

School of Art and Design

Pradeep Sharma, Head of School

“Founded more than 160 years ago, the Bath School of Art and Design has a successful history and an international reputation for creativity and innovation. As part of the School, you will work with a wide range of internationally recognised art and design practitioners and thinkers. Dynamic teaching, excellent facilities and an atelier-style approach will give you an exciting specialist learning environment in which to achieve your potential.”

Taught postgraduate degrees

Curatorial Practice

Design: Brand Development

Design: Ceramics

Design: Fashion and Textiles

Design: Investigating Fashion Design

Fine Art

Investigating Crafts

Visual Communication





Curatorial Practice



This innovative course benefits from collaborative relationships with museums and galleries of national and international significance, notably the Holburne Museum, Bath; Arnolfini, Bristol; Spike Island, Bristol; and Bristol City Museum and Art Gallery.

Why choose this course?

It covers a wide range of curatorial approaches, from management of the historical collection to creative curating of contemporary art, craft and design. The course takes a broad view of curatorial practice and the programme includes consideration of activities in the private domain of the domestic interior, and in virtual reality, as well as commercial treatments, such as shop window display.

Course structure and content

The course is offered in both full and part-time modes. It is normally one year, (three trimesters) in duration in full time mode or six trimesters in part-time mode. The first two trimesters comprise taught sessions and assessed projects, while the Master's Project in the final part of the

course is by negotiated project. Completion of the first two modules on the course leads to the award of the Postgraduate Certificate, and completion of the first four modules leads to the award of the Postgraduate Diploma. Subsequent completion of the MA double module leads to the award of MA Curatorial Practice.

Modules

Research Methodologies

Part One introduces generic research methodologies with Part Two considering subject specific material, analysis and evaluation techniques.

The Role of the Curator

The Role of the Curator considers the changing role of the curator and the 'politics' of curating. It addresses developments in critical theory and their impact on curatorial practices and includes topics such as representing communities, ethnicities, gender issues, 'interventions', gallery learning, the 'post-museum' and creative curating.

Collections and Collecting

This element of the course considers private activities in the domestic interior, as well as public collections and their management. It covers material culture, the urge to collect, the collection as shrine, oral history and its methods, object studies, research in the archiving and management of historical collections, with the collection at the Holburne Museum in Bath providing an important case study.



Cultures of Display

The module looks at public and private modes of display. As well as considering a range of museum and gallery practices, it includes studies in domestic display, commercial display and digital display.

Master's Project

The Master's Project is capable of accommodating a variety of approaches for assessment. Examples might include (but are not restricted to) the traditional written dissertation, perhaps drawing on historical or archival case studies, research into and/or curating of an exhibition in a particular venue, and forms of digital production, such as the construction of a museum or gallery specific web site.

Teaching methods and resources

The MA adopts a 'practice-led' approach; while some sessions are delivered by university academics at the Corsham Court Centre, others are delivered by our collaborators and relate to particular case studies or collections. There are field trips to museums and galleries in the Bath/Bristol area and opportunities to work alongside museum and gallery professionals on selected in-house activities. 'Real life' projects can be pursued in response to assessment assignments, especially in relation to the final 'Master's Project' double module.

Assessment

- The ability to deal with complex issues in the area of curatorial

practice history, theory and context, effectively employing skill in analysis and synthesis as necessary.

- The ability to independently plan and implement research activities in the subject fields of curatorial practice, demonstrating professionalism, self-direction and originality.
- The ability to effectively propose and curate exhibitions, drawing on research and understanding.
- The ability to initiate and contribute to debate and discussion in relation to curatorial practice.
- The capacity to advance knowledge, learning and skills in the subject fields of curatorial practice.

Employability

Typical career destinations include:

- Curatorial work in museums and galleries
- Freelance curatorship
- Galleries/Arts administration
- Public Art
- Critical writing, such as exhibition reviews and catalogue essays

- 01 *Pieces of Russia* Exhibition at the BRLSI, Queen's Square Bath 1st - 4th June 2011. Curated by students from MA Curatorial Practice.
- 02 Detail of installation at Hamburger Bahnhof, Berlin
- 03 Detail of *Shards* by Jo Dahn
- 04 Detail of exhibition by Sue Bradley at Bath School of Art and Design Gallery
- 05 Detail from *Spoiled* by Elaine Wilson

and Design and have access to all Art and Design related facilities on the Sion Hill campus. The MA base is at Corsham Court, our campus for postgraduate practice and research.

Key features

- Collaborative relationships with museums and galleries
- Access to in-house museum and gallery archives and specialised libraries for research study
- Opportunities to curate exhibitions
- Offers of internships to graduating students

Applications

Application forms are available on the website and for any admissions enquires please contact:
T: +44 (0) 1225 875624
E: admissions@bathspa.ac.uk

Enquiries

Please contact course director
Dr Johanna Dahn
T: +44 (0) 1225 875694
E: j.dahn@bathspa.ac.uk

Awards

- Master of Arts (MA) Curatorial Practice
- Postgraduate Diploma (PGDip) Curatorial Practice
- Postgraduate Certificate (PGCert) Curatorial Practice

Course length

- MA full-time three trimesters (one calendar year)
- MA part-time six trimesters
- PG Dip full-time two trimesters (one academic year)
- PG Dip part-time four trimesters
- PG Cert full-time one trimester
- PG Cert part-time two trimesters

Fees

Please see page 12 for full details.

