

## Introduction

The Arts University College at Bournemouth is committed to offering a unique and innovative programme of Postgraduate study and provides a specialist environment for those who wish to engage with their chosen discipline in greater depth and to enhance their potential for professional practice or academic progression.

We are a creative community, collectively involved in learning, teaching and scholarship. Our strengths lie in the quality of our staff and resources which support learning and creative achievement. We are committed to an innovative programme of professional practice and research, supported by excellent facilities and latest technologies.

## Courses Available

### Research Degrees

- MPhil
- PhD

### Taught Degrees

- MA Animation
- MA Architecture (*subject to validation*)
- MA Contemporary Performance
- MA Costume
- MA Fashion
- MA Fine Art
- MA Graphic Design
- MA Illustration
- MA Interactive Media
- MA Photography
  
- MArch (*subject to validation*)

Further details about each course may be found within this pack, or at [www.aucb.ac.uk](http://www.aucb.ac.uk)



**THE  
UNIVERSITY  
COLLEGE**

Location  
and Facilities

## Location

The University College is situated between Bournemouth and Poole in Dorset on the South Coast of England. Dorset is a county of outstanding natural beauty and a beautiful coastline, providing a unique location for creative work and a wealth of recreational activities. London is less than two hours away and is easily reached by regular train and coach services or via good motorway links. Bournemouth and Southampton both have excellent international airports.

## PG Resources & Facilities

A dedicated postgraduate reading room offers a number of facilities including multi-media equipment. Postgraduate students may access the extensive equipment and facilities available to University College students across all areas of study; this includes film and photographic equipment, multi-media technology, design studios and workshops.

## The Gallery

The Gallery offers a unique space in the South West for all those with an interest in the contemporary arts – including design, media and performance; it has received regional and national recognition. It showcases work from contemporary international artists and has collections on loan from other galleries and museums. The Gallery functions as a crucial learning resource and offers staff and students the opportunity to exhibit and curate their work. It is integrated into the teaching, learning and research practice undertaken at the University College.

## Library

Our purpose-built library provides an excellent study environment and scores consistently high in both in-house and national student surveys. It offers both print and online resources, a silent reading room, a presentation space and computer facilities. Students are supported by Subject Librarians who provide tailored assistance and guidance on research materials. The SCONUL Access scheme allows postgraduate students to borrow material from other libraries.

## The Museum of Design in Plastics

MoDiP provides a dynamic study and research resource for popular design and culture. It holds more than 8,000 (predominantly 20th Century) international, historical and contemporary design examples including pieces from the areas of Plastics; Fashion; Beauty and Costume; Audio Visual; Printed Ephemera; Packaging; Photographic and Domestic Design.

## The Enterprise Pavilion

This unique facility within the campus has been developed to encourage and support new creative businesses. It provides 20 'incubator units' and offers serviced office accommodation, training facilities, exhibition space, a range of digital facilities and meeting areas. A wide range of mentoring and support resources are also available to assist new companies develop their new businesses and ideas.

## Collaborations

The University College has forged important links with other regional arts organisations, including the Russell-Cotes Art Gallery & Museum and Aspects. It also has an on-going relationship with ArtSway which supports knowledge exchange activities and participation at international arts events, including the Venice Biennale.

### **Philosophy**

The distinctive characteristic of the MA course is that students from a range of subject disciplines study together creating the potential for innovation and collaboration; it encourages a high level of creative thinking and original output. The course challenges students with the task of engaging with their ideas in order to redefine their individual approach to their practice. It is the opportunity for students to build on their 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.

### **Structure**

The MA course is structured in a way that builds systematically and in a logical sequence. The course consists of three phases, with each phase building in complexity and demand. Each phase operates over a period of 15 weeks full-time (30 weeks part-time). There is one unit in each phase and each unit has its own Aims, Learning Outcomes, Assessment Requirements and Assessment Criteria.

