Teithiau : Penodau : Straeon

Journeys : Chapters : Stories

PRIFYSGOL CYMRU
Y Drindod Dewi Sant
UNIVERSITY OF WALES
Trinity Saint David

SIOE GRADD Celf Gain 2012
Fine Art DEGREE SHOW 2012

Teithiau : Penodau : Straeon
Journeys : Chapters : Stories

SIOE GRADD Celf Gain 2012
Fine Art DEGREE SHOW 2012

Amser Agored/Opening Times

- Campws Caeryfyrddin, Prifysgol Cymru Y Drindod Dewi Sant
  Carmarthen Campus, University of Wales Trinity Saint David

  Mehefin/June 6 -8, 11-15
  9:30 - 16:30

- Oriel Theatr Brycheiniog
  Aberhonddu/Brecon

  25 Mehefin/June -
  19 Gorffennaf/July

Mae'n bleser o'r mwyaf imi eich croesawu i arddangosfa derfynol y myfyrwyr sy'n graddio yn 2012 o'r radd BA Fine Art yma ym Mhrifysgol Cymru Y Drindod Dewi Sant.

Rwy'n falch iawn o gael y cyfle i longyfarch yr holl fyfyrwyr sydd wedi cyfrannu i'r arddangosfa gyffrous a llawn dychymyg hon. Mae amrywiaeth a gwreiddioldeb y gwaith yn adlewyrchu tair blynedd o archwilio creadigol a datblygiad personol. Bob blwyddyn, mae gwaith celf yr arddangosfa derfynol yn parhau i ddangos sut mae'r radd BA Fine Art yn annog myfyrwyr i ddarganfod eu meysydd o ddiddordeb artistig personol, i fireinio a datblygu eu sgiliau ac i ystyried dulliau amlddisgyblaethol o ymdrin â Chelf Gain. Yn y gweithiau yn yr arddangosfa gwelir tystiolaeth o berchnogaeth helaeth yr unigolyn yn gysyniadol ac yn artistig, ac maent yn darparu sail gadarn i'r myfyrwyr ystyried potensial masnachol eu gwaith yn eu gyrfaoedd yn y dyfodol.

Mae'n gyfle hefyd i ddiolch i'r holl staff academaidd a chymorth am eu hymrwymiad diflino i'r myfyrwyr yn ystod eu hastudiaethau yng Nghaerfyrddin. Mae creu celfyddyd yn gofyn am amgylchedd cefnogol a thrylwyr sy'n dathlu archwilio creadigol, yn annog cymryd risgiau ac yn mynnu adfyfyrio a dadansoddi beirniadol. Dyma'r math o amgylchedd a grëir gan y staff academaidd a thechnegol sy'n gyfrifol am gyflwyno'r radd hon.

Fel y gwyddoch efallai, o'r flwyddyn academaidd nesaf rydym yn ymuno â Phrifysgol Fetropolitan Abertawe i greu strwythur prifysgol newydd yn Ne-orllewin Cymru a fydd yn ehangu ar ein partneriaethau cydweithredol â Choleg Sir Gâr a Choleg Sir Benfro. Dros y flwyddyn ddiwethaf rydym wedi gweld carfan gyntaf y myfyrwyr yn cofrestru gydag Ysgol y Celfyddydau Creadigol sy'n ysgol sector deuol, ac mae'r myfyrwyr hyn yn dilyn portffolio o raglenni celf a dylunio yn y Drindod Dewi Sant, Coleg Sir Gâr a Choleg Sir Benfro. Ar y campws hwn cynigir y radd gyntaf ym maes celf a dylunio drwy gyfrwng y Gymraeg i fyfyrwyr sy'n cychwyn ym mis Medi, â'r teitl syml "Celf a Dylunio". O'r flwyddyn nesaf ymlaen ehangir y cyfleoedd hyn ymhellach eto drwy gydweithio â'r Gyfadran Celf a Dylunio ym Mhrifysgol Fetropolitan Abertawe.

