

# Programme Specification

## Master of Arts



This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

## ARTS UNIVERSITY BOURNEMOUTH

### PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **Master of Arts (MA)** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if he/she passes the course.

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

<b>Key Course Information</b>	
Final Award	Master of Arts
Course Title	Architecture: Spatial Practices Contemporary Performance Costume Scenography Design Interactions Fashion Fine Art Graphic Design Illustration Interactive Media Photography
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Professional accreditation	None
Length of course / mode of study	1 Year (45 weeks) full-time 2 Years (90 weeks) part-time
Level of final award (in FHEQ)	Level 7
Language of study	English
Date of Validation	Architecture: Spatial Practices (2013) Contemporary Performance (2010) Costume Scenography (2006) Design Interactions (2013) Fashion (2011) Fine Art (2006) Graphic Design (2009) Illustration (2010) Interactive Media ( 2009) Photography (2006)
External Examiner for course	Professor Helen Baker Northumbria University  <i>Please note that it is not appropriate for students to contact external examiners directly</i>
Date of most recent review	2012
Date programme specification written/revised	Revised September 2013

## **MA Course Philosophy**

Recognising the individual and their aspirations, and celebrating ideas and creative risk-taking, our approach and experience of encouraging inter-disciplinary and collaborative activity lies with the provision of a meaningful journey for our students beyond the obvious, as they meet the fresh, often unpredictable and certainly challenging possibilities that are offered as they test, develop, progress, interrogate, make and confidently reflect on their practice. Our guiding principle is to offer distinctive and exciting opportunities for students to engage in their respective subject discipline in order to redefine their particular individual approach to their practice and position employability within their chosen external creative economic and cultural environment. Crucial to the course and its inherent multifaceted creative artistic outcomes, is that each student demonstrates a committed passion for their practice and the particular medium within their chosen subject discipline.

## **MA Course Outline**

The MA represents an exciting opportunity for students to challenge and build on their previous achievements and to study at an advanced level. Students deepen their knowledge and their ability to focus on their chosen field in relation to the key aspects that inform it.

Each named course devises specific discipline-focused project work to enable students to take the right path towards their chosen career in industry or progress to further study at doctorate level.

Set within a community and culture of makers, students engage in dialogue and debate with their peers irrespective of their preferred discipline. This experience provides dynamic and interactive sessions, which are vital to the enhancement of new thinking and ideas generation as well as offering a critical arena for discussion of student work.

A component of the course is the identification and development of individual entrepreneurial and graduate opportunities through engagement with the chosen *Professional Development Portfolio (PDP)* path and relevant Industry Liaison Groups. We are highly aware of and very responsive to the needs and professional aspirations of graduates as they progress to meet the future demands of the professional work-related environment. In this respect we are committed to the maintenance of currency and constantly alert to the trends within each of the respective, discipline-specific, market places.

## **Individual MA Course Descriptors**

### **MA Architecture: Spatial Practices**

The *MA Architecture: Spatial Practices* course engages you in the potential and complexities of space and spatial design. You may come to the course with a background in architecture, interior design, landscape design, urban design or planning, fine art and performance. This master's supports and encourages you to investigate your individual practice within an interdisciplinary framework whilst



developing a critical theoretical context for your work. You will have the opportunity to engage with spatial and architectural thinking and modes of production as located within social, political and economic contexts. You will develop as a professional who considers their creative practice holistically and globally.

You will work with students and staff from across a breadth of MA disciplines such as architecture, interior architecture, interior design, fine art, costume, photography and illustration, as well as those on the accredited M Arch (Part II) course. You will enrich the wider post-graduate dynamic at the AUB with the individual experience and graduate expertise you bring with you.

The course asks you to engage with contemporary conditions and pressing issues with which space is always entangled, including but not exclusively: the ubiquity of the global in the everyday, and the needs of the local in a globalised world; the life-changing effects of the mixing of the virtual and the 'real'; the consequences of an overwhelmingly consumerist society; the regeneration of our cities and communities; and the precarious state of our ecology. In your studies you may consider the nature of what is meant by 'urban', or by the 'interior'; you might research questions of planning, or of habitation, of multiculturalism, gender, or the political, of domesticity or work. You may be looking at these separately or woven together; as a student on this course you will have the opportunity to lead the direction of your own research while being supported by expert staff and a structured course.

Whether your intent is, as an architect or interiors graduate for example, to pursue designs and actions about our constructed, built environment, or perhaps a graduate who is interested in the everyday spatial practices embodied in our movement through space, the course asks you to expand your notion of "site". We need to understand the sites of our research as physical, but also as social, economic and political. So sites include spatial elements and issues of various sorts, individuals, specific groups and organizations, political and economic components and interests, time (history, the seasons, duration, etc.), technologies, material infrastructures, specialized knowledge/expertise, 'things' of all sorts, 'sociological' dimensions (e.g., religion, race, sexuality, gender, ethnicity, nationality), and moral/ethical dimensions. Sites, indeed, are, made, not 'given'.

The exciting potential of this course is your ability to experiment and innovate whilst you hone your skills as makers and thinkers. It fosters originality and creativity in the application of techniques of enquiry, research and making. It locates your practice in the interdisciplinary and global context of spatial production.

### **Student destinations and career potentials**

The Professional Development Portfolio (PDP) is intended to not only direct the theme around which you will progress within the course but also help direct your progression after you graduate. The three themes of: Academic engagement and enquiry; Business and Enterprise; Curatorship and Editing have been identified as being essential to the on-going currency and potential of your work. In line with these we would expect that, as graduates of the MA Architecture: Spatial Practices, you would build on your experience to either progress to MPhil/PhD study or alternatively employment/self-employment in these areas.

Further study, an academic career, academic writing, editorship, production and

curation, architectural or interior practice (employed or self-employed) are all potential routes for you after the course. You may have taken a break from an established career path in order to study the MA, your intention being to return with the benefit of study at this level enhancing your progression and promotional prospects.

Graduates from the allied BA (Hons) courses, such as Interior Architecture and Design and Architecture, often progress into careers that are not immediately cognate with their award title. Undergraduate students work in areas such as brand development and communication, event design and management, visualisation production, product design and urban design (as well as interior architectural design and architectural design).

Whilst the PDP themes form the focus of your studies with us they are not intended to be mutually exclusive and may well have elements of overlap which, in themselves, will provide for interesting opportunities for you to investigate.

### **Areas of Expertise and Engagement with External Professionals**

The MA Architecture: Spatial Practices draws expertise and experience from across a diverse range of achievements in both practice and academia. The subject leader, as a chartered architect and member of the RIBA, has worked with some of the most high profile practices across the UK, South Asia and Australasia on projects that range from residential to educational to commercial, leisure and retail to health and correctional, considering all aspects of spatial design from the building and its environment right down to the coat hook on the back of the kitchen door. He has taught both architecture and interiors in the UK and New Zealand to both graduate and post-graduate students and is currently external examiner at both the University of West London and Birmingham City University on the Interior Architecture and Design, Interior Product and Product Design degree courses. The subject leader has brought all that experience to the recent publication of "Interior Architecture: Textures and Materials" for AVA, Lausanne, Switzerland.