Course location

You will be registered in the School of Art



Design

Brand Development/Ceramics/Fashion and Textiles/Investigating Fashion Design



01 Bath and North East Somerset Council –Fashion Museum/ Photography by James Davis and Shaw & Shaw.
02 Krestina Juel Orpwood, MA Design: Ceramics
03 Colour swatches
04 Emma Ley, MA Design: Fashion and Textiles

Awards	Course location
- MA Design: Brand Development/ Ceramics/Fashion and Textiles/ Investigating Fashion Design. - PGDip Design: Brand Development /Ceramics/Fashion and Textiles/ Investigating Fashion Design. - PGCert Design: Brand Development /Ceramics/Fashion and Textiles/ Investigating Fashion Design.	Design courses are taught at Sion Hill and Corsham Court. Investigating Fashion Design is also taught at the Fashion Museum in Bath. Ceramics is also available via a distance learning route.
	Fees
	Please see page 12 for full details.
	Funding
	AHRC Studentships available – see page 12 for full details
	Applications
	Application forms are available on the website and for any admissions enquires please contact: T: +44 (0)1225 875624 E: admissions@bathspa.ac.uk
Course length	
- MA full-time: three trimesters (one calendar year) - MA part-time: six trimesters - PGDip full-time: two trimesters (one academic year) - PGDip part-time: four trimesters - PGCert full-time: one trimester - PGCert part-time: two trimesters	

The MA Design programme has four routes; Brand Development; Ceramics; Fashion and Textiles; Investigating Fashion Design.

Why choose this course?
You will choose one of these specialist routes, but students from all four routes will explore together common principles in the philosophy and approach to design. You will then focus on the diversity and individuality of your particular design specialism.

Course structure and content
The course is offered in both full and part-time modes. It is normally one calendar year (three trimesters) in duration in full-time mode, or six trimesters in part-time mode (this may be extended by negotiation).

The course is in three parts:

- The Postgraduate Certificate (PGCert) in trimester 1
- The Postgraduate Diploma (PGDip) in trimester 2
- Master of Arts (MA) in trimester 3

During the first two trimesters full-time students are expected to give four days a week to the course and part-timers two days a week (in each case through a mixture of taught and self-study hours). All teaching is supported by email and you will have a personal tutor and ready access to the course director.

For full-time students, trimesters 1 and 2 involve four modules leading to the PGDip. All students take a common module, Research Methodologies, in the first trimester. At the same time you will undertake the first module of your chosen design discipline in trimester 1, followed

by two further specialist modules in trimester 2. Finally an individually negotiated study forming a body of work, in trimester 3, completes the MA.

Teaching methods and resources
Specialist facilities include computer studios with over 70 Macs, as well as flatbed and transparency scanners. There is a recently re-equipped digital media studio. Ceramics students have workspaces in well equipped workshops, including CAD facilities. There is an excellent glaze laboratory and a range of electric and gas-fired kilns, including outdoor firing facilities for salt and raku. There is also a dedicated space and kilns for large-scale work. Fashion and Textiles students benefit from specialist studio spaces for both digital and screen printing, knitting, weaving, embroidery, laser cutting and pattern cutting, using the latest digital technology for CAD/CAM.

All students have access to workshops in photography, sound and video, etching and litho, as well as the specialist Art and Design library.

Entry requirements
The normal entry qualification is a good undergraduate degree or its recognised equivalent in appropriate fields of study (such as design; business; media; ceramics; textiles; art and design history) and by interview. Candidates with a good honours degree in an unrelated discipline and/or with relevant background experience will also be considered.

Design: Brand Development

“This is a course I would definitely recommend to any undergraduate or alike who wishes to develop their skills and enhance their knowledge in one of the most important aspects of graphic design.”

James MacTavish, MA Design: Brand Development



Why choose this course?

Brand Development aims to develop the analytical, strategic and creative thinking processes together with the skills related to brand creation, identity, positioning and marketing.

Graduates from design, business and media programmes can take this opportunity to gain true insights and skills in the development of successful brands. Design and business procedures are brought together to interact in a positive and productive way to simulate best practice in organisations committed to brand creation and development.

Course structure and content

The course combines theory and practice through assignments, case studies, research, analysis, planning, reporting and the production of creative solutions to given problems. You will explore issues such as corporate and brand history; methods of research, analysis and evaluation; issues related to sustainability, marketing, graphic and packaging design; new product development; and design management. Talks by visiting professionals with roles in design/brand management in industry or independent consultancies are an important element of the programme.

The first two trimesters will involve a programme of lectures, seminars, group critiques, assignments, research and independent study. You will take four modules, leading to the Postgraduate Diploma (PGDip).