I fyfyrwyr ôl-raddedig dilyswyd cyfres newydd o raglenni Meistr yn y Celfyddydau Cymhwysol, Dylunio a Chelf Gain ac mae modd addysgu pob rhaglen yn ddwyieithog.

Dymunwn y gorau i'r myfyrwyr sy'n graddio ac i'w gyrfaoedd yn y dyfodol, gan obeithio y byddant ag atgofion melys am eu hamser yn y Drindod, y byddant yn parhau â'u cysylltiadau â ni, ac yn rhoi ystyriaeth i'r cyfleoedd i ôl-raddedigion o fewn Prifysgol Cymru Y Drindod Dewi Sant.

Roger Maidment
Deon Cyfadran y Celfyddydau ac Astudiaethau Cymdeithasol

It gives me great pleasure to welcome you to the final exhibition of the BA Fine Art Graduating Students 2012 here at University of Wales Trinity Saint David.

I am delighted to congratulate all of the students that have contributed to this highly imaginative and exciting exhibition. The diversity and originality of the work reflects three years of creative exploration and personal development. Each year, the art work within the final exhibition continues to demonstrate the way in which the BA Fine Art degree encourages students to find their own personal areas of artistic interest, refine and develop their skills and consider multi-disciplinary approaches to Fine Art. The works on display evidence great personal ownership conceptually and artistically and provide a firm foundation for the students to consider the commercial potential of their work in their future careers.

It is also an opportunity to thank the entire academic and support staff for their tireless commitment to the students during their studies in Carmarthen. The making of art requires a supportive and rigorous environment that celebrates creative exploration, encourages risk taking and demands critical reflection and analysis. This is the sort of environment created by the academic and technical staff responsible for the delivery of this degree.

As you may be aware, from the next academic year we are joining with Swansea Metropolitan University to create a new University structure for South West Wales that extends our collaborative partnerships with Coleg Sir Gar and Pembrokeshire College. Over the past year we have seen the first cohort of students register with the dual sector School of Creative Arts, following an undergraduate portfolio of art and design programmes at Trinity Saint David, Coleg Sir Gar and Pembrokshire College. On this campus the first ever art and design degree through the medium of Welsh, called simply "Celf a Dylunio" (Art and Design), is being offered to the September intake of students. From next year these opportunities will be extended still further through collaboration with the Faculty of Art and Design at Swansea Metropolitan.

For postgraduate students a new suite of Masters programmes in Fine Art, Applied Arts and Design have been validated, all of which can be taught bilingually.

We wish our graduating students the very best for their future careers and hope that they will fondly remember their Trinity days, continue their links with us, and consider postgraduate opportunities within the University of Wales Trinity Saint David.

Roger Maidment
Dean of the Faculty of Arts & Social Studies

Teithiau : Penodau : Straeon

Olivia Davies

Cathie De Silva

Michael Edwards

Toyah Fecci

Jade Griffiths

Sarah Harflett

Laura Hatton

Rachel Havard

Debbie Nicholas

Holly Terrington

Katie Vickers

Ross Wade

Denise Westbury

Hugh Williams

Journeys : Chapters : Stories

Debbie Nicholas

"We filter the ambient information that surrounds us – from our families, from our communities, from the information that bombards us everyday from myriad sources. We do not create this information: it helps to create us."

Kit White

Mynegid y rhan fwyaf o'm gwaith bob amser drwy'r defnydd o batrymau ar yr arwyneb ynghyd â ffurf. O ddod ar draws llyfr samplau papur wal o'r 1970au dechreuais adfyfyrio ar atgofion plentyndod a'm taith bersonol drwy fywyd, ac yn y pendraw dechreuais gwestiynu fy hunaniaeth fy hun. I mi mae'r daith yn cael mwy o flaenoriaeth na'r gwaith ei hun ac mae'r broses o ddarganfod yn broses rwy'n ei chroesawu ac yn ei chofleidio.

