



POSTGRADUATE Arts



School of
Arts & Social Sciences

www.northumbria.ac.uk/sass

Department of Arts

The Department of Arts is a leading centre for supporting and energising creative practice and academic study, informed by cultural partnerships and inter-disciplinary collaborations and through national and international networks. The University and BALTIC Centre for Contemporary Art have come together to create an Institute for Contemporary Art. The Institute will be directed by a BALTIC Professor who will provide world class learning and mentorship in Contemporary Art PhD research, and will work with BALTIC's Learning and Engagement Team to offer a richer, and more diverse, artist events programme and encourage participation in visual art from pre-school to PhD. Located in the centre of Newcastle upon Tyne, a vibrant city with a flourishing visual and performing arts scene and home to numerous creative and cultural venues, the aim of the Department is to make a difference to the artistic and cultural landscape through excellence in learning and teaching, student support, dedicated research and scholarly activity, reflective professional practice, knowledge exchange and enterprise.

We have an established track record for producing highly skilled visual and performing arts graduates pursuing careers in art practice, arts development, museum and gallery curatorship and administration, theatre management, community engagement, cultural enterprise, art conservation, choreography and performance, as well as in education and academic research – and many of our graduates remain professionally active in the north east region.

Our range of postgraduate programmes in conservation of fine art, preventive conservation, cultural management, music management, new media management, event and conference management, film studies, fine art and education and fine art are contemporary, challenging and focused on the acquisition of new skills, expertise and professionalism, offering students the opportunity to share the expertise of subject specialists from both within and outside of the University. These programmes offer opportunities to undertake exchanges, work-based learning and

placements, through long established relationships with cultural and creative organisations including The National Trust, Tyne and Wear Museums, Vane, Tate Modern, Globe Gallery, Mushroom Works and BALTIC Centre for Contemporary Art.

The quality and depth of the curriculum is reinforced by a dynamic research and enterprise culture, covering all aspects of the work of staff and students. The Department is home to 44 academic staff who are renowned specialists in their particular fields, and includes fine artists, choreographers, performing artists and photographers whose work is exhibited at venues across the world and research active staff who publish widely and collaborate with the cultural sector and creative organisations internationally.

Our postgraduate programmes are delivered by highly skilled and experienced staff.

- Contemporary art practice is taught by highly successful artists who have exhibited widely both in the UK and overseas. Their

practise and reflection on their work is critical to the creative environment in which students develop their own creative process.

- The disciplines of conservation and cultural management have extensive experience in working in practice and whose connections to museums, galleries, theatres, exhibition venues, etc. ensures that these programmes not only reflect the cutting-edge of current practice but contribute to its development.
- The film studies programme is taught by a team of active research staff who have all been involved in the production, direction and critical evaluation of a wide range of high-quality research, which contribute a critical authentic dynamic to the programmes that they teach.

In addition the Department supports 34 doctoral students who make a significant contribution to research and knowledge exchange.



Sculpture, Gallery North



Sion Watson



Fragility of Flight, Keith McIntyre



Alison Hayes

Graduate Studio Northumbria

Postgraduate study in the heart of Newcastle

Our research – whether through practice or in written form – explores in innovative and diverse ways the complexity of arts, culture and the cultural field. Departmental staff were submitted against both Art and Design and History of Art, Architecture and Design units of assessment in the last RAE. Their work was identified as of an international quality and much of it was deemed internationally excellent and outstanding.

A dynamic research environment

In addition, the Department of Arts operates its own professional gallery – Gallery North – located in the entrance of Squires Building, as well as its own Graduate Studio Northumbria. Gallery North is home to the School's range of practice-led undergraduate and postgraduate activities as well as the venue for a number of curated exhibitions of work by national and international artists. At the core of this exciting new initiative is a commitment to cutting-edge research that explores theoretical, practical, historical and applied themes underpinned by interdisciplinary and multidisciplinary working.

A connected artist community

Graduate Studio Northumbria is a dynamic Centre for Professional Practice and has been created to help graduate artists develop their practice and activate professional contacts across the arts, business and community networks. Resident artists work in generous studio spaces, and have access to business support, dedicated office equipment and an archive / library. The Graduate Studio includes one large area for messy production and temporary displays and a clean room for meetings, seminars, conferences.

Both these developments demonstrate the importance the Department places on the connections between high-quality learning and teaching, research and enterprise, and knowledge transfer and the cultural sector. The Department houses its own theatre and performing arts studios, dedicated facilities for dance, drama, digital media, performance, photography, sculpture, printmaking, woodwork, metalwork and ceramics and generous and good quality studio spaces for students.

Today's students are tomorrow's graduates, and the Department's strengths lie in its ability to offer an experience that is fun, challenging, dynamic, rewarding and successful.