The final trimester, leading to the MA, comprises an individually negotiated study, which is research based, resulting in a body of work for assessment and supervised at interim stages by tutorial.

A choice of pathways is available at this stage allowing you to focus your study on either creative design or brand management issues.

Modules

Research Methodologies

Part One introduces generic research methodologies with Part Two considering subject specific material, analysis and evaluation techniques.

The Development of Brand Identity

Defining a brand, case studies of successful and unsuccessful brands, an analysis of the factors which contribute to the creation and positioning of brands, including brand mapping and market analysis.

History and Sustainability of Brands

An historical survey of brands and their evolution, a study of media strategies in support of brands together with a study of ethical, environmental and legislative issues.

New Product Development (NPD)

Needs driven methodologies for creating new brands and identifying NPD opportunities together with ideas generation techniques in a group dynamic leading to strategic approaches.



Master's Project

This Master's Project double module offers students a choice of emphasis in their studies either concentrating on creative or management issues within a comprehensive body of work that draws on the knowledge and experience gained through the taught programme.

Tutors

Paul Minott (course leader); Graham McLaren; Julia Moszkowicz. In addition, specialist professionals are invited to lecture on particular aspects of the programme. These are drawn from creative design and brand management roles within major corporations and organisations and independent consultancies.

Assessment methods

Normal requirements are the presentation of a body of work for each of the four taught modules. Typically this would include a report which is supported by research and investigation with evidence of statistical data accompanied by visual work demonstrating the strategic and creative approach to the assignment. The final MA dissertation requires the submission of a body of work that clearly and comprehensively addresses all the issues agreed and identified in the initial proposal prior to commencement. There are no written examinations.



Employability

The creative industries are increasingly looking for individuals who are not only able to produce creative solutions to problems but are able to ground these in the needs of the market. The course opens up career possibilities in design consultancies, advertising agencies, television companies, publishing, consumer-led industries and manufacturers, the retail sector, the public service sector including government departments, charitable and civic organisations, research organisations and marketing companies.

- 01 Seminar
- 02 Student's branding work
- 03 Branding seminar

Enquiries

Please contact
Paul Minott:
T: +44 (0)1225 876101
E: p.minott@bathspa.ac.uk

Design: Ceramics

Ceramics aims to develop individual abilities within the subject, whether through practice or historical or theoretical study. Approaches range from sculpture and installation through to studio ceramics and design for products.

Why choose this course?

The course is distinctive in offering you the opportunity to specialise in ceramics as a medium allied to a breadth of possibilities, and establishing negotiated individual modes of practice.

Course structure and content

In the first trimester you will undertake a module in research methodologies in conjunction with students from other design disciplines. You will also be establishing and initiating your studio based creative practice through individual and group tutorials and critiques. This teaching will cover issues of technique together with aesthetic and design ideas and their interpretation and context within contemporary practice. This approach to studio work will be further developed in the second trimester, alongside an individual analysis of the relevant theoretical, cultural and social context for your work. The four modules taken in the first two trimesters lead to the postgraduate diploma (PGDip).

The final trimester, leading to the MA, comprises an individually negotiated and self-initiated body of work building on the knowledge and skills already acquired. You will be supervised by tutorial through to completion. The project will be selected from options giving an emphasis either to individual expression or a more design-based approach.

Distance learning route

Students may opt to take some or all of the modules on this course by distance learning. Teaching and tutorial support will be delivered via a combination of computer-based learning and campus visits, with assessment matched to the particular interests and needs of individual students.

This route is open to all students on the course. You may pursue both practice based and/or historical approaches to the study of ceramics by this means. The route will be of particular interest to those geographically distant from Bath, or who would find attending campus regularly difficult.

The technology used is simple and accessible. You will need access to a computer linked to the internet as materials are delivered through a standard web browser. We welcome enquiries from anyone interested in this option, and will be delighted to answer any questions you may have.

Modules

Research Methodologies

This module is intended to provide students with a strong sense of methodological purpose when thinking in, through and about their practice. Research Methodologies will outline established models of academic enquiry – both practical and intellectual – proposing ways to gather, analyse and communicate a wide range of data and ideas.

Initiating Creative Practice

A practice module, where students produce work based upon a programme negotiated and agreed with staff, designed to set an agenda and working plan.

Developing Creative Practice

A practice module, where students make work based on visual research on a programme negotiated and agreed with staff to develop studio work, awareness and understanding of relevant concepts.

Analysis of Contemporary Context

A module where the practitioner engages in a contextual consideration of their work by referring to cultural, critical, theoretical and historical perspectives employing advanced research methods alongside development of a proposed programme for the final MA module.

Advanced Studio Practice

You are expected to submit a comprehensive body of creative ceramic work which meets the agreed objectives, accompanied by documentation of visual and other research. It should include a written evaluation of the ‘journey’ and outcomes of your project, and aspirations for future developments.

Teaching methods and resources

Theoretical elements will be delivered as a concurrent contextualisation of your practical work along with study of the relevant research methodologies. In this way your practical work is firmly based in the theoretical and critical awareness of its context and potential market.