As course leader of Interior Architecture and Design at the AUB, the subject leader draws on a range of experienced staff in interiors, architecture, industrial design and furniture design who between them have also practiced and taught internationally in Japan, India and Bahrain as well as across the UK. The undergraduate course also benefits from being a member of the UK-wide Interior Educators Group (IE-Group) and this ensures the sharing of good practice and the maintenance of industry currency that benefits both the undergraduate and post-graduate courses.

### **MA Contemporary Performance**

The Contemporary Performance course encourages students to engage with a broad range of theoretical and practical approaches to 'performance making'. This course is not exclusively for graduates of courses in acting, drama, or performance studies, we welcome students from backgrounds of study in the arts or sciences as this is not specifically an actor training, but an opportunity to explore performativity from an individual or collaborative perspective. The course appeals to students who are inspired by engagement with a diverse range of performance possibilities including live art, digital, post-text, and radical theatre practice but can also be used to

question how classical theatrical methodologies might interact with twenty-first century aesthetics.

Theatre and 'performance making' is a mechanism through which artists reflect, describe, and challenge, cultural, political and social hegemony. The Contemporary Performance course supports you to both question and develop your practice and offer a critical and theoretical context in which to locate it. We ask you to reflect on what platforms, and through which media performance takes place. During your studies you might wish to consider issues relating to technology and delivery through mediated representations (video-mapping, new cinema, social networking); follow a shamanistic, anthropological, spiritual, route of self-discovery; create a guerrilla series of interventions through flash-mobbing, or look at audience interactivity using live-gaming. You may wish to investigate considerations relating to the performativity of gender, sexuality, faith, nationality, or ethnicity; or you might be inspired by interrogating the relationship between the performer and the phenomenological aspects of theatrical representation, lighting, properties, costume, sound. Whatever approach you take the course will encourage you to take into account issues of spatial dynamics through site-specificity, or site sensitivity defining performance 'space' through visible or invisible limens (the markers defining performance 'territory'). The programme of study within this course operates as an androgical partnership, through which students are supported to define their own journeys alongside their subject specialist supervisor.

Students are facilitated to work with students and staff from across the breadth of MA disciplines as the Master's framework encourages a collaborative and interdisciplinary approaches to study. If your intention is to become an independent performance-maker, director, theorist, critic or dramaturge, then this course provides an exciting and demanding option within the Master's structure, nurturing experimentation and innovation, and valuing the unique contribution which each individual can bring to a discipline in which one's art is often oneself.

### **Areas of Expertise and Engagement with External Professionals**

Course supervisors have extensive contacts within the professional theatre. Regional partners include Hoodwink Theatre Company, which creates "new visual theatre and cross-art form performance events that are innovative and accessible"; Platform 4 Theatre Company, known for their "tightly choreographed movement and multi-layered soundtracks" which "create tantalising atmospheres that surround and envelop an audience with sound, and light" and Forest Forge Theatre Company which strives to make "inspiring, dynamic work that invests in artists, integrates participatory practice, and is a vital hub in the theatre landscape for new work." The course also works closely with Independent performers, writers, and directors such as Lee Hart and Gareth Corke. The team includes a member of staff who trained at the celebrated Ecole International de Theatre Jaques Lecoq, and who has expertise in physical approaches to theatre gained through work touring in Europe and South America. Another member of the team is a UK representative of EON (the European Off Network of Independent theatre artists), an award-winning writer and director with over twenty years experience of producing high quality professional performance events and an expert in Applied performance.

## **MA Costume Scenography**

The *MA Costume Scenography* course engages the student in the potential of performance design and garment construction to explore complex ideas that may stray into other areas of artistic experimentation. Students may come to the course with a background in costume, fashion, textiles, and theatre design or may have studied subjects from across the humanities including arts and performance. This master's programme supports and encourages the student to investigate individual practice within an interdisciplinary framework, whilst developing a critical theoretical context for their work. The very special and unique nature of course delivery, through shared lecture, seminars and critiques and tutorials encourages both a 'free wheeling' atmosphere as well as an intense immersion in creative practice.

*MA Costume Scenography* supports and develops advanced practitioners who have ambition to explore, challenge and redefine the roles and relationships between costume, performance space and 'audience'. The MA student will, through research, scholarship, conceptual enquiry and the making of work, strive toward innovative solutions to complex and individual creative proposals that are the central focus for their personal and artistic development.

Whether students are interested in looking at historical influences or current socio – political issues, students will challenge their practice in design or costume construction by considering the context of performance within the broader framework of contemporary practice.

The course is supported by lectures and seminars in areas of performance to enable students to critically reflect on, and to consider the place of their practice within the discipline. Seminar discussion with a diverse range of artists will invite critique of students' work. The intense testing of work and practice in a challenging but safe arena, is a particular element of the MA programme and an innate strength of the learning process that is engendered at the University.

Areas of expertise within the course team include: scenography skills and practice including examination of the boundaries of design across disciplines, abstract performance art and digital platforms used as means to explore costume and set design methodologies as well as making and construction skills both abstract and historical.

The exciting potential of this course is the ability to experiment and innovate whilst you hone your skills a theatre arts practitioner. It fosters originality and creativity in the application of techniques of enquiry, research and making. It locates your practice in the interdisciplinary and global context, be it theoretically based in historical research and analysis or on a live production seeing the transformation of design from page to stage.

### **Areas of Expertise and Engagement with External Professionals**

The Undergraduate BA (Hons) Costume with Performance Design course is one of the leading courses in the UK specializing in costume construction, set and costume design (Scenography) and film design skills. This attribute contributes to the quality and breadth of practitioners that Masters' students in *MA Costume Scenography* have the opportunity to meet and engage with within the studio, seminar and lecture



theatre.

All staff within the course team act as senior members of practice led societies including the Associated courses of Theatre Design (ACTD) and The Society of British Theatre Design (SBTD) as well as OISTAT and USITT. All Masters' students are invited to contribute to the course Industry Liaison Group (ILG) which will always include members from both the theatre and film industries.

The Costume with Performance course enjoys the company of leading academic visiting tutors including legendary scenographer Professor Pamela Howard, author of *What is Scenography?* (2009), leading costume historian Professor Aileen Ribero and scenographers including Peter Macintosh, Michael Vale and Becs Andrews. Film costume designers who regularly visit include Oscar winning designer Jenny Beavan (designer of *The Kings Speech*, *Sherlock Holmes* and *The Chronicles of Cranford*) as well as leading costume maker Jane Law.