Why study Arts at Northumbria?

- BxNU is a significant new collaboration between Northumbria University and Baltic Centre for Contemporary Art. This groundbreaking partnership creates a leaning environment that unites academic research excellence and innovative contemporary art practice and will provide full-time PhD opportunities to national and international students.

- The Department of Arts has an established track record for producing high calibre visual arts graduates pursuing careers in art practice, curatorship, teaching, cultural enterprise, art conservation and research.
- It is a leading centre for supporting and energising innovative creative practices informed by collaborative working, cultural partnerships, inter-disciplinary practice and international networks.
- Located in the heart of Newcastle Gateshead an internationally recognised centre for contemporary arts and culture – the Department has strong relationships with cultural and creative organisations including Tate Britain, Tyne and Wear Museums, Vane, Mushroom Works and The National Trust.
- Staff are internationally renowned experts and include fine artists whose work is exhibited at venues across the world and research active staff who publish widely and contribute to research groupings and collaborate with creative organisations worldwide.
- Students benefit from these associations as they allow for the flow of research into teaching and the enhancement of reflective professional practice and secure opportunities for educational visits, work placements, visiting artist programmes, guest lectures and employer visits.
- We have dedicated facilities for sculpture, digital media, printmaking, papermaking, ceramics, photography, painting and conservation and designated generous studio and workshop spaces.
- Students are able to access an excellent array of historical and contemporary critical literature and outstanding art and design collections in the Department and University Library and via the University's online eLearning platform.
- IT resources and technical support for our programmes are first class and further encourage creativity, technical excellence and reflective practice.

“ There is a commitment to cutting-edge research that explores theoretical, practical, historical and applied themes, allowing for interdisciplinary and multidisciplinary thinking. ”



Student from the Department of Arts

What do you enjoy most about your course?

I especially enjoy the studio time where we can put into practice what we have learned during lectures. At Northumbria, we also have access to scientific analysis facilities that allow us to examine a wide range of materials. The unique atmosphere of the course really encourages students from different specialisations to share ideas and to contribute to each other's projects.

I had the opportunity to work at the Victoria and Albert Museum during my summer work placement. Staff often involved me in their discussions, which was always stimulating and were interested in my opinions. We debated approaches to reintegrating the paint losses on a German altarpiece in the studio. In another project, we discussed how it might be possible to foresee the effects of removing a supporting 'cradle' from a panel painting that had caused it to split. This is partly what inspired my interest in the structural conservation of panel paintings and 3D reconstructions that I am now exploring in my dissertation project.

What's the best thing about being a student at Northumbria?

The possibility to work closely with other disciplines within the University is exciting. A lecturer from engineering is currently helping me to use 3D laser scanning in my research project. I also enjoy meeting the students studying here from a range of different countries and backgrounds.

Can you give an example of a piece of work you've been involved with?

I am currently working on a seventeenth century panel painting. It is a portrait that has suffered from paint loss in significant parts of the image, including the area of the sitter's left eye. This was caused by fluctuations in relative humidity where the painting was hung in the past. To conserve the panel, I have stabilised the flaking paint and reintegrated the paint losses – making the image less fragmented to view. I am also researching methods of virtually modelling the panel's fragile structure in 3D, to provide information about how to protect and conserve it.

What does the city have to offer?

Museums like BALTIC and the Laing Art Gallery often have interesting exhibitions. I really like the Quayside and the combination of old and new architecture around Newcastle. The city is also only a short distance from the seaside and the other natural attractions of Northumberland countryside.

What do you aim to do in the future?

After leaving Northumbria, I intend to become a professional conservator working in a museum or established institution. I would also like to continue to carry out the research I started with my MA project in the 3D structural conservation of panel paintings.

Xavier Aure Calvet

MA Conservation of Fine Art



Conservation

MA Conservation of Fine Art

18 months full-time (campus-based delivery)

The MA Conservation of Fine Art programme is vocational in character and designed to prepare students for employment in the heritage conservation sector. The programme reflects guidelines set by the Institute of Conservation (ICoN) and the International Institute for Conservation (IIC), and is continuously informed by emerging developments in conservation research, cultural policies and ethical debate. Postgraduate study in the Conservation of Fine Art is delivered at the City Campus, Northumbria University. The well-equipped studios, housed in Burt Hall, and the teaching facilities of the Department of Arts provide students with a professional working environment.

Programme structure and content

The 18 month programme is taught over three semesters and is a professional preparation MA in the conservation of artworks. Students have opportunities to study in:

- Easel Paintings
- Works of Art on Paper

The programme consists of five modules combining theory, studio and work-based practice and professional studies education and training.

