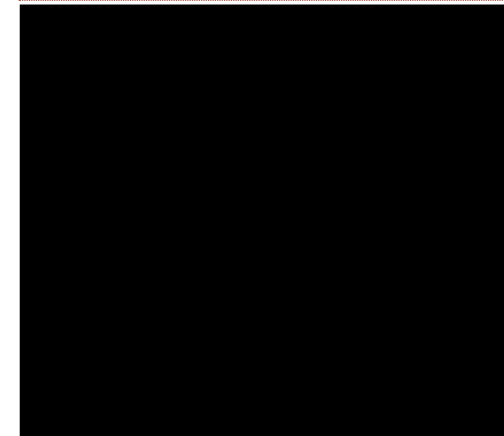
The users and the target market of Old spice male grooming products were of an older generation, which is a smaller segment of the market. Branding had become very boring and old fashioned so Old Spice felt they needed to rebrand and revitalize their image, to create interest for a new market segment. They created a shower gel and developed a campaign using Isaiah Mustafa that went viral (see video). Research was carried out showing that women tend to buy the body wash products for the home, often one scent for everyone.^[1] The new campaign therefore needed to appeal to both males and females. The campaign impacted both genders and created conversation for both men and women, because men were wishing they didn't smell like women and looked like Isaiah Mustafa, and women were wishing their man looked like Isaiah Mustafa. Tangible repositioning was extremely successful for Old Spice as the campaign targeted both genders through the same adverts, cutting costs but still increasing sales dramatically.^[1]

Chloe: Motivations and barriers for taking part in sport

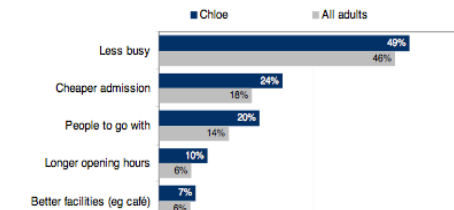


Debbie Ch...5(1).ppt

The Man Your Man Could Smell Like



Chloe: What would make her do more sport?



Innovation in Events & Leisure

- Innovation unit aims to provide a critical understanding of the importance of innovation and the role it plays for market leadership in a competitive events and leisure environment.
- Engagement with industry through the brief and eventual 'Dragons Den style' presentation to live local clients
- Lectures focus on key innovation concepts and processes, while seminars are centred on the application of those concepts and processes to the development of a new event/new leisure product for the organisation.
- Students present their cumulative work resulting in an innovative event/leisure product through syndicate groups .

Event Design & Performance



Registration



Ice-breaker



#ashtag



Workshop



A group of people are gathered in a room with a brick wall. In the foreground, a ping pong table with a black net is visible. A woman with long blonde hair, wearing a grey cardigan, is leaning over the table. Behind her, a man in a black jacket is sitting. To the left, a blue water bottle and a brown jacket are on a shelf. In the background, there are posters on the wall and a doorway with a green exit sign. The text "Entertainment in the breaks" is overlaid in the bottom left corner.

Entertainment in
the breaks

Facilitation and support with a smile



Uh oh.... The clown workshop
(audience engagement)



Workshop

After Klaus's overwhelming experience, she was inspired and motivated to host a workshop where she would provide a safe space for all to express their feelings and thoughts. She was inspired and motivated to host a workshop where she would provide a safe space for all to express their feelings and thoughts.

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Workshop



Workshop



Voting the best



... the
winners!

Bringing Barbados to Bournemouth,
Celebrating Students in the
Carnival that sets the scene
for Summer! Get your sequins
on and join the parade!



#BUCARN



Martin Robertson

Unit: *Event Management* (live events)

Lecture: Event Design and Venue Selection

Aims & Outcomes of the lecture

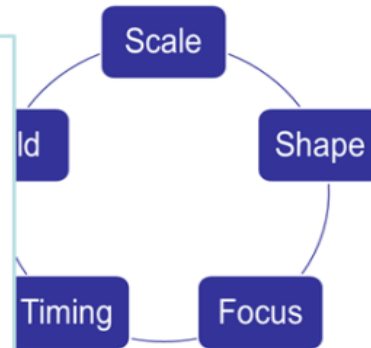
- **Assessing the relation between event concept and event design**
- **Assessing and evaluating the role of the design domain as process and functional tool**
- **Discussing the application of design and venue selection to the assessment for the unit**

Learning & Teaching function of the following case

- **Breaking ice, application of theory to case & interaction**

Case (2 slides & video)

Design Principles (dramatically influence success)



Brown, S (2004 & 2010)

- **Scale** – matching scale of activity with venue and ability of audience/ visitor to see or be involved
- **Shape** – clear, clean. Understanding audience/ visitor psychology
- **Focus** – understand focus (based on film and theatre direction), force attention where required (use blocking & colour)
- **Timing** – accurate timing! Contract with visitors/audience. Understanding of attention span.
- **Build** – see event curve

Designing an experience

- Remember the experience curve in your design. You are designing a series of event experiences. So, there are many events in every event. Choreography!
- Count how many experiences are in the following



Adapted from E
Event Design: Creating and
Volu

How many experiences can you see?



Torn by Johann Lippowitz with Natalie Imbruglia

Concluding questions

- Do we need to move from an industrial provider-designed and directed model of higher education to a more ecological learner-designed and managed model of learning? (Jackson 2014)
- Norman Jackson (2014) argues that academics need to take inspiration from their academic discipline – is events a discipline or multi-disciplinary?
- Jackson also argues for Lifewide Learning (Jackson and Willis 2013) – how well do we recognise this?