Tutors

Jane Gibson Mdes RCA (design and ceramic production and curating); Keith Harrison MA RCA (time-based installation); Nick Lees MA Cardiff (tableware, ceramic sculpture, critical writing); Jo Dahn MA PhD UWA (history and theory); Graham McLaren PhD RCA; Malcolm Ross-White (drawing). These staff will be supported by an extensive team of part-time staff, whose wide range of expertise is available on a regular basis. There is also a programme of visiting artists each year.

Assessment methods

The four taught modules in trimesters one and two are assessed through studio exhibition of work with a supporting statement, or the presentation of a document, accompanied in both cases by evidence of appropriate research. The final module for the MA is assessed through exhibition or exposition, according to the nature of the work, of all work for the module or a record of it, addressing the issues agreed in the initial proposal. There are no written examinations.

Employability

Typical career destinations include exhibiting, ceramic design and museum work, arts administration, public art and research.



Student profile
Daniel O’Riordan, MA Design: Ceramics

“I have a degree in 3D design and have also completed a PGCE, and before starting this course I was lecturing in Art and Design. I chose to do the MA in Ceramics at Bath Spa as the course has a reputation for high quality teaching and facilities, as well as offering the opportunities to develop my work. The course provided the flexibility to truly explore my personal and professional interests. Bath Spa is my local university and I particularly liked the compact, dynamic and well-resourced environment in which to study. This qualification has already helped my career, and since finishing I have opened a Design company, shown at trade shows, participated in national touring exhibitions, sold products to Italian design companies and have also become a senior lecturer. I would advise anyone considering the Ceramics MA course to be as dynamic and experimental as possible, break boundaries and do your own thing.”

Enquiries

Please contact
Keith Harrison:
T: +44 (0)1225 875782
E: k.harrison@bathspa.ac.uk

- 01 Daniel O’Riordan
- 02 Mirka Golden-Hann
- 03 Glaze Research, Ceramics Studios at Corsham Court
- 04 Studio work in practice

Design: Fashion and Textiles



Student Profile Caroline Ritchie, MA Design: Fashion and Textiles

"By the end of my undergraduate degree in Creative Arts I had only just worked out a way that I wanted produce work, so I chose to do the MA Design: Fashion and Textiles course to help develop my skills and establish a good working practice. Bath Spa University has a great textiles department and is in a fab location. There are excellent facilities, a wealth of knowledge in the department, and a friendly and supportive student body and atmosphere. I did the course part-time, which was a real benefit to me. The first year I mainly concentrated on establishing my working routine. During the second year I feel that I had time to explore new techniques and skills in order to give another dimension to my work."

Since finishing my MA I have set up my business, Corita Rose, which specialises in fabrics and furniture. The knowledge gained during the course, and the time to hone my skills, was more important to me than the postgraduate qualification as I am running my own company. However, later in life the qualification may be of more significance."

- 01 Amor Sofa – Caroline Ritchie
- 02 Embroidery – Jo Chambers
- 03 Cork – Sam Pickard
- 04 Bookends or Doorstops – Sarah Nicol
- 05 Hoop and Bird cushion – Caroline Ritchie

Enquiries
Please contact
Frances Turner:
T: +44 (0) 1225 876 134
E: f.turner@bathspa.ac.uk



Why choose this course?
Fashion and Textiles aims to develop the creative process for designers in conjunction with valuable marketing and business skills. The course is aimed at ambitious designers, designer-makers or textile artists who wish to develop opportunities within the profession and who may wish to set up on their own or with others in small teams.

Course structure and content
You will be introduced to research skills and methods, product development, design management and methods, with marketing and business skills. The emphasis of the course is learning how best to present ideas, and where and how to place them in the market. The course is developed through seminars, lectures, tutorials, visiting speakers, group critiques, market research and personal research. You are encouraged to trial a product in the market. This may be through first hand experience, or through working with studios and agents for designers, shops and craft markets (for designer makers), or with galleries or public spaces (for textile artists). Students propose a route of study through the course to explore and research a chosen area of textiles in knit, print, weave, or embroidery for fashion or interiors, or in fashion design.

Modules
Research Methodologies
Part One introduces generic methodologies with Part Two considering subject specific data retrieval analysis and evaluation techniques.
The Development of Product, Market Research and Product Ideas
Developing ideas technically and aesthetically, in-depth investigation into techniques and researching to market.

Marketing Skills
Marketing and Business skills – developing an understanding of marketing requirements for textile designers and artists.
Product Sampling and Development and Research
Initial product sampling techniques and investigation. Developing and progressing ideas to enable the creation of new products. Range planning.

Teaching methods and resources
The first trimester (PGCert) consists of two modules. Research Methodologies consists of a taught programme of lectures, seminars, group critiques, and assignments. You will also negotiate a programme of study for the Product, Market Research and Product Ideas module. The emphasis at this level is on ideas. During the second trimester (PGDip) you will take two further modules:

Marketing Skills comprises of lectures, seminars and research; the Development of Product and Product Ideas is negotiated by each student. The final trimester, leading to the MA, involves a negotiated study which you will propose. The study will be research based resulting in a body of work for assessment.