Conservation Studies 1 Conservation Science

The two modules delivered in Semester One, provide an holistic introduction to core theoretical knowledge and contextual skills. Students are introduced to conservation theory and ethics, the history of art and artists' materials and techniques, chemistry, physics and environmental science. Students begin to develop contextual skills in observing and documenting artworks – including the use of digital technologies – communication, project management, independent study and research.

Conservation Studies 2 Dissertation

In Semester Two students combine practical learning, in a workshop setting. Students begin to develop practice skills in core areas including handling artworks, first-aid treatments and in addressing common conservation concerns such as dirt, discoloured coatings, discoloured substrates, unstable paint, paint loss and

damaged or distorted support structures. Concurrent technical and scientific sessions support students' critical understanding of materials and procedures, including paper and textiles, detergents, enzymes, adhesives, varnishes and coatings and solvents.

The Dissertation module is also introduced in Semester Two, and continues until final submission at the end of Semester Three. Students are supported in selecting their chosen research project, with the option of developing either a literature-based or an applied research project – the latter to include an aspect of practical, technical or experimental study. The module emphasises independent study and students are encouraged to seek out a topic that interests and excites them. The module provides seminars supporting the research process with topics including research planning, research ethics, the history of research in conservation, literature survey, designing and reporting experimental and practical studies and writing and presenting research.

Conservation Practice Dissertation

In Semester Three, during an intensive period of work and studio-based learning, students experience a real world introduction to the methods and practice of conservation in their chosen specialist area, achieving competencies in core practical and professional skills. Students are given studio management responsibilities, build on their procedural knowledge and experience more advanced and complex treatments.

Work placements

Professional work placements play an important part in student development and students are encouraged to undertake a placement in the summer recess between Semester Two and Three. Staff provide support in identifying, negotiating and administering the work placements, which have been generously supported by a range of institutions and practitioners in the UK and abroad. Previous placement examples include The Laing and BALTIC in Newcastle, Tate, The National Conservation Centre, Liverpool and the National Gallery and the Hugh Lane Gallery in Dublin.

Learning, teaching and assessment

Fine art conservation is a multidisciplinary programme. Beginning with the assumption that students may be relatively unfamiliar with some aspects of the subject, the programme combines theory-based learning and teaching, across a range of subjects, with practical skill development. Teaching and learning are delivered in a reflective and evaluative style and sessions are blended across tutor-led input in the form of lectures or presentations and facilitated student discussions, seminars and directed workshops. Sessions are typically developed around a problem-orientated approach – using real world case study examples, scenarios and materials – with the aim of exploring how theoretical study relates to the materials and activities of conservation practice.

Students are expected to become reflective and competent practitioners, acquiring a range of practical skills, together with sensitivity to, and critical understanding of, the techniques and materials being used. They are also required to develop sound critical thought, ethical judgment, problem-solving and self-management skills. The learning environment additionally benefits from the rich diversity of perspectives are brought by students joining the programme from a range of disciplines and from all over the world. Various assessment methods, linked to module learning outcomes, are used to support, inform and motivate students' practical and intellectual development. Examples of assessment methods include written assignments, virtual and real world case studies, documentation reports and blogs, group wiki projects, online tests and seminar presentations.

MA Preventive Conservation

1 year full-time, 2 years part-time (campus-based or online delivery)

This exciting programme examines the role of preventive conservation in museums, galleries and historic houses and prepares graduates to meet the challenging demands of the twenty first century. The flexible format offers opportunities to study part-full-time, on campus or online and has been designed to support the needs of students who are unable to commit to campus and/or a rigid timetable and who would benefit from the opportunity to study within their own environment and culture. The programme will be relevant to those wishing to work as preventive conservators and environmental managers in museums, galleries and historic houses both in the UK and overseas.

Programme structure and content

The programme consists of four taught modules followed by a dissertation module as follows:

Environmental Sciences explores the relationship between the sciences and the environment alongside the development of appropriate strategies for effective sustainable environmental management and can be developed to reflect the regional interests of the student.

Preventive Conservation considers the range of activities contributing to Preventive Conservation and explores the strategies that can be developed for their management. The assessment procedure has been designed to reflect the specific interests of the student and the region within which they are studying or plan to work.

Research Methodology and Communication Skills provides an opportunity for the student to develop a sound understanding of the respective quantitative and qualitative approaches that can be used to conduct research alongside the skills to communicate both the methodology and outcomes with precision and clarity.

Work Based Learning provides an opportunity for the student to further develop their knowledge and understanding of professional practise through a reflective work-based learning experience within an appropriate heritage institution of their choice.

Dissertation provides an opportunity for the student to demonstrate both their knowledge and understanding of the principles of Preventive Conservation as well as their originality of thought and critical judgement through the development and delivery of a relevant line of enquiry.