**MA  
Courses**

## Full and Part-Time Modes

All students (whether undertaking the full-time one-year mode of study or the part-time two-year mode of study) study the same course. Discipline-specific learning is identified through a Study Plan and supported by subject-specific supervisory tutorials and practice within respective pathway resource areas. Each student requires to have successfully acquired 180 credits (equivalent to a total of 1800 study hours) at Level 7 in order to achieve the award of MA. The full-time course duration is 45 weeks (a notional total of 40 study hours per week) and the part-time course duration is 90 weeks (a notional total of 20 study hours per week). The part-time and full-time 'overlap' offers several opportunities. Part-time students have the valuable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students, providing them with relevant skills, knowledge and a real understanding of what is expected of them. Full-time students gain from part-time students' assistance in the preparation of their MA show. All new full-time and part-time cohorts are welcomed by existing part-time students in their second year of study and are able to learn from their experiences of the course and of the University College. Part-time students in their second year are able to act as mentors to the new students. An ability to study independently is the underlying principle of postgraduate courses and students selecting the part-time option may find this allows them the further 'space' in which to develop their practice and thinking.

## Research

A flourishing research and scholarship culture exists at the University College which celebrates and enables original investigation in order to extend existing knowledge and new understanding across the range of art, design, media and performance. We promote the pursuit of innovation and creativity, encourage opportunities for establishing and sharing best practice in research, foster the development of critical perspectives, and provide possibilities for self-reflective practices in teaching and learning in an interactive relationship with research.

## The Learning Experience

Students develop their individual practice that, in turn, informs and directs their research interests. Practice is regarded as a way of exploring and defining research and forms the basis from which the contextualisation of practice takes shape. The study is self-initiated and developed through the Study Plan, building upon the study proposal set out at interview. As students explore and interrogate their practice they are required to develop a body of work and to present their ideas, outcomes and related research in seminars. Each student is required to develop and maintain a Professional Development Portfolio.

## Prime Supervisory staff

Ronnie Inglis – Course Leader  
Stephanie James – Associate Dean,  
Faculty of Art and Design  
Sean Aita – Contemporary Performance  
Phil Beards – Interactive Media  
Anthony Bednall – Fashion  
Mike Griffiths – Fine Art  
David Hazel – Photography  
Phil Jones – Graphic Design  
Rebecca Pride – Costume  
Lisa Richardson – Illustration  
Dr Paul Ward – Animation  
Simon Beeson – MArch

# RESEARCH DEGREES

## MPhil PhD

Our new research degree programme builds upon our established excellence in undergraduate and Masters level study in the areas of art, design, media and performance. Our research has gained international recognition following our first submission to RAE in 2008.

We offer an exciting opportunity for students wishing to undertake postgraduate research within or across the following disciplines:

- **Animation**  
History, theory and practice
- **Fashion**  
History and theory, 19th century to present day
- **Film**  
History and theory
- **Fine Art**  
Context and practice
- **Photography**  
History, theory and practice
- **History of Art**

## **Programme of Study**

Students register full-time in the first instance for an MPhil degree and following successful completion, for a PhD (usually a total of three years). Working with the Director of Studies and assigned supervisors, you will plan your programme of research – this may combine practice, theory and/or history of your chosen specialist area.

Regular tutorials support your study and you will be guided to clearly define what is original and innovative about your research and how best to present and disseminate your arguments and findings. These might take the form of a written thesis or a combination of practice and text-based critique.

Specialist resources required for your study are discussed with your supervisor.

You will participate in a programme of research methods training, some of which will take place at the University of the Arts London (UAL).

## **The Research Environment**

A flourishing research and scholarship culture exists at the University College which celebrates and enables original investigation in order to extend existing knowledge and new understanding of art, design, media and performance. We actively promote the pursuit of innovation and creativity, enable opportunity for sharing best practice in research and foster the development of critical perspectives. You are encouraged to integrate your work within this environment and will be invited to participate in the activities of our Research Forum and Research Clusters. The University College offers a range of excellent facilities and relevant collaborations with universities, museums and industry (see 'The University College' section).

## **The Awards**

A Master of Philosophy (MPhil) and Doctor of Philosophy (PhD) are achieved through an individual research project in a programme of study agreed with the Director of Studies. AUCB's MPhil and PhD awards are both validated by the University of the Arts London.

## **Further Information**

Further information about Fees, Application Process and Entry Requirements may be found at [www.aucb.ac.uk/postgraduatestudy](http://www.aucb.ac.uk/postgraduatestudy) You may also contact Valerie Lodge on 01202 363334 or [vlodge@aucb.ac.uk](mailto:vlodge@aucb.ac.uk)



A close-up photograph of a mechanical assembly, possibly a printer or scanner. The image shows a central vertical shaft with a horizontal component attached. The background is blurred, showing vertical bars. A bright green square callout box is positioned on the left side, containing the text 'MArch'. Two thin green lines extend from the corners of the box towards the mechanical parts.