## **MA Design Interactions**

*“Our goal is to try to bring a calm and simplicity to what are incredibly complex problems so that you’re not aware really of the solution, you’re not aware of how hard the problem was that was eventually solved” Sir Jonathan Ive, VP Apple Computers (2012).*

When we speak about products today, we are much more focused on things in relation to other things, people and environments. We are speaking about the interactions amongst meshworks of ‘players’ (be they human, non-human, animate or inanimate, systemic), and how the things we design and produce have significant agency to change situations and lives. More and more, particularly through the mobile revolution, we understand the things we use not as separate from us, but in such close interaction that they often are more like prostheses, and more integrated into a field of ‘distributed’ cognition.

Therefore, design is no longer seen to be just about *tangible* objects. It covers everything to do with human activity. Interaction design is the ability to design for this human activity; to cross boundaries, to converge communication, functionality, task, system-based and ethical thinking to deliver solutions that balance user, business, and sustainability needs.

In the last two decades we have allowed the move from analogue to digital and from divergent single use products to convergent multi use products which has added layers of complexity to the simplest of tasks, like buying a ticket at a train station or listening to the radio in the car. We want graduates who like to challenge the status quo, to question and discover the real user needs for a product or service and communicate that in the most simple and intuitive way.

The Design Interactions programme will concentrate the minds of both student and staff to engage with the ever-increasing explicit merging of interactions between the functional and technological elements of products and services with the social and cultural impact on today’s society. The aim is to provide a creative and well-supported time and space to allow designers from different disciplines to come

together to experience, challenge, solve and validate ideas with regard to emerging issues in this new space where product and interaction blend.

Increasingly designers are using their design discipline training to solve a wider set of issues, beyond the design and specification of a specific object or service. Products, information, software or services sit in wider contexts that require the same thought processes as are involved in individual design disciplines. There is demand too from business and public sector leaders for processes based on design that empathises with people who might be customers, consumers or citizens in order to understand the emotional and functional barriers to adoption of new products or services.

This course sets out to create highly employable graduates who fit this new and exciting area of design. The design industry, both in-house and consultancy, have constantly demanded commercially ready graduates and in today's tough markets that message is even stronger. The aim is to combine excellent creative and critical thinking and practical attendance to real world solutions.

### **Areas of Expertise and Engagement with External Professionals**

The course draws on a breadth of expertise arising from professional practice and academic research. It is composed of practicing designers who have experience of working across a broad sweep of the profession. Research interests include the use of theory from cognitive science to inform the study of the ways that we make the connection between the needs and aspiration of the consumer through research and problem solving onto a proposed solution.

Both undergraduate and postgraduate courses at AUB engage with external professionals through a lively series of talks, lectures and workshops aimed at creating industry ready designers.

Through the industry and design contacts AUB has at its disposal here in the UK we will expose the graduates to live projects to enable them to experience the true nature of professional practice.

### **MA Fashion**

The MA Fashion course is designed to enable students from a broad range of Fashion related areas to engage with Masters level study.

The course embraces the distinctive characteristics of the provision, which includes a multi- disciplinary learning environment, which supports the student's individual creative journey. This journey is informed and defined by the integrated and diverse nature of the modern fashion industry as well as the social, economic and political drivers of global culture.

There are no pre-determined expectations that Fashion Students on the MA should define their practice through the construction and manufacturing of garments alone. The course supports broader professional scenarios, which explore, challenge, and question the nature of Fashion at an advanced level, by critical exploration innovative solutions and academic scholarship.

The MA Fashion course will examine contemporary fashion practice building on the student's previously acquired knowledge and skillset whilst encouraging them to develop advanced critical and/or conceptual practices. The development of individual practice will be contextualised in order to strategize the relationship of fashion to commerce. This will be defined through practical and intellectual narratives as well as creative debate.

The MA Fashion course is a platform from which to move on to related professional or entrepreneurial activities.

### **Areas of Expertise and Engagement with External professionals**

At Undergraduate and Postgraduate level the study of Fashion at AUB offers a broad and professional engagement with what is in fact a diverse subject area. Staff have expertise in not only the Design, Cutting and Manufacturing of industry quality garments but in areas such as Fashion Product Development, Fabric Design for Fashion, Creative Marketing Strategies, Digital Communication for Fashion, and industry standard computer aided design with the Lectra System. Lectra is the world leader in integrated fashion technology systems and the University became a Lectra Education partner in 2006. In 2011 the AUB was invited by Lectra to become an advanced partner as a result of a proactive implementation and creative development collaboration with the company.

Fashion at the AUB is consistently engaged with all aspects of the industry, in terms of live projects with international companies such as Henri Lloyd and placement initiatives with companies such as Alexander McQueen, Baby Dior, Zandra Rhodes, Selfridges and Next.

As a member of the British Fashion Council staff and students are continually informed of national and international competitions as well as scholarship and industry opportunities while staff research, which includes expertise in areas such as 20<sup>th</sup> Century Chinese Fashion, Contemporary Accessories and Writing for Fashion strongly support the academic experience.

### **MA Fine Art**

The Fine Art course will enable you to develop your practice as an artist within a supportive, analytical and critical environment. The MA Fine Art course engages with the forefront of contemporary art practice and seeks to contribute a dynamic voice within it. You develop a questioning mind in developing a new outlook to your chosen field. You examine your existing position and art practice at the outset of the course and through personal reflection and tutorial advice and guidance a structured plan of practice and research will be formulated.

The Fine Art course supports you as an emerging artist who is eager to explore and confront your practice in the endeavour to redefine your position in relation to contemporary art. You are engaged in focusing on the context for your practice, where it is aligned with other specialisms and the importance of process and material. You are expected to be an independent thinker, self-managing and analytical and reflective of practice increasing and deepening throughout your course. Whether you are aiming to exhibit in contemporary galleries, work in the

public domain, engage in social art enterprise, teach art at school, college or university, go on to PhD study, this course supports you in your aspirations.

You are encouraged to focus on the relevance and meaning of materials and process, the potentials of site, display and the interpretation of your work by audiences. It is important to learn about your potential audiences and how sites, galleries and other venues are interpreted through artworks. Materials and the processes that artists use to manipulate them all carry significant meaning and is becomes part of the way in which audiences interpret work.

MA Fine Art is designed to enable you to follow your research interests at M level through conceptual and critical thinking. You will be working alongside students and staff from the other Master of Arts courses. This unique experience enables you to define and inform the direction of your practice and research through the core MA units but also draw from the expertise across the Faculties. Ideas are generated through research, scholarly activity and conceptual enquiry and brought to realisation in an individual body of work that is tested in the public domain.