Tutors
Frances Turner (course leader); Kerry Curtis; Professor John Miles; Sue Bradley; Tim Parry-Williams; Louise Pickles. These staff are supported by a team of visiting lecturers.

Assessment methods
The PGCert is assessed by studio exhibition and/or portfolio presentation with a marketing report. The PGDip involves a written report including market analysis of your chosen product field. Practical work is presented by studio work and/or portfolio. For the MA you will present a cohesive body of creative work, supported by written work.

Employability
The main aim of the course is for students to identify their own employment opportunities. Other possibilities may include textile design, product or fashion design, retail or sales and marketing opportunities, teaching, trend prediction and promotion, or further research in industry or education, and exhibiting in galleries as a textile artist.

Design: Investigating Fashion Design

A fast-paced, dynamic and demanding course with a strong emphasis on creativity and innovation underpinned with strong technical skills.

Why choose this course?

Investigating Fashion Design is concerned with the study, analysis and written critique of historical and contemporary dress in a museum environment.

Researchers on this course will engage with the wealth of fashionable dress resources held in the internationally renowned Fashion Museum, Bath. The course aims to enable students to work independently with the collection, whilst attending supporting lecture and seminar programmes. These will develop an understanding of fashion and its contexts through objects, and museum based study. Students will work with curators and museum professionals as well as academics and designers in order to fuse theory and practice and to develop innovative approaches to the study, display and dissemination of fashionable dress. Additionally, students are encouraged to present their research in a public arena and are offered the opportunity to study for a Postgraduate Certificate in Professional Learning.

Course structure and content

The course is offered in conjunction with the Fashion Museum in Bath and incorporates a lecture and seminar programme. The provision of teaching and learning opportunities within the museum affords students access to a working museum environment, where they will gain hands-on experience of data collection and collation, garment handling, dressing and photography. Students will have access to the whole museum collection. Combined with a rigorous academic taught programme, students will also benefit from the teaching and learning offered within the Bath School of Art and Design. Group visits to other national collections will constitute part of the course.

Modules

Research Methodologies

Part One introduces generic research methodologies with Part Two considering subject specific material, analysis and evaluation techniques.

Material Evidence 1

The module, split into two inter-related segments, aims to introduce students to professional practice in museums and learning and teaching environments. This will largely consist of independent study supported by Blackboard (online learning).

Fashion History and Theory

This element of the course is intended to introduce students to the key issues arising from fashionable dress from the past in the present. Consisting of a taught lecture and seminar programme, students will be encouraged to discuss a variety of topics pertinent to an analysis of both historical and contemporary dress.

Material Evidence 2

The module is split into two parts which address practical and ethical issues arising from working in the public sector. The first element addresses the use of learning technology in Higher Education:

to include PowerPoint presentations, image location, virtual learning environments such as Minerva and Blackboard, photography and video work. The second element investigates the roles and responsibilities of the higher education lecturer, which will address the ethics and duties of the post.

Master's Project

The Master's Project double module offers students the opportunity to investigate an area of the museum collection in detail culminating in a 20,000 word thesis.

Tutors

Dr Jo Turney (Senior Lecturer, Dept. of Research, Critical and Postgraduate Studies); Rosemary Harden (Curator, Fashion Museum, Bath). Visiting tutors will also constitute the teaching staff.

Assessment methods

All course work is assessed by project and written submission. There are no written examinations. On successful completion of the course students should be able to:

- discuss and analyse fashionable dress in context;
- critically investigate and research theoretical and object based approaches to fashion, textiles and dress;
- articulate and demonstrate an understanding of the purpose and workings of the contemporary museum and collections;
- undertake significant object based research demonstrating appropriate methodologies;
- communicate innovative approaches to the study of fashion, textiles and dress;
- use a variety of technology and media;
- write and communicate research projects effectively;
- produce a research project suitable for publication, presentation or exhibition.

Employability

The course aims to encourage the engagement of students in professional activities, developing skills suitable for the following careers:

- Dress historian
- Academic in a further or higher education institution
- Fashion writer
- Archives and museums



Enquiries	Key features
Please contact Dr Jo Turney: T: +44 (0)1225 875552 E: j.turney@bathspa.ac.uk	- Access to a world renowned collection of fashionable dress - Conduct and present original research to a wide audience - Publish your research project - Understand key issues relating to teaching in a higher education environment

01-04 Bath and North East Somerset Council – Fashion Museum. Photography by James Davis and Shaw & Shaw.



Fine Art

Why choose this course?

Fine Art is a wide ranging field of activity, from painting to electronic and live art, and has grown rapidly in recent years to become a key cultural factor as demonstrated by the growth in the audience for art and in the media attention it attracts.

The MFA is a studio based programme dealing with the whole range of Fine Art, from painting and sculpture to video and live art, each supported by good facilities and taught by nationally and internationally practicing artists and including discussion of artists' practice, exhibiting and curating.