Learning, teaching and assessment

Students are taught through a structured programme of online lectures, demonstrations and real/virtual tours. The programme is visually and academically stimulating and contains a high level of interactivity and swift high-quality formative and summative feedback in order to engage students with the teaching and learning materials as well as develop a strong student cohort. Students are supported through the various options available by a Personal Development Plan (PDP) which provides an opportunity to reflect upon what they wish to achieve and discuss the options available to them with a tutor. Throughout the course students are encouraged to develop a deep and reflective approach to their learning that will help them develop as strong independent lifelong learners.



Dee Stubbs with African Mask, Conservation

“ I have finally realised my long-term aspiration of conservation training at Masters level. ”

Dee Stubbs



Reinhold Begas, 'Mercury abducts Psyche'.
Ultrasound investigations on marble



Robyn Cruikshank,
'A Suggestion of Absence'

Cultural Management

The suite of cultural management MAs provide students with the opportunity to become creative, competent and effective managers in organisations and businesses operating within the creative and cultural sector. The programmes offer an innovative approach to management, providing professional development at a high level and critical reflection on policies, practices, methodologies and in the synthesis of theory and cultural sector management practice.

No prior knowledge of working in the sector is expected, as the programme builds an understanding and awareness but students with experience are expected to draw on that experience and to contribute to a cooperative learning environment.

MA Cultural Management

1 year full-time (campus or online delivery)

2 years part-time (campus or online delivery)

The MA Cultural Management programme aims to provide learners with the opportunity to become creative, competent and effective managers in organisations and businesses operating within the creative and cultural sector. The programme explores the impact of digital technologies on management styles and structures within the creative and cultural industries and the opportunities presented that enable individual creative practitioners to 'be an artist' and/or to set up a cultural enterprise. The impact of such technology on the management of cultural businesses, the perceived barriers and the ways in which new media can be used as a positive factor are examined using a diverse range of national and international case studies.

MA Event and Conference Management

1 year full-time (campus or online delivery)

2 years part-time (campus or online delivery)

The MA Event and Conference Management programme aims to provide learners with the opportunity to become creative, competent and effective managers in organisations and businesses operating within the creative and cultural sector. This programme explores the use, application and underlying theory of Event and Conference Management. Learners will explore the increasing role events have in meeting the needs of national and local government, cultural and creative industries and in addressing social policy issues. It equips students with essential event management skills to conceptualise, plan and deliver safe and successful events.

MA Museum and Heritage Management

1 year full-time (campus or online delivery)

2 years part-time (campus or online delivery)

The Museum and Heritage Management programme aims to provide learners with the opportunity to become creative, competent and effective managers in organisations and businesses operating within the creative and cultural sector. The programme combines study of essential management competencies, awareness of heritage sector specific issues and an understanding of how sector policies are derived, influenced and applied. Learners explore the kinds of questions that today's museum and heritage managers are required to answer. Who owns Stonehenge? Can developers be allowed to bulldoze roads across the sacred battlefield of the Great War? Who should decide what goes into a National Museum display? Is there a place for human remains in a museum collection? Should cultural artefacts be returned to their place of origin?

Music Management and Promotion

1 year full-time (campus or online delivery)

2 years part-time (campus or online delivery)

The Music Management and Promotion programme aims to provide learners with the opportunity to become creative, competent and effective managers in organisations and businesses operating within the creative and cultural sector. This programme combines the study of the music industry with essential management competencies, and an awareness and understanding of music industry specific issues. It examines the nature of participation and involvement by performers, critically examines the role of information and communication technology and addresses the issues that today's music industry managers have to face. The programme equips learners with the tools needed to survive in the rapidly changing world of the music industry.

Programme structure and content

The four programmes share three core modules which equip students with an understanding of the necessary cultural business knowledge and business development skills and encourage students to consider entrepreneurialism in this context. The module Organisational Management sets out the theories and practices of management as they apply at the organisational level. From the starting point of students' own observations this module takes management theory and tests it against real world examples from cultural organisations around the world. Strategic Management and Enterprise allows students to function as effective managers within the cultural sector. Students consider self-awareness in a management context and acquire an awareness of management theory and what is involved in managing and leading others. The module provides students with an understanding of the breadth and complexity of the cultural sector together with an active engagement with current issues around creativity, innovation, risk-taking, internationalism and diversity in the cultural sector. The final shared module is the Research Project which explores the relationship of research design to methods and methodology and prepares students to collect, interpret and disseminate research data, to understand ethical issues in research, to develop interpersonal skills for research relationships, and to improve presentation skills both written and oral.