Critiques of practice and ideas are a regular feature of the Fine Art course and you are invited to provide an explication your practice on several pivotal moments during your MA study. As group of fine art practitioners you are encouraged to set up informal critiques of your practice and engage in discussion and debate on topics that are of current concern.

Areas of expertise within the course team include: the transformation of both hard and soft materials in the pursuit of meaning; drawing; renewal of painting; the *objectness* of sculpture; installation and space; performance (video) and the document; photography and new media.

### **Areas of Expertise and Engagement with External Professionals**

The Fine Art team have extensive experience in exhibiting art. The team have strong partnerships with various local and national organizations that support students in their professional development. The course works closely with ArtSway, a contemporary visual arts venue in the New Forest, with Arts Bournemouth and with Aspex Gallery in Portsmouth. Through these partnerships students and staff are able to access expertise, support for exhibiting and engage in projects and events such as the Venice Biennale and the Arts by the Sea Festival. Students benefit from the available internships in the gallery at the AUB learning vital skills and gaining insight into all aspects of gallery work and artist engagement.

### **MA Graphic Design**

The Graphic Design course encourages designers to explore ways of developing understanding between co-communicators. You will do this by systematically interrogating design practice, through using design methods to analyse and comprehend situations and behavior and by generating alternative and novel visual solutions. Students apply to the course predominantly from graphic design courses but are welcomed from a variety of backgrounds (if they can show an aptitude for typography) where they may have studied photography, architecture, illustration,

interaction design, three dimensional design, fine art, or, subjects such as journalism, philosophy, psychology, anthropology or sociology. Whatever your background, you will be required to reflect on your worldview; the underlying assumptions and understanding that guides and constrains your practice, and to use this reflection as a starting point from which to further develop. Your practice can take many forms: it can be self-expressive, or socially orientated; print, screen-based or three-dimensional. It can focus on an aspect of a well-defined area of design, such as branding, experimental typography, publishing, and user-centred design, or on something more unconventional defined as part of your study.

Depending on what kind of focus you identify you will select one of three different types of Professional Development Portfolio (PDP). These reflect either a business, academic or curatorial/editing focus and provide you with another way of tailoring your study to meet your aspirations.

Graphic designers often work in groups, sometimes comprising members from different disciplines. The MA Graphic Design course provides many opportunities to work in interdisciplinary ways as it sits alongside the courses of other disciplines. Many of the taught sessions such as the introduction to research methods and processes occur in these interdisciplinary groups. At other times however you will be developing your project with your supervisor and other students on your course. This will require you to develop a theoretical framework, methodology and research methods that support your research focus.

As a graphic designer you should anticipate the possible consequences of your design interventions, including the meanings constructed through your practice, in relation to ethical and sustainability issues as well as to other relevant contexts. Creative approaches are required that respond to complex situations in which many problems reside. Outcomes are not constrained by media or by limited interpretations of what it is to be a graphic designer. Consequently an outcome might involve the design of an experience or service, as much as it might concern more conventional forms of graphic production.

### **Areas of Expertise and Engagement with External Professionals**

The course draws on a breadth of expertise arising from professional practice and academic research. It is composed of practicing designers who have experience of working across a broad sweep of the profession, from designing such things as communication pods and user experiences at conferences to more mainstream graphic design such as corporate communication, branding and magazine and book publishing. Research interests include the use of theory from cognitive science to inform the study of the ways that we make meanings from designed objects such as the book, and the use of visual and conceptual metaphor in visual communication.

Both undergraduate and postgraduate graphic design courses engage with external professionals through a lively series of talks, lectures and workshops, recent visitors to the University have included: Rick Poynor, Paulus Dreibholz, David Worthington, Rodd Design and Nu Graphic. Alumni are a valued part of this contribution to the course culture with visits in 2012 from Rosie Isbell from Frog Design in Munich and from James Caddy.



## **MA Illustration**

The *MA Illustration* course encourages practitioners to question the nature of their practice and its context and position relative to the creative industries. It recognises an expansive understanding of illustration through the exploration of relationships between illustrator as author, their audience and presentation, and sites and contexts for the work. Ideas are developed through specific individual approaches to research into practice and reflective enquiry. You may come to the course from a number of diverse backgrounds including illustration, graphic design, printmaking, drawing, photography and painting, or from outside art and design practice, having experience across other subject disciplines but demonstrating an abiding interest and evidence of a passion for illustration in all or any of its forms, good ideas and a willingness to take risks with your work.

This Master's course is designed to appeal to students who are open to engagement with a diverse range of creative approaches and possibilities from traditional methods including drawing and printmaking, to lens and time based media, with ideas that might be realised through exhibition, publication or exciting new hybrid forms. As a particular characteristic of the discipline, the integration within practice of a mix of different media is recognised in the inter-disciplinary nature of the MA course. It is a methodology that can lead smoothly to the realisation of meaningful collaborative outcomes as well as distinct and individual approaches. The course is structured and supportive and will encourage you to further your own ideas and to realise your aspirations for future employment and freelance practice.

The *MA Illustration* course encourages students to engage imaginatively with their practice in relation to the evolving academic subject and practice of illustration. Your work will be considered in a global context and the emergence of approaches that challenge the orthodox practices and work within and beyond the traditional subject area. Graduates from the MA programme will be able to carve their own niche in an evolving market for visual material.

### **Areas of Expertise and Engagement with External Professionals**

There are opportunities to engage with a wide range of contexts for study including research seminars, tutorials and lectures, some of which will be shared with the upper levels of the BA Illustration cohort. As well as having a dedicated MA provision you are invited to share a studio with undergraduate and post graduate students, a highly experienced team of staff and visiting practising illustrators. Studio life is an important part of the subject provision at AUB and it is this engagement with studio practice as well as motivation and the support of a dedicated and expert group of staff that make for a successful and dynamic MA programme.

Visiting tutor Marcus Oakley is a highly influential and prolific artist whose graphic artworks are applied to a broad range of publications and products but is also equally suited to a gallery context. He has led the resurgence in the new craft and the handmade aesthetic that presently defines contemporary illustration.

Cathy Olmedillas is the owner/editor of the ground-breaking magazine *Anorak* and also a regular guest speaker. *Anorak* is a publication that celebrates illustration and graphic art and has continued to lead the way in contemporary children's fiction.

A member of the course team is currently exploring new opportunities and directions for the subject area in his role as Senior Lecturer. Recent clients have included The Guardian, Soho House Group Ltd and Arbor Snowboards (CA). Authorial projects have included *The Krystal World* that was exhibited at the Viewfinder Gallery, London. He has also co-authored *Digital Art Techniques for Illustrators & Artists* with a fellow lecturer.

## **MA Interactive Media**

The Interactive Media course supports advanced artists and designers who wish to develop and refine their practice in a wide range of digital media. This course is of particular relevance for practitioners wishing to engage directly with skills in interaction design, installation and user-centered design, whilst challenging perceptions of the production and delivery of content in new-media. This course provides the support necessary for such personal professional development: an informed critical environment, the use of professional creative design methodologies and exposure to industry-standard design and development processes.