MArch

Master of Architecture MArch offers students exemption from the Part 2 (ARB/RIBA)\* professional examination in architecture on their route to becoming a registered architect. The 2-year course asks students to build upon their academic and practical experience, whilst at the same time provides a curriculum and an environment which supports the development of critical and speculative practices, including the questioning of preconceptions about the discipline.

Situated within the postgraduate culture of a specialist institution, the course draws upon communities of interdisciplinarity, promoting exchange across different domains of knowledge and skills, whether in the form of shared units, dialogue, collaborations, or methodologies and methods of production.

*\*Subject to validation*



MA  
ANIMATION

MA Animation seeks to explore and develop creative and critical practice within the Animation field. The emphasis is on MA students building upon the foundations of their own existing portfolio of work (produced during under-graduate studies, or past professional work). The pathway focuses on integrating practice with the emerging and exciting critical, historical and theoretical currents in Animation Studies. Areas of expertise within Animation include a range of expert practitioners in traditional drawn and computer animation, as well as a designated specialist in animation theory and history.

## Course Staff

Dr Thomas Walsh graduated from the Diploma in Animation Production Course at Ballyfermot Senior College in 1994, and worked as a Special Effects artist for Screen Animation Ireland on the feature productions *The Pebble and the Penguin* (1994) and *All Dogs go to Heaven II* (1995), and afterwards for the Walt Disney Feature Animation Studio on *The Hunchback of Notre Dame* (1996), *Hercules* (1997) and *Tarzan* (1999). He completed a PhD on the contemporary Irish animation industry at Loughborough University School of Art and Design in 2009, focusing on aspects of postcolonialism. He is currently a Senior Lecturer on the BA (Hons) Animation degree course at the Arts University College at Bournemouth in the UK.

Dr Paul Ward's main research interests include animation history; the relationship between practice and theory; how animation represents subjectivities and mental states; and theories of realism. He has contributed to numerous anthologies and journals in addition to his own published work. He is the President of the International Society for Animation Studies.

**MA  
COSTUME**



MA Costume supports and develops advanced practitioners who have ambition to explore, challenge and redefine the roles and relationships between costume 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 which are the central focus for their personal and artistic development. Research specialisms include live art practice as well as academic, theoretical and critical emphases. The course is supported by lectures and seminars in areas of performance to enable students to critically reflect on (and to consider their place of practice within) the discipline. Seminar discussion will invite critique of students' own work and that of other advanced practitioners. Areas of expertise within the course team focus on: world performance and the interaction of East and West in theatrical cultures and stereotypes, examination of the boundaries of design across disciplines, post-modern opera, experimental dance and abstract performance art.

## Course Staff

Rebecca Pride specialised in Theatre Design during her postgraduate study at the Slade School of Fine Art, and subsequently worked for over twenty years as a professional theatre designer with several theatre companies in London and the UK, designing for a wide range of genres of production from the musical to Greek tragedy. Her interest and specialism remains in scenography.

Adele Keeley worked as a professional costume maker on a variety of large and small-scale productions before returning to study an MA in Theatre Arts at Nottingham Trent University specialising in digital costume design. Adele has published a number of articles to support research in this field and continues to develop her practice alongside her teaching commitments. Adele is currently a senior lecturer on the BA (Hons) Costume with Performance Design course.

MA  
FINE  
ART



MA Fine Art supports emerging artists who are eager to explore and confront their practice in the endeavour to redefine their position in relation to contemporary art. The MA student is engaged in focusing on the context for practice, where it is aligned with other specialisms and the importance of process and material. 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. Audience and space are two major factors considered in the process of making work. Students engage with one another in the practice and research of art. Discussion and presentation of ideas and the examination of outcomes form the basis for learning. Areas of expertise within the course team focus on the transformation of materials in the pursuit of meaning, drawing, renewal of painting, the objectness of sculpture, installation and space, performance, video, the document, photography and new media.