Students then specialise in their chosen substantive field by undertaking one of the following modules:

- New Media, New Management (MA Cultural Management)
- Inclusion and Participation in Cultural Event Management (MA Event and Conference Management)
- Music Industry Management (MA Music Management and Promotion)
- Museum and Heritage Management (MA Museum and Heritage Management)

together with a dissertation in which they are able to undertake research or professional practice on a topic of relevance to the Masters route being studied.

Modules

- Organisational Management
- Strategic Management and Enterprise
- Research Project
- Cultural Management Dissertation

One of:

- New Media, New Management
- Inclusion and Participation in Cultural Event Management
- Music Industry Management
- Museum and Heritage Management

Learning, teaching and assessment

The teaching and learning materials on campus are provided through lectures and seminars as well as via the eLearning Portal. Campus-based students are provided with an induction to the campus, the University Library, student services and IT support. Distance teaching and learning is conducted through the eLearning Portal via the internet. Students are provided with an induction to the programme structure and content as well as student support services, IT support, discussion boards and chat rooms. In most cases reading lists are drawn from electronic websites offering materials in PDF format or the opportunity to purchase online.

A range of assessment methods is used to support, inform and motivate students' practical and intellectual development. Examples of assessment methods include assignments, portfolios, group tasks, the analysis and evaluation of case studies, examination and presentations.

Careers

Graduates of these programmes have gone on to work across the cultural and creative industries in positions within the visual and performing arts, museums and galleries, music, broadcast, cultural industries, historic environment, cultural events, sport, education and social policy. The management emphasis of these programmes puts graduates ahead of the field with respect to other graduates who must learn their management skills once they are employed.



Millennium Bridge, and the Tyne Bridge

Fine Art

Postgraduate study in fine art is designed to guide students towards establishing an independent contemporary art practice that is critically informed and technically proficient. Students develop high levels of self-motivation, intellectual curiosity, speculative enquiry, imagination, reflective practice and divergent thinking skills. Full-time students are able to work within a dynamic studio environment that supports a wide range of media and creative practices, from painting, sculpture, ceramics, and printmaking to photography, video, installation and performance. The programme embraces the broad spectrum of contemporary art practice and is taught by internationally recognised practising artists, subject specialists and visiting artists, and provide an atmosphere of involved study and critical debate.

MA Fine Art

1 year full-time (campus delivery)
2 years part-time (campus delivery)

This programme is aimed at artists who have an established studio practice but wish to return once again to the kind of learning that only an art school can provide. Accordingly, students will enter a challenging and dynamic environment in which their creative activities develop as they work towards a postgraduate degree. Central to the programme is the belief that the critical and theoretical concerns of contemporary cultural life permeate all aspects of an artists work, whatever the medium. Therefore we offer the highest levels of direction to help each student operate strategically in relation to their current direction as an artist.

Programme structure and content

The programme is structured around three core areas. Studio Practice involves a programme of group critiques, studio visits and one-to-one tutorials and aims to develop a culture of debate around the creative routine of the working environment. Students are encouraged to re-evaluate their studio activities by developing a sustainable and systematic engagement with the tensions that arise between creative exploration and purposeful production. In

Contextual Practice students explore what it is to have their particular interests and frames of reference. Lectures are offered under a wide range of headings: touching on identity, tradition, creativity and contemporary art practices, as well as exploring the impact that audiences and context have on the production of artworks. Support and guidance sessions are given to aid the student's preparation of a solo seminar presentation. These seminars also provide the postgraduate training necessary to the production of a project-led proposal abstract. Tutorial guidance is then provided to turn this abstract into a full project-led proposal within the student's Contextual Practice file of tutorial reports, book lists and literature reviews.

The point of resolution for postgraduate study in fine art is the presentation of a body of work for exhibition and assessment. Part-time students also show work at their interim stage at the end of their first year. The aim of the module Exhibition Practice is to provide an opportunity for each student to use their knowledge of current and historical exhibition practices to address an exhibition going public. As with the pre-requisite module in Studio Practice much of the learning experience arises seamlessly out of a re-evaluation and

enhancement of the students' established approach to the interplay of creative exploration and purposeful production. The final exhibition takes place in the heart of the city and is fully advertised and open to the public.

Modules

- Studio Practice 1
- Studio Practice 2
- Exhibition Practice 1
- Exhibition Practice 2
- Contextual Practice

Learning, teaching and assessment

Tutorials with staff and visitors, studio critiques and peer group dialogue in seminars and lectures comprise the teaching structure and build on the students' studio practice and intellectual engagement. The aims and learning outcomes of each module are commensurate with national Art and Design benchmarks for Masters level study.

Assessment of each module throughout both the full-time and part-time routes is summative and formative, with ongoing verbal feedback through tutorials and seminars and group critiques. After the first semester for the full-time and the first and third for the part-time, each student is given a profile on their progression in their Studio Practice.