Working with students and staff from across a breadth of MA disciplines, you will enrich the wider post-graduate dynamic at the AUB with the individual experience and graduate expertise you bring with you.

Through the production of individual or collaborative work you are able to acknowledge current practice and audiences whilst working in developing technologies in relation to changes within the creative industries. Because of the continually changing nature of interactive media and the need to use and understand a broad range of materials, you are required to demonstrate an understanding of current issues and contemporary practice, whilst applying a conceptual and practical knowledge of new materials and techniques. Through exploration of future-casting and research student's work develops a professional maturity.

The design of creative and original solutions relative to current debates is also central to the role of the interaction designer. The completion and presentation of work, its evaluation in relation to critical research and the articulation of the process leads to a greater conceptual understanding and the development of relevant critiques of practice. You are able to discuss, locate and articulate your practice positioned within appropriate theoretical frameworks. You develop a mature approach to practice, making justifiable judgments through your newly acquired skills in communication, presentation and research.

The area of interaction design is most commonly associated with that of human computer interaction but this is not a prerequisite. Interaction can take many forms and you are encouraged to use a broad range of tools and approaches. The developing nature of the discipline means that you are often experimenting with the latest forms of technology. Digital design tools are now ubiquitous and to the extent that we now live in a Post Digital world. You are required to consider the integration of technology with both contemporary and traditional practices in search of meaningful design solutions. The 21st Century artist and designer considers issues of sustainability and the use of materials in conjunction with new technologies. A responsible approach to design and production is essential and you are expected to take a self-sustaining approach to your work.

The exciting potential of this course is your ability to experiment and innovate whilst you hone your skills as makers and thinkers. It fosters originality and creativity in the application of techniques of enquiry, research and making. It locates your practice in the interdisciplinary and global context of interaction design.

### **Areas of Expertise and Engagement with External Professionals**

Whilst tools and technologies change rapidly in this post digital world, the techniques and methods for developing creative ideas and products do not. The MA Interactive Media course encourages students to engage creatively through an experimental approach to practice whilst investigating both traditional and future methodologies. Through strong industry and professional links graduates will be well prepared to find their place in the global world of design and art practice. To ensure currency the course maintains strong links with a wide range of industry professionals across the discipline including installation design, performance, digital video production and post-production and interaction design.

### **MA Photography**

MA Photography recognises and celebrates a photographic practice that is an increasingly demanding, diverse, complex, challenging and compelling experience.

Students engage in a practice within a resource that understands the importance of antiquarian processes through to contemporary forms, and will have a curiosity about what these possibilities offer in the investigation and representation of social and cultural imperatives. Ideas are generated that provoke a wide diversity of outcomes that reflect demands on the meaning and position of photography in work that could be time-based, sculptural, site-specific - or address issues raised by the document or other traditional means of representation. Crucial to the curiosity that we seek in students is their added compelling passion for the practice itself and a commitment to risk-taking, for it is through this that creative movement can take place and where the rewards are to be had.

The mutable nature of photography and the increasing proliferation of mobile devices have now set the medium within an expanded field and cultural dimension unimaginable at the time of its invention. It is to its history that many practitioners are now turning, not to distance themselves from technological advances but to find ways of challenging the nature of such, for in this sense the future lays in the past. We recognise and celebrate the expansive form of the medium and fully engage in encouraging our students to seek out new possibilities by challenging them to go beyond their expectations. Most significantly, we *need* them to be passionate and express an excitement for their practice - for *our* rewards are recognised here.

Practice is underpinned by history and theories, and analytical, critical reflection that support students in their consideration of the context, audience and professional relevance of their practice in an independent or commercially structured environment.

The consideration of modes of display is crucial to contemporary photographic practices and much weight will be given to how work will be 'framed' for

dissemination to an audience. Crucial to this will be the development of a clear understanding of a holistic approach to this aspect and the potential of various forms, still or moving; the page; on a screen – projected, or by monitor or mobile device; perhaps part of an installation; or conventionally or unconventionally framed; on the gallery wall; the floor or within a vitrine.

The flexibility of this course reveals opportunities for applicants interested in the possibilities of interaction and collaboration with other MA subject disciplines.

### **Areas of Expertise and Engagement with External Professionals**

The MA Photography teaching team are engaged in areas of professional practice that are at the forefront of the medium. This breadth of experience covers industry related expertise, gallery practice through to critical writing. These elements are not limited but expansive in nature and involve such as installation work, video productions, traditional studio and location photographic practice, book production, exhibition and text related criticism, and editorial and authorial writing. A particular aspect involves camera-less or 'concrete' photography and broader interests in the resurgence of traditional forms of the medium. Other areas of research and expertise relate to the land, diaspora, representation, the photo book, phenomenology, space and place, the photographic archive, photomontage, appropriation, 'actual' and artifice, 19<sup>th</sup> century processes and the photographic document. The current core of our ILG draws on the knowledge and awareness of such as Richard Learoyd, photographic artist; Rainer Usslemann, Happy Finish, Post Production.; Mason Wells, Bibliothèque Graphic Design; Karen Fuchs, commercial photographer, New York; Tom Lovelace, Tate Modern; Peter Bonnell, Curator, ArtSway; Lucy Atkinson, Multiple Commercial Practices; A and B Graphic Design.

Recent visiting practitioners include Thomas Joshua Cooper, Wolfgang Tillmans, sound artist Scanner, photographer, photographic historian and writer David Bate, David Company, writer and photographer, critic Julian Stallabrass, and photographers Rut Brees Luxembourg, Richard Billingham, Simon Roberts, John Kippin, Jem Southam, Karen Knorr, Stephen Gill, David Bellingham, Peter Finemore, Neil Reddy, Claudia Pilsl, Peter Massingham, Peter Fraser, Simon Norfolk, Calum Colvin, David Broomberg and Oliver Chanarin.

### **Statement of Student entitlement:**

- Tutorials – one supervisory tutorial per 20 credit unit, 2 per 40 and 60 credit units; totalling 8 over the course. In addition each student is entitled to assessment feedback tutorials apart from Master's Project; each held at the end of the unit. A tutorial time is allocated up to 45 minutes.
- Request tutorials from visiting lecturers when possible.
- Group Critique – Three critiques; one near to the middle of each practice unit.
- Staff and student-led seminars
- Regularly timetabled group meetings with MA course leader.
- Access to the Quiet Study Room during Library hours including the summer period.