Course structure and content

On this practice-based Master's programme an individual programme of studio work, negotiated with staff, will re-establish and then develop your work, potentially to professional, exhibiting level. Progress is guided by both scheduled and optional individual tutorials, and group critiques of work.

The context for studio work is informed and clarified by a programme of seminars and discussions which set out a wide range of practice, both in terms of individual artists' work and contemporary museum, gallery, exhibiting and curating activity.

This programme is taught with contributions from the staff and from artists and directors and curators of galleries of national and international standing. The programme content varies from year to year according to material available in exhibition in Bristol, London and other centres to which study visits occur on a regular basis – there are currently six to eight study visits to London each year between October and June as well as optional participation in two overseas study visits each year, currently to Paris and New York or Berlin.

Teaching methods and resources

The programme runs for a 45 week, three trimester year, from October to January, February to June and June to September. Full-time students will have studio spaces in the Bath School of Art and Design. Part-time students provide their own working facilities in the Bath area and the University may be able to assist with these arrangements.

The course is organised in conjunction with the Artist Teachers Scheme (itself organised by the National Society for Education in Art and Design with support from the Arts Council) through which specialist art teachers prepare for Master's level study.

Specialist facilities include computer studios with over 70 Macs, as well as flatbed and transparency scanners. There is a recently re-equipped digital media studio. All students have access to workshops in photography, sound and video, etching and litho, as well as the specialist Art and Design library.

Tutors and visiting lecturers

- Daniel Allen – Head of Department
- Roger Clarke – a sculptor who has exhibited in Europe and the UK.
- Robert Fearn – a video maker who has presented his work in Europe and the UK.
- Maria Lalic – Professor of Painting, who has exhibited worldwide and has work in collections including those of the Tate, V&A, ACE museums in Germany and Austria, DTI and Deutschebank.

- Ed Whittaker – an artist who uses photography and has exhibited in Europe and the UK and has work in many collections including the IWM.
- Camilla Wilson – a painter who has exhibited in Europe and the UK

These staff will be supported by other members of the fine art staff and a team of visiting lecturers, who in recent years have included: Glenn Brown; John Chilver; Mathieu Copeland; Stephen Cox; Andrew Cross; Kathy Dalwood; Natalie van Doxell; Peter Fillingham; Mick Finch; Stephen Foster; Matt Franks; Martin Grimmer; Alexis Harding; Gerard Hemsworth; Tania Kovats; Wendy Lewis; Sandie Macrae; Craig Martin; Mariele Neudecker; Kay Pallister; Barry Schwabsky; Rosie Snell; Andrew Southall; Michael Stubbs; Xa Sturgis; Tom Trevor; Paul Winstanley; John Wood and Richard Woods.

Assessment methods

Examination of each stage of the studio element of the course is by exhibition and students make an oral/visual presentation of their 'position' at the Postgraduate Diploma stage.

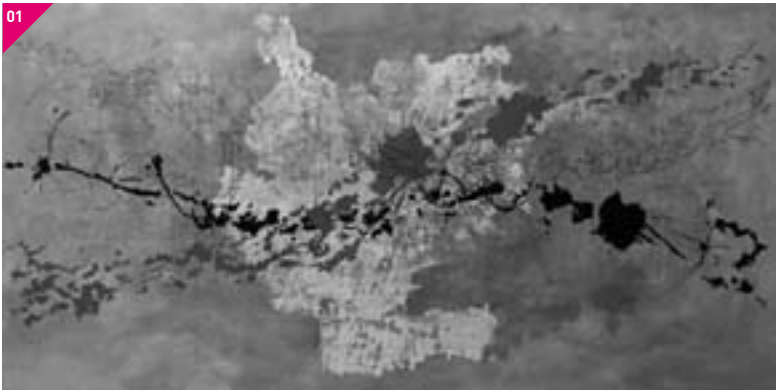
Entry requirements

A good first degree in Fine Art or its equivalent in terms of learning or experience. Fundamentally you will be selected on your ability, as demonstrated in a portfolio and interview, to succeed on the course.

Employability

Bath Fine Art graduates from BA and MFA courses have worked and exhibited widely as professional artists, had work purchased by the Tate and other institutions, represented the UK in exhibitions such as the Sao Paulo Biennale and have been nominated for the Turner Prize. Graduates work as curators and gallery professionals in public and private galleries and for arts councils and organisations, and write for journals. We anticipate that with the collaboration of the Artist Teacher Scheme there will be regular recruitment from the profession and that a number of graduates will return to teaching or become lecturers.

- 01 Lydia Halcrow
- 02 Inigo Rose
- 03 Ceinwen Birrel
- 04 Ursula Buston
- 05 Toby Poolman
- 06 Alison Armitage



Student Profile
Lydia Halcrow, MFA Fine Art

"I chose to do the Master of Fine Art at Bath Spa because of the reputation of the course and the tutors. Also being based in Bath was a big bonus and linked closely to my practice. I combined starting the course with a permanent move to the South West. Bath Spa has some of the most beautiful and inspiring campuses of any university and the School of Art and Design has recently been refurbished with excellent facilities. I particularly liked the small size of the course, it meant it was more intimate with regular contact with tutors – not only the formal meetings, but some of my most valuable conversations were with tutors passing through the studio space. This was invaluable and something I think larger art schools might not provide. The visiting lecturers were great, as was the studio

space – it meant I could work on huge canvases which was really liberating!