Careers

Many students who are on our MA programme may already be in the art teaching profession, or be professional artists who wish to revitalise their practice. Others go on to further research at PhD level. Overseas students often return to their home country to take up teaching posts or further their art career. Many students remain in the North East; some have set up galleries and some have maintained successful careers within the lively local art scene.



Penny Grennan, PhD student
Graduate, MA Fine Art 2010

MA Fine Art and Education

2 years part-time
(campus and BALTIC delivery)

The MA in Fine Art and Education is a flexible part-time programme designed for Artist Teachers and is part of the national Artist Teacher Scheme which is supported by the Arts Council England and managed by the National Society for Education in Art and Design. Extraordinary opportunities arise for students from this unique collaboration with BALTIC Centre for Contemporary Art. This programme offers support to artists working in full-time or part-time education in schools, galleries or community projects who wish to renegotiate their own practice through the production of art and to feed this knowledge into new strategies within their workplace.

Programme structure and content

The programme is made up of six modules, which are normally taken over two years by part-time study. An initial three day conference is hosted by BALTIC and aims to consider how the artist educator might engage with their own practice and how work may develop in terms of strategies and new media. This summer school is attended as an induction to the programme and an introduction to BALTIC facilities. It is also open to artist educators choosing not to complete the full MA Fine Art and Education.

During this first year students begin to determine the subject matter of their presentation and the module Exhibition Practice Interim Project Presentation supports this decision. The focus of this study is work-based and the module is concerned with identifying what it might be, how it might be undertaken and what research is needed to support it. The student and staff draw up a study agreement and a short 10-minute presentation is given by the student to offer clarity to the research proposal.

The module Art into Educational Context is taught at BALTIC Centre for Contemporary Art over five Saturday sessions across the year. Students are introduced to research skills with special emphasis on innovative aspects of collaboration with galleries and schools. The module is flexible and it is expected that students will, through the process of developing their own practice, be given opportunities to steer the module content. In the follow on module in the second year Developing Art in Educational Contexts research informs the work-based learning held in the module Exhibition Practice Final Project Presentation. In this module students

carry out the research plan of the previous year and present their findings in a paper of 20 minutes duration to an invited audience at BALTIC.

Concurrently students continue to be supported in the production of their own work by module teaching in Studio Practice Fine Art 2. A series of group critiques and tutorials is attended with a minimum attendance of eight sessions per year.

The work produced is assessed at the end of August to allow for an intensive period of production over the summer. The presentation work produced by the students can be seen on the BALTIC website and the artwork is exhibited professionally in the celebrated annual postgraduate show in the heart of the city at the beginning of September.

Learning, teaching and assessment

The Teaching and Learning strategy of the programme is to offer student-centred learning that fits in with already busy working lives. It is flexible in its approach, offering students a variety of opportunities that they can select from and is useful at a practical level. It offers work-based learning that is beneficial to the career path of the student; fills the gaps in knowledge; introduces the student to contemporary art and theory; connects them with the culture of the region; introduces them to a community of artists; provides, stimulates and excites ideas; dialogue with artists and motivators that challenges and engages students; supports and understands; and is a forum for the discussion of ideas within a sympathetic peer group.

Formative assessment is given throughout the programme in tutorials and critiques. Self-evaluative reports offer students a reflective learning experience. Summative assessment is through exhibition of work and conference style presentation of ideas. Students are given written and verbal feedback at every stage and assessment is staged to take into account work/life balance.

Modules

- Studio Practice Fine Art 1
- Studio Practice Fine Art 2
- Art into Educational Context
- Developing Art in Educational Contexts
- Exhibition Practice Interim Project Presentation
- Exhibition Practice Final Project Presentation

Careers

Graduates have found that this programme has supported them in gaining promotion to posts of responsibility in schools, colleges and gallery education. Successful students have found that the programme supported them in re-establishing their own art practice.





Matt Horton

Graduate, MA Fine Art and Education 2010

MA Film Studies

1 year full-time (campus delivery)

2 years part-time (campus delivery)

The MA in Film Studies provides students with an opportunity to study cinema as a cultural medium with a rich and varied history.

The programme explores aspects of this history as well as the critical and theoretical issues it raises. In doing this, the programme draws upon a wide range of films from different countries and historical periods. Mainstream cinemas and various forms of oppositional cinema are considered. The programme also locates cinema in relation to broader social, cultural and intellectual contexts and debates. It gives students an understanding of cinema in terms of both its historical development and its constantly changing place within different national cultures in the twentieth and twenty-first centuries.

Careers

Students graduating with a Masters degree in Film from Northumbria have numerous useful skills to offer employers. In particular they will develop the ability to think critically and evaluate complex information and ideas, a high-level of written, visual and oral communication skills, and enhanced research skills adaptable to a wider range of professional careers.