- Access to resources agreed through the Management Team; Photography studios, b/w and colour production facilities, Costume design studios, Illustration studios, Fine Art studios, Graphic Design Studios and Media and Performance areas/studios.
- Agreed attendance on undergraduate workshop/darkroom/resource area inductions.
- Agreed access to relevant studios as required for assessments purposes.
- Postgraduate show where appropriate.
- Agreed access to discipline related and cross-discipline lectures/seminars on undergraduate programmes.
- Attendance at the Research Forum, Gallery events and Research days.

### **Course Aims**

The course aims to:

1. Provide a stimulating forum for critical debate and inter-disciplinary approaches to practice.
2. Support students in instigating new directions in their work in the process of their development.
3. Encourage individual students to reflect on their achievements and re-evaluate them within a shared yet challenging environment that will enable them to meaningfully extend their practice.
4. Enable students to develop professional maturity and understand and discuss their work in the context of the wider creative cultural arena.
5. Support students in their in-depth exploration of their chosen research area, thereby preparing them for a range of employment opportunities in the creative industries or further study at Doctoral level.

### **Course Outcomes**

By the end of the course you will be able to:

1. Produce high level individual or collaborative work that acknowledges current practices within the wider creative arena.
2. Demonstrate the ability to investigate, understand and critique current issues in depth and provide original insights into contemporary practice.
3. Demonstrate and apply highly developed conceptual and practical understanding of materials, techniques and processes.
4. Find creative and original solutions to tackling challenges within individual practice in relation to current debates.



5. Evaluate their individual practice in relation to critical research at the forefront of the discipline and articulate this through the completion of a body of work and its appropriate presentation.
6. Demonstrate an advanced ability to discuss, locate and articulate their practice through the development of an idea or theory and define its implications.
7. Show that they have acquired new skills and acumen in communication, presentation, research and autonomous learning.

## **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: Art and Design
- Framework for Higher Education Qualifications (FHEQ)
- Master's Degree Characteristics (March 2010)

AUB Postgraduate Regulatory Framework

AUB Learning and Teaching Strategy

## **Learning, Teaching and Assessment**

### **Learning and Teaching Strategies**

#### ***Peer Learning and Group Work***

While students at undergraduate level are encouraged to learn through their peers, at MA level this is an imperative. Each member of the MA cohort is an active participant in learning and teaching, and through this, the sharing of good practice is established. In cross-course groups, students work together to deliver student-led seminars and presentations on topics that arise from the seminars.

In discipline-specific group meetings, students and staff have the opportunity to discuss the issues at the forefront of their discipline.

#### ***Lectures and Gallery Talks***

Lectures are used to focus on issues and provide information for student's as they progress through the course. They are generally followed by question and answer sessions.

Gallery talks usually take the form of an event supporting an exhibition and would include a presentation of work and/or dialogue with exhibitors that are drawn from a broad range of practitioners – such as artists, photographers, performers, designers, crafts persons, writers, critics and curators.

#### ***Research Forum***

The establishment, maintenance and development of a flourishing research and scholarship culture is a priority for the University's Regular Research Forum events are held during the academic year. These events bring together and offer the opportunity to directly engage with active internal and external researchers.

An important aspect of the Research Forum programme is that it provides MA students with an opportunity to share their practice within a professional academic environment. It offers a significant possibility for postgraduate students to gain experience in the presentation of research and scholarly activity. It is an aspect that will be of particular benefit to those aiming to progress and register for Level 8 doctoral research.

### ***Seminars***

Seminars are important opportunities for generating dialogue and interrogating practice. These explore issues related to practice in context and opportunities follow with student-led response seminars for specific aspects, issues or areas of individual and/or collective inquiry to be developed in detail.

### ***Tutorials***

Supervisors ensure that all students receive tutorials, academic guidance and pastoral care. Tutorials provide an opportunity to discuss individual student progress on the unit and on the course. They are used to air specific issues raised through the work, provide critical observation and recommend new direction and research strategies. The tutorial following a formal assessment is known as an assessment feedback tutorial. Supervision may be provided to a student by a tutor delegated from another course if appropriate.

### ***Group Criticism***

Group criticism involves all students and forms distinctive learning and teaching points in the year. These events are led by a visiting lecturer (see below) and supported by the MA Course Leader and other MA course tutors. Discussion primarily focuses on the individual work produced in the units and takes place mid-way through each phase.

### ***Visiting Professionals***

The course invites several visiting artists/designers to contribute to the discussion in seminars and group criticism. In a newly established MA Visiting Lecturer programme, visiting practitioners describe and discuss their work and maintain a lively and current debate.

### ***Industry Liaison Groups***

Students studying on the MA Course are able to attend meetings of their discipline-relevant undergraduate ILG. Set up to recognise the importance of maintaining awareness of current developments/practices within the professional workplace and as a pro-active element with subsequent influence on curriculum design, and meeting at individually predetermined points throughout the academic year, Industry Liaison Groups comprise members drawn from professional practice and organisations, AUB academic staff, AUB technical support staff, AUB alumni and representatives from the student cohort. Their aim is to support and advise on matters relating to student progression into the work environment and they play a significant role in informing course reviews, course revalidation and the development of the professional aspects that are intrinsic to particular course units.

As an informal group, the industry related members, in view of personal commitments, do not necessarily attend every meeting, rather, an organic approach is adopted where different 'voices' are invited to be involved. The revolving nature of the group can in this way bring a more enlightened and diverse range of conversations and sharing of views.

### ***Study Visits***

These involve visits to galleries and museums, theatres and performances, design collections, trade fairs, expositions, biennales and design practices here in the UK, the EU and world-wide. There are added costs notified in advance of the visit. Student attendance at academic and discipline specific conferences is encouraged.

### ***Using technology to assist learning***

The University is systematically developing technology-enhanced approaches to learning. AUB learning technology provides access to a full range of course documentation and provides an effective mechanism for the maintenance of course and broader institutional communication.

### **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course you will be provided with a Unit Handbook, which will state what you are expected to learn within the unit; the work that you have to submit; and how it will be assessed. The Unit Handbook will also give the deadline for presenting your work for assessment.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (eg 42, 45, 48). These marks correspond to a low, mid, and high level of achievement within each grade band.

You are assessed, broadly speaking in two ways: formatively and summatively.

**Formative assessment** provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions about your work.

**Summative assessment** generally takes place at the end of a unit of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make you fully aware of your progress on the course and monitor your development.

Whilst recognising the potential range and diversity of practice and research of students accepted onto the MA course, it is important to maintain parity of experience across the different subject-disciplines. Clearly, individual approaches, methodologies and working practices may differ a great deal, but all students are subject to the same Learning Outcomes, and have the same responsibilities (and can expect a comparable level of support – both practical and intellectual). All student work and ongoing Study Plans are discussed across courses (i.e. by staff from different subject specialisms) to ensure comparability.