Since finishing the course I have been painting full time – working from an artist studio in Bristol. I have also been exhibiting work and developing my practice. Completing this course has given me credibility to apply for residencies, competitions and opportunities to exhibit. I now have a network of artists that I met through the course – we get together and critique each other's work, and put on shows together.

If you are considering doing the MFA I would advise you to get together a strong portfolio of work, research other artists, and have an idea of how you want to develop your practice and what you want to get out of the course."



Awards	Course location
- Master of Fine Art (MFA) - Postgraduate Diploma (PG Dip) - Postgraduate Certificate (PG Cert)	- Sion Hill and Corsham Court campuses
Course length	Key features
- MFA full-time: three trimesters (one calendar year) - MFA part-time: six trimesters (two calendar years) - PG Dip full-time: two trimesters (one academic year) - PG Dip part-time: four trimesters - PG Cert full-time: one trimester - PG Cert part-time: two trimesters	- Studio work and contextual/ exhibition study taught by practising artists exhibiting nationally and internationally. - Link to Artist Teacher Scheme.
Fees	Applications
Please see page 12 for full details.	Application forms are available on the website and for any admissions enquires please contact: T: +44 (0) 1225 875624 E: admissions@bathspa.ac.uk
Funding	Enquiries
AHRC Studentships available – see page 12 for full details	Please contact course leader Professor Maria Lalic: T: +44 (0) 1225 875818 E: m.lalic@bathspa.ac.uk



Investigating Crafts



This unique course supports those wanting to write about, teach or curate Craft in both its contemporary and historical contexts.

Why choose this course?

The central aim of the course is to produce graduates who are adept at placing Craft activity (whether their own or others) into a strong context, and articulate in communicating its meanings and messages to a larger audience.

Course structure and content

The course is offered in both full and part-time modes. It is normally one year, (three trimesters) in duration in full-time mode or six trimesters in part-time mode. The first two trimesters comprise taught sessions and assessed projects, while the Master’s Project in the final part of the course is by negotiated project only. Completion of the first two modules on the course lead to the award of the Postgraduate Certificate, and completion of the first four modules leads to the award of the Postgraduate Diploma. Subsequent completion of the MA double module leads to the award of MA Investigating Crafts.

Modules

Research Methodologies

Part One introduces generic research methodologies with Part Two considering subject specific material, analysis and evaluation techniques.

The Historical and Theoretical Context of Contemporary Craft

This module provides you with the historical understanding needed to contextualise contemporary crafts. You will be introduced to key texts and to the history of ideas underpinning craft during the modern (post 1660) period.

Investigating Craft Practice

Using the methodological tools and the historical understanding provided by earlier modules, this module encourages you, working collaboratively with others to examine, analyse and report upon contemporary craft practice in a discrete geographic area. You will be supported to publish this data as an article, book or website that is aimed at a ‘popular’ audience. The module will encourage you to be as adventurous as possible in your interpretation of this brief and in the range of the craft practice that you examine.

Consuming Contemporary Craft

The consumption of craft is key to understanding its role in society. This aspect of craft has, however received far less attention than its practice (making). The module addresses issues including the role of the museum sector; approaches to selling including galleries and fairs; the role of crafts in the home and the perception of craft activity in the media.

Master’s Project

You will build on the knowledge and skill you have acquired to propose, negotiate and pursue a self-directed project, supervised by your tutors through to completion. The Master’s Project is capable of accommodating a variety of approaches. Examples include, but are not restricted to:

- A written dissertation;
- A curated exhibition relating to contemporary or historical craft activity;
- Production of digital materials relating

to contemporary or historical craft activity including websites, DVD media.

Teaching methods and resources

“...critical debate is vital to ensure the continued renewal of the sector... there are high numbers of the public interested in Craft [but] perceptions and media coverage tend to undervalue craft”
Crafts Council Strategy & Plans, 2008

This course delivers the history, theory and context of crafts activity in ways that help to contextualise current craft practice. The central premise of the course is that craft practitioners, together with those concerned with their work need a solid grounding in these areas as well as skills in writing, speaking, presentation and promotion in order to survive in a competitive commercial arena. The course content investigates Craft in its widest, modern definition. Craft is now a politically loaded, globalised term that is as much discussed in relation to the ‘new technologies’ as it is in respect of single maker, hand production activity.

The course utilises the rich heritage of Crafts activity to be found in the South West of the UK to offer you the opportunity to study in a number of contexts. As well as lectures, seminars and tutorials at our Sion Hill campus you will be working at the University’s Corsham Court research centre, where you will be part of a vibrant postgraduate research community. Study visits to practicing craftspeople are an important part of the syllabus, and you will use your new skills to work collaboratively and supportively alongside them. The course offers you the opportunity to study internationally via our partnership arrangements, and for those geographically distant from Bath there is a distance learning route available.