Graduates are employed in a variety of contexts, including the film and television industries, teaching, lecturing and journalism, in addition to managerial positions in a range of cultural and communication industries. Some students opt to undertake further study at PhD level with us, and are supported by fully qualified staff throughout the study process.

Learning, teaching and assessment

A range of teaching methods is used, including lectures, seminars, group and individual activities. Particular emphasis is placed on individual tutorials and guidance, which allows students to acquire specific support and advice from tutors.

Assessment is specific to each of the modules and is assessed through different methods. Students are expected to write on a range of cinematic, theoretical and critical topics and then specialise in their Masters Dissertation.

Modules

- Contemporary Cultural and Media Theory
Research Methods
- Dissertation

Optional modules offered may include:

- Approaches to Cinema History
- European Cinematic Cities After 1945
- Gender and Sexuality in Film
- Italian Horror





MRes in Arts

The MRes in Arts is an innovative new programme offered by the highly research-active Department of Arts.

It enables postgraduate students to embark upon a closely-supervised piece of original research within a broad spectrum of Arts disciplines, including Film Studies, Art History, Design History, Cultural Management, Performance and Fine Art practices. Drawing on research expertise within the Department, the programme provides a sound academic grounding for those students considering further postgraduate study, particularly doctoral research. The programme is available for study over one year full-time, with a two-year part-time option.

By creating a student-focused programme of study, supported by a team of specialist researchers, the MRes in Arts is one of the few in the UK that recognises and nurtures individuals with varying approaches to research. Students undertake a specific research project. This will usually be a specialist, in-depth study (critical, historical and/or practical) based upon a significant research question and underpinned by substantial sources, but we also welcome projects which cross over a number of arts disciplines. Students will be supported by a framework of modules which provide expert knowledge and understanding of research methods, and offer training in specific and generic research skills:

Modules

- Critical Contexts
- Dissertation
- Research Development
- Research Methods

PhD Research

Staff research expertise in Conservation, Cultural Management, Film Studies, Art History and Fine Art underpins a dynamic postgraduate cohort.

A number of students are funded by the Arts and Humanities Research Council (AHRC) and several are recipients of University studentships. Examples of some current PhDs include:

- The Northern Landscape: Historical or Contemporary Representations in Fine Art and Photography
- Design History in Britain from the 1970s
- Monkey Business: An artist's action research into the parameters of temporary installation through reflexive formal and informal documentary practice.

Professional Doctorate in Arts

(subject to validation)

This programme of study for experienced and innovative practitioners working in the arts, media and cultural sectors offers an opportunity to gain a doctorate grounded in professional practice in:

- Arts Conservation
- Collections and Curating Studies
- Cultural Management
- Media Practices

It is the ideal choice for professionals working as collections' managers, policy-makers and curators (museum, archive, art gallery, heritage); cultural managers, arts and exhibition organisers; conservation managers, researchers and practitioners of art, architecture, design and heritage; and media managers, researchers and producers.

Studying for a doctorate in Arts enables the learner to deepen their knowledge within their professions and to develop and to consolidate insights gained through prior experience or study. It affords time to pause, reflect and scrutinise important initiatives and developments in the arts, media and cultural sectors. At a personal level, it enhances professional practice through original research that has relevance to contemporary arts, media and culture industries. It also allows the development of research knowledge and transferable skills through independent scholarship while remaining firmly grounded in professional activity.



Tyneside Cinema
Newcastle upon Tyne



Entry Requirements

MA Conservation of Fine Art

Applicants are required to hold an Honours degree in a relevant subject usually in chemistry, physics, art history or fine art, although students applying from other backgrounds in engineering and other related fields will be considered.

Grants and awards: A number of students each year may qualify for the Professional and Vocational Awards given by the Arts and Humanities Research Council.

Internships: In addition to the full-time Master's students, the conservation programme takes up to one intern per year in each of the specialist areas. Interns are usually recent graduates of other conservation courses or professional practitioners wishing to carry out research or update practical skills.

MA Preventive Conservation

Applicants are required to hold an Honours degree in a relevant subject including Art History, Archaeology, Fine Art, Chemistry, Physics, Engineering or Computing. Alternately for those already involved in Collections Care comparable working experience could be considered.

Grants and awards: A number of students each year qualify for the Professional and Vocational Awards given by the Arts and Humanities Research Council.

MA Film Studies

MA Cultural Management

MA Event and Conference Management

MA Music Management and Promotion

MA Museum and Heritage Management

Candidates should possess one of the following: a degree in an arts-related area, a degree in a non-arts-related area with a proven interest in an art form or aspects of cultural management and/or considerable relevant work experience.

MRes in Arts

Applicants should possess a minimum Upper Second Class Honours degree within a relevant discipline, and submit a satisfactory 500-word original research proposal. There will also be a formal interview.