## Course Staff

Mike Griffiths is a fine artist whose research in the field of printmaking, painting and drawing investigates the use of visual metaphor to explore psychological and emotional relationships between the self and the world. He has exhibited widely with 24 solo exhibitions throughout the UK and his work has also been included in group exhibitions throughout the world, including biennales in Spain, Bulgaria, Canada and the UK. His work is in numerous public and private collections including the Arts Council England, The Ashmolean Museum and Victoria and Albert Museum.

Simón Granell studied fine art at Falmouth School of Art and The Slade School of Art, London. Making reference to an eclectic range of influences including Eastern philosophy and Spanish still life painting, his practice explores process in painting as a metaphor for presentness, employing a system of layering, making up a systematic approach to counting the days taken to complete a work.

Stephanie James is a fine artist and Associate Dean of the School of Visual Arts. Her research focuses on curation and the dynamic between space and the creative process. Her practice involves exhibiting, organising and curating exhibitions. She recently curated 'Meeting Place' at the Russell-Cotes Museum and Art Gallery and has recently completed a knowledge transfer initiative with ArtSway. She is also developing Research Network workshops, exploring 'value' of contemporary art.



MA  
PHOTOGRAPHY



MA Photography recognises and celebrates a photographic practice that is an increasingly demanding, diverse, complex, challenging and compelling experience. MA students engage in a practice within a resource that recognises the importance of antiquarian processes through to digital imaging 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 which reflect demands on the meaning and position of photography in work that could be time-based, sculptural, site-specific, or which addresses issues raised by the document or other traditional means of representation. Practice is underpinned by history and theories; analytical, critical reflection that supports students in their consideration of the context; audience and professional relevance of their practice in an independent or commercially structured environment. The flexibility of this course reveals opportunities for applicants interested in the possibilities of interaction with other MA courses at the University College.

## Course Staff

Ronnie Inglis is the MA Course Leader and has been a professional photographer for over 25 years, commissioned by a diverse range of commercial clients both in the UK and internationally, including the Royal Household, major hotel groups, architects and product designers. His research interests centre on representation and photography, the materiality of the photograph and photography's role in sustaining the 'site-specific'.

David Hazel is a photographer whose research is aligned to an emerging school of British photography that uses the cameraless image. The reflexive nature of photography is a primary concern and its relationship to painting. Kinetic art and the early 19th century exploration of the photographic process and mark-making are important aspects of David's own practice.



MA  
INTERACTIVE  
MEDIA

MA Interactive Media supports advanced artists and designers who wish to develop and refine their practice in and through 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 this new-media world. The 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. Areas of continuing interest that provide starting points for individual work include Future Cinema, Sensate Spaces, Interactive Narrative, Digital Post-Production and Web 2.0 Technology.

## Course Staff

Phil Beards is a Principal Lecturer in Digital Production and leads the Arts University College at Bournemouth's Digital Media Production courses. With an MA in Electronic Graphics, he began working with Digital Media in 1984, including periods as an award winning sound producer, video producer and interactive designer.

Liam Birtles is an artist with 15 years experience exploring creative practice and digital technology. He started as an RA in the 90s exploring the use of VR for artists with the NVRCAD project, and is now working as nomethod and as part of squidsoup. His current work has been exhibited nationally and internationally and includes 'inbetween', 'glowing pathfinder bugs' and the 'ocean of light' shown at Siggraph BFI, Soma Gallery (Korea) Russell Coates, Kinetic Arts Fair (P3), Technofolies (Canada). Liam is a Senior Lecturer on BA(Hons) Digital Media Production.



**MA  
CONTEMPORARY  
PERFORMANCE**

# MA Contemporary Performance



MA Contemporary Performance pathway offers the opportunity to focus on theoretical and practical approaches to this discipline, to explore a broad range of methodologies, and to strengthen individual performance-making skills. The course will appeal to students who are inspired by engagement with a diverse range of performance possibilities including live art, digital, post-text, and radical theatre practice and who are stimulated by the potential to work with other students on cross-disciplinary collaborations. Graduates from an arts background who are interested in becoming part of the next generation of international contemporary performance artists, theorists, critics, or dramaturgs will be encouraged to develop their understanding of professional practice through the exploration and interrogation of themes such as audience, staging, and identity, in relation to the delivery of live and mediated performance.