Assessment methods

Assessment on the course is intended to not only support and test your learning, but to support you in a number of potential routes to future employment. Whilst on the course you may experience the following types of assessment:

- A written assignment;
- A collaborative project;
- An oral presentation;
- A written dissertation;
- A curated exhibition relating to contemporary or historical craft activity;
- Production of digital materials relating to contemporary or historical craft activity including websites, DVD media.

Entry requirements

Admission is normally based on a good undergraduate degree in an appropriate discipline together with an interview. Applicants with a good honours degree in a related discipline and/or with relevant work experience will also be considered. Overseas applicants will be assessed on the basis of their qualifications and statement included in the application form. To help applicants – especially those from overseas – to decide if this course is appropriate for them, it is advisable to contact the Course Director prior to application.

Employability

Typical career destinations include:

- Crafts curator
- Journalist
- Crafts practitioner
- Gallery owner
- HE teacher
- Researcher
- Writer

Awards	Key features
- Master of Arts (MA) Investigating Crafts	- A unique course offering a new dimension to this aspect of the creative industries
- Postgraduate Diploma (PGDip) Investigating Crafts	- Opportunities to work with, and alongside Crafts practitioners
- Postgraduate Certificate (PGCert) Investigating Crafts	- Assessment tasks designed to support vocational needs
Course length	- Opportunities for study abroad via international partners
- MA full-time three trimesters (one calendar year)	- Distance learning route available
- MA part-time six trimesters	Course location
- PG Dip full-time two trimesters (one academic year)	Sion Hill and Corsham Court campuses
- PG Dip part-time four trimesters	Applications
- PG Cert full-time one trimester	Application forms are available on the website and for any admissions enquires please contact:
- PG Cert part-time two trimesters	T: +44 (0)1225 875624
Fees	E: admissions@bathspa.ac.uk
Please see page 12 for full details.	
Enquiries	
Please contact Course Director Dr Graham McLaren T: +44 (0)1225 875520 E: g.mclaren@bathspa.ac.uk	

01 Examples of contemporary British glass
02 Eighteenth century slipware
03 An early 19th century clay modelling studio

Visual Communication



Cities are sites of cultural, business and political exchange. Visual communication is a principal mode by which this exchange occurs. From large urban structures, through to an individual's footprint, the visual connects distinct facets into a particular and personal experience.

Course structure and content

The MA Visual Communication is an innovative and accessible program with three specialist routes in Graphic Design, Illustration and Photography. The program will examine urban context through three international cities, where students will generate both individual and collaborative responses. The course is distinctive in its structure. Its students will gather at four week-long residential sessions, at Bath Spa University and in two other international cities. The destinations will vary and may include New York, Bangalore, Chicago, Tokyo, Las Vegas, Bangkok and others.

There will be programmed lectures, presentations and frequent opportunities to explore each city. A great advantage of the course structure is its collaborative

workshop sessions — Charrettes — in which students will share concentrated periods of intense study, designed to help the development of ideas. The residencies will be social, as well as educational.

Following each residency, individuals will develop their projects with online or onsite tutorial support. Collaborations and discussions with peers will continue through blogging and video conferencing. Students can also have access to workshop, darkroom and print facilities should they require it.

The flexibility of this course will allow MAVC students to work anywhere; you will not need to re-locate in order to study. The course is therefore ideal for emerging as well as established practitioners. In addition the course offers great potential to

develop working relationships with those sharing a common interest, from a variety of countries and cultures across the world.

Modules

Research Methodologies

Part One introduces generic research methodologies with Part Two considering subject specific material, analysis and evaluation techniques. This will be delivered online or onsite at Bath Spa University.

Developing Practice

1. Survey: a charrette examining aspects of the city of Bath in the context of its history and contemporary culture which will be approached using your specialist route.
2. Presentation: an exposition of your work approach and practice to the group.
3. Planning: a focused workshop that will examine, critique and then supplement your current research methods.

Practice in Context

1. Survey: a charrette examining aspects of the host city for this trip. This should be done in the context of its history and contemporary culture and in relation to the outcome of your previous research in Bath. You will develop work in collaboration with other students.
2. Presentation: individual presentation of work from the Developing Practice module.

02



3. Planning: further development of research skills and presentation of initial outline proposal for the master's project.

Practice in a Global Context

1. Survey: a charrette examining the host city for this trip, by making contextual links with organisations in the city. You will work on a project of your own design. This may be collaborative but must contribute to your final MAVC Show.

2. Presentation: collaborative presentation of work from the Practice in Context module.
3. Planning: detail for the Master's Project.

Master's Project (delivered at Bath Spa University)

A synthesis of your experiences based on the cities visited. Create an independent or collaborative piece of work based on a proposal agreed with your tutor in advance.

1. Installation: preparing work for presentation and exhibition.