MA Fine Art

Applicants should possess an Honours degree in fine art or its equivalent. Exceptionally, candidates with other qualifications coupled with appropriate experience may be considered for entry.

We welcome applications from across the broad remit of contemporary fine art practice.

Additional notes: Applicants should provide a portfolio and/or slides of their previous work.

MA Fine Art and Education

Applicants should possess an Honours degree in fine art or its equivalent and a teaching qualification.

Exceptionally, candidates with other qualifications coupled with appropriate experience may be considered for entry, for instance, a student with a teaching qualification and experience of art practice or an Honours degree in Fine Art and experience of teaching would be considered. We welcome applications from across the broad remit of contemporary fine art practice and/or across the broad remit of education.

Additional notes: Applicants should also provide a portfolio and/or slides of their previous work. All applicants will be interviewed.



Application Process

If you are a UK/EU resident, applications for postgraduate taught programmes should be made using the University's own application form, available online or from the Admissions Office:

Tel: +44 (0)191 227 4444

Email: ar.admissions@northumbria.ac.uk

Overseas students can apply online or should complete the University's International Application Form, available to download from the International Office website, and return direct to the International Office or one of our overseas offices. For further information or advice contact the International Office:

Tel: +44 (0)191 227 4274

Fax: +44(0)191 261 1264

Email: international@northumbria.ac.uk

www.northumbria.ac.uk/international

PhD Research Professional Doctorate in Arts

Applications for postgraduate research (i.e. PhD Research or Professional Doctorate in Arts) should be made using the University's Postgraduate Research Application Form, available online or from the Research and Enterprise Development Office. For further information please contact Research Administrator, School of Arts & Social Sciences.

Email: az.research@northumbria.ac.uk

Living and studying in Newcastle

The Quayside is at the cultural heart of the city, attracting many visitors to the numerous cafés, bars and restaurants. Here, the skyline is dominated by the iconic Tyne Bridge, the award-winning Gateshead Millennium Bridge, BALTIC Centre for Contemporary Art, and The Sage Gateshead. Although modern and vibrant, Newcastle also has its own fascinating history and heritage and is regarded as one of Europe's finest classical cities, with many buildings of major architectural and historical significance.

Newcastle outranks most cities when it comes to art and culture. You can take your pick of several theatres including the Theatre Royal, regional home of the Royal Shakespeare Company, Live Theatre, The People's Theatre, The Journal Tyne Theatre, Northern Stage and Newcastle's newest theatre The Round. A range of cinemas from mainstream to arthouse including The Tyneside Cinema, the last newsreel cinema in Britain, Side Cinema and The Star and Shadow Cinema also offer a range of screenings and opportunities for film-makers.

If you're into your music, you'll be pleased to hear that artists from all over the world come to play in our top venues including: Newcastle City Hall, the O₂ Academy Newcastle, Metro Radio Arena as well as The Sage Gateshead, an outstanding international facility for all kinds of live music. As well as our own art gallery, there are countless museums and art galleries spanning the city, offering something for everyone. Public art such as Britain's newest and biggest light artwork, Nocturne, the Angel of the North, Riverside Sculpture Park, and the Blue Carpet also contributes to the city's thriving cultural scene making sure that art is not just confined to the galleries. www.visitnewcastlegateshead.com

Campus life

Located in the heart of Newcastle, Northumbria University benefits from being in the middle of a lively city.

The size and compactness of Newcastle means you can be anywhere you want within a few minutes, and with the legendary friendliness and hospitality of the Geordies, you can expect a warm welcome wherever you go.

The University is the largest and most diverse in the region with over 30,000 students from all over the world. An ambitious estates programme has seen over £160m being invested in new teaching and social facilities, including a new £30m sports centre. The Students' Union has also received a £7m upgrade. The University is committed to making sure our students have access to world-class facilities, and have an attractive and safe place to study.

Escaping the hustle and bustle

If you ever feel like exploring further afield, Newcastle is perfectly placed. Just 30 minutes travel by car or Metro and you can be lying on one of our blue flag beaches watching some of the best surfing in the UK, or exploring some of our wonderful countryside and world heritage sites.

If you're still not convinced, then bear in mind *Lonely Planet* recently placed North East England amongst the top 30 must see destinations in the world and named it as "the most exciting, beautiful and friendly region in the whole of England."

www.visitnortheastengland.com



BALTIC



Gateshead Millennium Bridge



The Sage Gateshead

Contact:
School of Arts & Social Sciences,
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Squires Building, Sandyford Road,
Newcastle upon Tyne, NE1 8ST

E: sassmarketing@northumbria.ac.uk
W: www.northumbria.ac.uk/sass