## Course Staff

Sean Aita is a professional actor and theatre maker. Following postgraduate study, he has produced numerous successful productions, including highly acclaimed works by Michael Ondaatje and Milan Kundera. He has won a number of awards for his writing and directing work (in English and French) and has a wide experience of applied theatre and inter-cultural performance.

His work as a video artist has been presented as part of the Miden Festival in Greece and in the Fools Experiments exhibition celebrating Darwin's bicentennial. His research interests include cyber-acting and inter-cultural performance.

Ellie Nixon is a theatre director, actress and teacher. She trained in the UK and Paris (at the Jacques Lecoq International Theatre School) and has worked and toured extensively in Europe and South America (co-founding the La Mancha International Theatre Company and the La Mancha International School of Image and Gesture in Chile). She specialises in movement and the process of devising contemporary theatre practice. Her own practice and research interrogate the role of the director as the instigator of creative action within the collaborative process and she is developing methods and tools for documenting and evolving understanding of creative theatre work.

Doug Cockle trained as an actor in the United States and has worked as a professional actor in both the U.S. and the U.K. for over fifteen years. He has performed in fringe and regional theatre, television, independent and Hollywood feature films, commercials, corporate video, radio drama and as a voice over artist for numerous PC and console video games. His research interests include the pedagogy of actor training, performativity and the concept and construction of a "truthful" performance.

A high-contrast, black and white illustration of a tree trunk, showing intricate textures and shadows. A bright green rectangular box is overlaid on the right side of the image, containing the text 'MA ILLUSTRATION'.

MA  
ILLUSTRATION

MA Illustration encourages practitioners to question the nature of their own practice, its context and place within the creative industries and beyond. The course offers an expansive notion of illustration exploring the relationships between illustrator as author, audience/artifice, and site or context, and the contemporary blurring of boundaries across disciplines. Ideas will be researched and developed through specific individual approaches to practical research and reflective enquiry and applied using appropriate media and techniques. The course will appeal to students who are open to engagement with a diverse range of creative ideas and possibilities, from traditional illustration techniques including drawing and printmaking, to digital lens-based and time-based media, exhibition and performance.

## Course Staff

Lisa Richardson is a fine artist whose research explores and distinguishes between the evoked or abstract body – the body of gestures, voice and conscious activity – and the visceral or fleshy body, through a variety of media including video, sculpture, photography and installation. Matt Johnson is an illustrator, lecturer and

researcher who graduated from St. Martins School of Art. His professional work has been published internationally and his practice has included authorial and editorial work. His practical work spans digital and traditional print media and his research interests include aspects of communication and language theory, including critical discourse analysis to areas of visual culture. He has presented a number of conference papers in the UK and internationally; he is an advisor on legal and ethical issues to the AOI and is a member of the Drawing Research Network.

Joel Lardner has been a practicing illustrator since 1996. He has an international client base and extensive experience within the subject area. Joel is currently exploring new opportunities and directions for illustration in his role as senior lecturer at The Arts University College at Bournemouth. Recent authorial projects have included collaborations with a professional photographer and also an investigation of storytelling via the tradition of illustrated picture books. Ornament and pattern feed his enthusiasm for intricacy and detail. Themes of beauty and decay permeate his authorial projects.





**MA  
ARCHITECTURE**

MA Architecture is a postgraduate course for those not seeking the Part 2 ARB/RIBA exemption, and is open to applicants from a variety of disciplines. It shares curriculum with both the MArch degree and the other MA courses, ensuring disciplinary as well as interdisciplinary perspectives. It offers students opportunities to further their own investigations into space – how it is conceived, theorized, constructed, enacted, performed – from a variety of points of view.

*\*Subject to validation*


MA  
FASHION



MA Fashion focuses on design innovation within the global context. Students will develop unique fashion products whilst engaging with contemporary branding concepts, notions of creative business incubation, cross-discipline participation as well as ethical and sustainability issues. The course will appeal to students who wish to not only create fashion products – which evolve through risk taking, experimentation and critical analysis – but also to explore how to brand and market their products in an international environment. Students will engage with industry partners that support and mentor this process. Graduating students will have developed a personal and professional identity and will be able to make a significant contribution to the industry as innovative practitioners.

## Course Staff

Anthony Bednall, Associate Dean, Faculty of Art and Design, has been involved in Fashion for 30 years, as both a designer and educator, he has worked on fashion collections that have been shown nationally and internationally, designed corporate wear for multi national companies as well as conceptual fashion art pieces that have been exhibited internationally. His current research explores the social and political context of 20th Century Chinese Fashion.