The other advantage of rigorous and ongoing cross-course discussions is that collaborative opportunities can be identified so that students from different course (who might have similar methodological approaches) can be encouraged to work and share best practice together. The description of such collaborative activities should not be recognised as *necessarily* being the subject of formal assessment, for more usually, within an individual student's production, collaboration will most likely occur through collaborative involvement in an informal supportive role. As with cross-course discussions, the framework of parity discussions allows tutors to identify where they might have further input, beyond their specific subject specialism. (For example, Photography tutors have worked with Costume and Fine Art students).

### **Assessment of collaborative work.**

In the event of collaborative work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and PDPs, and must have the prior agreement in principle of the supervisor and MA Course Leader.
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Director of Academic Studies. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'\*. These evaluations will be used to *inform* the assessment process.
4. Following assessment and the subsequent regular parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall unit mark.
  - *Submitted work* – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / performance / artefacts / et al.*

## Course Structure

All students are registered for the award of Master of Arts; however exit awards are available if you leave the course early. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) you must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), you must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), you must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

## Distinction

A Master's Degree with Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Distinction and in undertaking the calculations units are weighed according to their size. There are two criteria, both of which must be satisfied; these are:

- i. An overall average mark of 65% or above; this is calculated on the basis of all Level 7 unit marks undertaken as part of the award with units weighted according to their size.
- ii. A mark of 70% or above in a majority of credits undertaken at Level 7, with units weighted according to their size.

For further information on assessment and awards, please visit:

<https://my.aub.ac.uk/viewpoint/>

## Course Content

The *Strategies for Practice 2 unit* requires students to dismantle practice and develop a keen and intellectual understanding in the application of critical reasoning to their existing practice. It helps them to reach complex decisions in taking it forward.

The *Professional Development Portfolio* unit offers a choice from business, academic or curatorship paths for students to develop their particular career aspirations.

Innovation, collaboration and communication are key skills taught by professionals and academics in the units *Research Methodologies and Design Processes* and *Strategies for Practice 2*. The units promote the processes necessary for students to engage in new technological advances, critical and theoretical frameworks, business awareness and self-direction and an understanding of the trans-disciplinary nature of



contemporary creative practices. Students from all courses study together for *Research Methodologies and Design Processes* enabling innovation, and the collaboration and cross-fertilisation of ideas and research methods.

The *Master's Project* unit is an extended period of study that determines the student's major body of practical work. It sustains and fuses the development of aspects of research methods, completion of plans and presentations to students and staff.

The part-time and full-time overlap offers the students several opportunities. The part-time students will have the valuable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students providing them with relevant skills and knowledge. This will provide a real understanding of what is expected of them. In addition the full-time students will gain from part-time students' assistance in the preparation of their MA show. All new full-time and part-time cohorts will be welcomed by existing part-time students in their second year of study and will be able to learn from their experiences of the course and of the University. Part-time students in their second year will be able to act as mentors to the new students.

As well as this dynamic synergy between the full- and part-time modes of study, it has to be recognised that the course is driven by the individual student's practice and research, and how they choose to contextualise this and make it work within the structure of the course. There are considerable points of contact between full and part-time (some of which are also noted above), but there are also key points where the PT and FT delivery diverge and during which the part-time students are required to work independently. An ability to study independently is the underlying principle of postgraduate courses and, students opting for the PT route on this course allow themselves the further 'space' in which to develop their practice and thinking. A consequence of this is more independent study, but progress is monitored via meetings with tutors, such as the mid-unit reviews for PT students.

It is important to note, then, that the course seeks a specific commitment from students, where they are able to balance the demands of periods of independent postgraduate study with the discussions, seminars, group critiques and tutorials/reviews. It is also crucial that the different study routes (i.e. PT and FT) are seen as something to be embraced, as a positive contribution to the course as a whole, enabling as they do, the integration of a wide range of approaches and experiences to practice and theory.

## Course Diagram

This schematic diagram shows the proposed start/end dates for each unit with assessment periods. Further information on the structure of each unit will be included in unit handbooks.

Level 7 full-time mode of study (45 weeks)																																												
Term One												Term Two												Term Three																				
OCT				NOV				DEC				JAN					FEB				MAR				APR				MAY				JUNE			JULY			AUG			SEP		
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36								
Induction	F751 Research Methodologies and Design Processes (20 credits)								Assessment	F753 Professional Development Portfolio (option A, B or C) (40 credits)																											Assessment	Assessment						
	F750 Strategies for Practice 1 (20 credits)				Assessment	F752 Strategies for Practice 2 (40 credits)								Assessment	F754 Master's Project (60 credits)												Assessment																	

Level 7 part-time mode of study (weeks 1-45)																																													
Term One												Term Two												Term Three																					
OCT				NOV				DEC				JAN				FEB			MAR			APR			MAY			JUNE		JULY		AUG		SEP											
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Induction	<b>P751 Research Methodologies and Design Processes</b> (20 credits)															Assessment	<b>P753 Professional Development Portfolio (option A, B or C)</b> (40 credits)																												
	<b>P750 Strategies for Practice 1</b> (20 credits)										Assessment	<b>P752 Strategies for Practice 2</b> (40 credits)										Assessment	<b>P754 Master's Project</b> (60 credits)																						

Level 7 part-time mode of study (weeks 46-90)																																													
Term One												Term Two												Term Three																					
OCT				NOV				DEC				JAN				FEB			MAR			APR			MAY			JUNE		JULY		AUG		SEP											
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
<i>Professional Development Portfolio (continued)</i>															Assessment																														
<i>Master's Project (continued)</i>																Assessment																													

## **Resources**

### **University Resources:**

#### **Library**

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

The Library holds an excellent range of specialist learning materials including books, journals, CDs, DVDs, and newspapers. It has subscriptions to a wide range of specialist electronic resources focusing on art, design, media and performance, including e-books and e-journals. The Library's facilities include computers, viewing rooms, a presentation space and a silent reading room.

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

#### **Information technology**

The University provides a comprehensive range of IT resources, utilising Apple Macintosh, Windows Personal Computers and specialist resources for its art, design, media and performance disciplines. The University uses Industry standard software from Microsoft, Adobe, Macromedia, Apple, Quark and leading software suppliers, and is continually investing in its technology and resources.

IT resources are also available to you via the Library, plus through a number of bookable IT suites and dedicated base room provision. To enable access to learning resources, wireless internet access is also available.

The ITCS section (Information Technology and Communication Services) provides a helpdesk facility for IT enquiries and fault notification. The Helpdesk is open from 8.30am until 5pm from Monday to Friday Email: [itcshelpdesk@aub.ac.uk](mailto:itcshelpdesk@aub.ac.uk)

#### **Museum of Design in Plastic (MoDiP)**

MoDiP is a registered museum of 20<sup>th</sup> and 21<sup>st</sup> century design and popular culture with a focus on plastics. Its collection is unique within the UK and has been developed to support teaching and learning at Arts University Bournemouth.