MA  
GRAPHIC  
DESIGN

MA Graphic Design encourages designers to explore ways to develop understanding between co-communicators, through systematically interrogating design practice, and by generating alternative visual solutions. MA students enquire into ways that users make meaning from graphic design in order to take into consideration a range of factors (such as materiality and site) that potentially contribute to communication processes. Students seek to anticipate the possible consequences of their design interventions, including the meanings constructed through their 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. Methodologies are therefore developed on the course that identify particular research foci; where practice is supported by relevant lines of enquiry, research methods, and appropriate theoretical frameworks. 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.

## Course Staff

Phil Jones is an experienced independent designer of some 25 years standing. He is currently researching into ways that the cognitive linguistic enterprise can be applied to graphic design practice; particularly ways in which conceptual metaphors and schematic structure can be instantiated in graphic artefacts. As well as working for major national and international clients, he has published papers on type and metaphoricity

Martin Coyne splits his time between teaching and running his design studio Bond and Coyne Associates. Through his studio and research he combines his user centred approach with clients from the commercial, charitable as well as educational sectors. Before this he attained a Masters degree from the Royal College of Art where he was also a Research Associate at the Helen Hamlyn Centre for Inclusive Design.

**POSTGRADUATE  
INFORMATION  
AND  
OPEN DAYS**



### **Full and Part-Time Routes**

Taught MA degrees are based upon individual project proposals and may either be studied on a full time basis over one year, or on a part time basis over two years. MPhil and PhD study will take place over two years/three years respectively. Details about fees, funding, entry qualifications, the application and interview process and other information about postgraduate study may be found at: [www.aucb.ac.uk/postgraduate](http://www.aucb.ac.uk/postgraduate) study.

### **Contact**

If you would like to discuss any aspect of the MA Courses, please contact Astrid MacKellar on: [amackellar@aucb.ac.uk](mailto:amackellar@aucb.ac.uk) or 01202 363384. If you would like to discuss any aspect of the MPhil/PhD course, please contact Valerie Lodge on: [vlodge@aucb.ac.uk](mailto:vlodge@aucb.ac.uk) or 01202 363334.

### **Postgraduate Open Days and Show**

Our postgraduate events are held throughout the year and provide an opportunity to view the University College environment, campus, facilities and resources. Prospective students will be able to meet with pathway supervisors and current students, offering the opportunity for discussion about the courses, personal circumstances and interests.

The next Show and Open Days are taking place on the following dates:

### **Postgraduate Open Days**

Tuesday 4th September 2012

To book your place at our Open Day visit [www.aucb.ac.uk](http://www.aucb.ac.uk).

### **Postgraduate Show**

Our Show provides the opportunity to meet staff and view the work of current postgraduate students.

The show is taking place from Friday 31st August to Friday 7th September 2012 (closed on 2nd September), with the Private View on 30th August 2012

If you are unable to visit on these days and would like to make an individual appointment on an alternative time and date, please contact Astrid MacKellar on [amackellar@aucb.ac.uk](mailto:amackellar@aucb.ac.uk) or telephone 01202 363384.



# POSTGRADUATE GUIDELINES



## 2012-13 Tuition Fees

Home/EU £4950 per annum (full-time)

Home/EU £2475 per annum (part-time)

Applicants will be asked to indicate how they propose to finance their studies and accepted students will be required to pay a one-term non refundable deposit prior to the commencement of the course.

## Bursaries

A limited number of bursaries will be made available and judged on the following criteria:

- Demonstrable past achievement (either certificated or through work experience)
- Capacity to achieve Masters standard
- Evidence of commitment
- Statement of Intent
- Financial need

To apply for a bursary please complete the Application for MA Student Bursary form (downloadable PDF) available via our website [www.aucb.ac.uk](http://www.aucb.ac.uk) in PDF format.

## Loans and Awards

Career Development Loans (CDLs) are deferred payment loans available from major high street banks to fund postgraduate study. The Arts University College at Bournemouth is registered with this system and our reference number is 1196.

The Arts and Humanities Research Council also offer an award scheme. For details of this, visit their website on <http://www.ahrc.ac.uk/> or telephone 0117 987 6500.

Please note that this information relates to UK applicants. For non-UK applicants, please refer to our International Office. Contact +44 (0)1202 363233 or email [international@aucb.ac.uk](mailto:international@aucb.ac.uk) or refer to the International section on our website.

## Postgraduate Application Process

### Application Process

We welcome applications from individuals who are interested in working across subject boundaries and who wish to develop a body of practice leading to original and innovative outcomes. We aim to respond to all applications made within ten working days.

### How to Apply


Applications should be made direct to the Arts University College at Bournemouth. You can apply online at [www.aucb.ac.uk](http://www.aucb.ac.uk) then by clicking on 'Apply Online' on the Postgraduate course pages.

If you have any questions, please contact Astrid MacKellar on 01202 363384 or email [amackellar@aucb.ac.uk](mailto:amackellar@aucb.ac.uk)

We recommend that you apply by the end of July if you wish to be considered for a bursary. We will accept applications after this date but cannot guarantee that late applications will be able to access a bursary award. Our Postgraduate programme commences in October.

### Entry Requirements

BA (Hons) in Arts, Design or Media (2:1 or above). Applicants will usually have a 2.1 or equivalent undergraduate level but, most importantly, will be interested in experimentation and innovative practice within a structured framework leading to Masters outcomes. This is a taught Masters award and candidates will need to be available for all of the taught sessions as the inter-disciplinary nature of the enquiries is an integral aspect of the programme. Applicants without the required academic qualifications may be considered for entry if there is sufficient evidence to indicate that they have the potential to fulfill the objectives of the course of study and to achieve the standard of the final award.



I thought this course would be suitable for collaboration which is an important source in terms of creating my costume designs and expanding my creative abilities. The Arts University College has a great network of collaboration with fellow creative students.

*Shiro Araki, MA Costume*

## POSTGRADUATE SHOW

SHIFT  
SEPTEMBER 2011

I decided to undertake the MA Fine Art programme as I wanted to take my studies further, and I knew that gaining an MA would give me the edge over other job applicants. I chose to study at the AUCB as I value the institution and staff. As I had completed my degree in Fine Art at the University College, I was offered a progression discount that made it more financially viable. Overall, I would have to say that it was the nature of the course that interested me; the mixed pathways in particular and the fact there is no formal dissertation, which allowed more flexibility in the development of my own practice.

*Noelle Barnett, MA Fine Art*

The MA pathway in photography appealed to me because of the AUCB's outstanding photographic facilities, staff and overall reputation. The diversity of the pathways on offer at postgraduate level is one of the most fantastic features of the course: the variety of disciplines you find yourself exposed to and the people you find yourself working alongside. The opportunity to study part-time provided me with the chance to return to study at this level. I have two small children and a fairly demanding job and therefore this was an ambition I doubted would be realised until my children were much older. Lastly, it is a warm and welcoming environment which has really nurtured my enthusiasm and increased my confidence.

*Isobel Browse, MA Photography*

The exhibition, entitled 'Shift', represented the culmination of a period of individually defined, research and practice from pathways in Fine Art, Costume, Photography, Graphic Design, Illustration, Interactive Media and Contemporary Performance. The individual practices reflect the interdisciplinary nature of postgraduate study at the Arts University College at Bournemouth and represent for each graduating student, the culmination of a meaningful, transformative and personal journey.

Work in the show included an ethereal and emotive series of oil paintings by a fine artist who investigates the depiction of skin in painting, producing images that eliminate unnecessary detail and leave more breathing space for the viewer to work in their own interpretations; an illustrator who uses screen prints from the Internet and 'YouTube' which, even if they reflect the production run of the mass-production of goods in the industry, have a hand-made character

and a unique connection to the illustrator as the creator of the artworks; and a costume designer who investigates the complexity between architectural form and surreal sculpture and assemblage, creating objects by hand that resemble organic form using inorganic material such as carbon fibre and glass fibre, looking at the relationships between objects and the body in a subconscious form.

The work of the 2011 graduating cohort maintains our experience of those previous in the high level of its ambition, commitment and impressive quality of production. What should be evident from the various and varied modes of practices described and illustrated, and displayed within the space of the gallery, is the overarching significant characteristic of the Arts University College at Bournemouth's MA programme, its interdisciplinary approach.

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