There are many ways in which MoDiP can play a part in your studies:

- as a source of inspiration – large numbers of items may be viewed, handled and explored in depth, drawn, photographed and filmed
- as the focus of a brief for products and projects relating to course work
- as an exhibition venue – your work can be displayed in relation to the collections and exhibitions and events may be mounted in the museum space

The Museum is in a purpose built space within the Library, designed with wheelchair access in mind, and has the same opening hours as the rest of the University for the viewing of exhibitions. Objects not on display can be borrowed and taken to the studio. To see what is available, go to the [Plastics Network](http://www.plasticsnetwork.org) website ([www.plasticsnetwork.org](http://www.plasticsnetwork.org)).

## **The Gallery**

The gallery is a major resource for contemporary visual art at Arts University Bournemouth and has received regional and national recognition. There are regular gallery events, including collections on loan from galleries and museums, as well as individual exhibitions by some of today's leading artists, photographers, designers and critical writers.

It also functions as a learning resource and is integrated into the teaching, learning, and research practice undertaken at the University.

**text + work** is the ethos which underpins the exhibition programme at Arts University Bournemouth. The **text + work** concept promotes and provides a forum for challenging dialogue between innovative contemporary art, design, and media practice and its theoretical context.

There are **text + work** gallery events, critical texts, shared and networked exhibitions and a **text + work** website.

## **Student Support**

### **Academic Guidance**

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

Academic tutorials are scheduled to allow you to discuss in depth matters relating to creative or theoretical work, or the course in general. You will be entitled to at least one formal recorded academic tutorial per term with a nominated member of the course team.

Support and advice is also provided on an informal basis throughout the course, through discussions between staff and students.

### **Career Education, Information and Guidance**

You will be prepared for employment, and given the opportunity to learn about the various career options available to you, through a wide range of projects which may include live briefs or external competitions. Academic staff remain very familiar with the discipline, and will often still work in the field, and are also able to advise on specific opportunities.



The Careers Service within the University offers impartial, confidential advice, support and guidance, to help you explore and develop your career ideas and manage your future career successfully. The Service offers individual career guidance interviews, as well as advice on job seeking strategies, CVs and interview skills, self-employment / freelancing, and further study opportunities.

The Senior Careers Officer holds regular lunchtime lectures, which cover a range of popular careers topics, including Postgraduate study and funding, Career planning, Networking and self-marketing, and Teaching as a career. Full details and dates of forthcoming lectures are available on the Careers intranet pages and on the Student Services notice boards.

The Careers Service also offers specialist events, working in partnership with local employers, AUB alumni, and external agencies to bring together a range of art, design, media and performance expertise.

## **Learning Support**

### **Support for students with disabilities (including dyslexia)**

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

The Learning Support team provides academic support for students with specific learning difficulties including dyslexia. We ask all new Home students to complete a 'Quicksan' screening programme when they join the University. This screening is designed to check your learning style (the way you learn best) and whether you might have signs of dyslexia. If appropriate, you will be referred to an educational psychologist for a full assessment.

Students with a specific learning difficulty such as dyslexia are able to access individual tutorials aimed at improving your independent study skills, and are supported in applying for the Disabled Students' Allowance, which can provide specialist equipment and, if appropriate, personal support.

The Senior Disability Officer and Wellbeing Officer provide ongoing support and advice for students with all other types of disability, including mental health difficulties, physical disabilities, medical conditions and sensory impairments.

The Arts University Bournemouth has a duty to anticipate the needs of disabled students, and to make "reasonable adjustments" to ensure that these students can access education and related services. If you feel that some aspect of the learning, teaching or assessment on your course places you at a disadvantage because of your disability, please contact the Senior Disability Officer within Student Services, who will be happy to work with you and your course team to identify any appropriate reasonable adjustments. Contact Barry Gilbert on [bgilbert@aub.ac.uk](mailto:bgilbert@aub.ac.uk) or telephone 01202 363291.

## **Support for students for whom English is a second language**

If English is not your first language you will be invited to complete a brief written exercise during the initial weeks of your course, so that your current academic language skills can be assessed. Our English for Academic Purposes (EAP) tutors, who are part of the Learning Support team, will review the exercise and contact you if your work indicates that you would benefit from additional support. An EAP tutor will work with you to draw up an Individual Learning Plan, which will set out a structured approach to developing your independent academic and study skills. This may include helping you to develop strategies for interpreting assignment briefs, working on the structure of your written work, or developing your proof-reading skills, for example. The plan will be reviewed each term and will be shared with your course tutor so that they are aware of the work you are doing to improve your study skills. If necessary, your EAP tutor will refer you to a local language school so that you can improve your generic English language levels.

## **Pastoral support and guidance**

Support and advice on non-academic matters is provided through trained and qualified professional staff within Student Services. We have a team of professionally qualified male and female counsellors, with appointments available during weekdays and evenings. Students accessing the service are offered various levels of support ranging from regular weekly sessions, occasional support or just a “one off” consultation. In most cases, you can expect to be seen for a session within two days of making initial contact with the service. If the situation is very urgent and you are very emotionally distressed, we also have a crisis support service and you will be seen by one of our counsellors almost immediately.

Pastoral support is also available from the AUB Chaplaincy. The Chaplaincy at Arts University Bournemouth is shared with Bournemouth University and is an inclusive Chaplaincy, which welcomes people of all faiths and none. The Quiet Room and the Islamic Prayer Room are in regular use by staff and students, and meetings with ministers of any faith can be arranged.

Advice and support with practical issues such as funding, accommodation or childcare is available from the Student Advice, Funds and Accommodation Office within Student Services.

## **Methods for Evaluating and Improving the Quality and Standards of Teaching and Learning**

The course is subject to the University’s rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This process ensures that the course engages with the QAA Quality Code.

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

- External Examiners’ Reports
- Key statistics including data on application, retention and achievement
- Results of the National Student Survey

- Results of the in-house Student Perception Survey
- Feedback from Student Representatives
- Feedback from relevant employer groups, including the course Industry Liaison Group

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

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

### **Indicators of Quality and Standards**

The Arts University Bournemouth was granted taught degree awarding powers by the Privy Council in 2008 following an intensive period of scrutiny by experienced academics from across the higher education sector.

The University was audited by the QAA in May 2011 and received a judgement of 'Confidence' in the management of the academic standards of its awards, and its management of the quality of learning opportunities. This is the best available outcome, and confirms that our quality assurance mechanisms are robust, meaning that we can have full confidence in the standard of course outcomes, and the quality of the educational experience we deliver.

More detailed information is available in the following documents:

- Online course information
- Quick guide to the regulations
- Unit Handbooks
- HE Student Regulations – <https://my.aub.ac.uk/viewpoint/>
- AUB Student Guide