Teithiau : Penodau : Straeon

"We filter the ambient information that surrounds us – from our families, from our communities, from the information that bombards us everyday from myriad sources. We do not create this information: it helps to create us."

Kit White

Most of my work has always been interpreted through the use of surface pattern and form. It was on discovering a 1970's sample wallpaper book that I began to reflect on childhood memories, and my journey through life itself and ultimately to question my own identity. To me the journey holds a higher precedence than the work itself and the process of discovery is one that I welcome and embrace

Journeys : Chapters : Stories

Ross Wade

Prif ffocws fy ngwaith yw portreadau. Mae gennyf ddiddordeb mewn cerddoriaeth a diwylliant Hip Hop ac yn seiliedig ar ddarluniau o artistiaid Hip Hop rwyf wedi cynhyrchu cyfres o baentiadau a phrintiau digidol gan ddefnyddio arddull wahanol bob tro, un rwyf yn meddwl sydd yn gweddu orau i bob portread. Rwyf hefyd â diddordeb mewn gwneud darluniau a brasluniau ohonof fy hun a'u datblygu yn baentiadau, eto gan ddefnyddio arddulliau a thechnegau amrywiol. Mae graddfa yn elfen bwysig yn fy ngwaith, o'r darluniau bach yn y llyfr braslunio sydd yn cael eu datblygu yn baentiadau a phrintiau digidol mawr.

The main focus of my work is portraiture. I am interested in Hip Hop music and culture and based on drawings of Hip Hop artists I have produced a series of paintings and digital prints using a different style each time, one that I thought best suited each portrait. I am also interested in drawing and sketching myself and to develop these into paintings, again using different styles and techniques. Scale is an important element in my work, the drawings are small and contained in sketchbook and these are developed into large paintings and digital prints.

Katie Vickers

Yn fy ngwaith rwy'n creu tirluniau cyfrwng cymysg gan ddefnyddio deunyddiau a wrthodwyd a chymysgedd o inc a phast gwead. Rwy'n canolbwyntio ar y Mynydd Du yn y Bannau Brycheiniog, lle sy'n deffro atgofion plentyndod. Mae'r Mynydd Du yn fàs digyfnewid sy'n ennyn rhyfeddod, edmygedd o'i harddwch ond hefyd ofn o'i garreg lom a'i holltau tywyll. Mae'r archwiliad hwn yn mynd i'r afael â'r syniad nad oes modd ffrwyno'r tirlun ac felly mae'n ffrwydro ac yn disgyn o'r ffrâm.

My work involves the production of mixed media landscapes using rejected material and a mixture of ink and texture paste that focuses on the Black Mountains, in the Brecon Beacons, a place that awakens childhood memories. The Black Mountains are a constant mass that evokes astonishment, admiration of their beauty but also fear of the bleak stone and dark crevices. This exploration deals with the idea that the landscape is unable to be contained and as such it bursts from and falls out of the frame.

Hugh Williams

'CROWZ'
Mae teulu'r frân yn rhywogaeth lawer hŷn na'r ddynoliaeth. Mae'n bosibl bod llawer o'u nodweddion fel creaduriaid deallus, cymdeithasol ac weithiau ymosodol, yn cael eu hadlewyrchu yn y ddynoliaeth. Ond mae'r 'CROWZ' yn mwynhau rhyddid a lle, pethau nad ydynt ar gael i fodau dynol. Gellir cymhwyso'r cysyniad o le i gerflunwaith hefyd, am ei fod yn nid yn unig yn eistedd mewn lle, ond hefyd gall gofleidio lle. Mae 'Crowz' yn archwiliad o agweddau ar yr aderyn a'r cysyniad o le yn ei berthynas â'r ffurf gerfluniol.

'CROWZ'
As a species the crow family is far older than humanity. Perhaps many of their traits of intelligence, sociability and occasionally aggressiveness are actually reflected in humanity. But the 'CROWZ' have a freedom and space humans do not enjoy. The concept of space can also be applied to sculpture, as it not only sits in space, but it can also embrace space. 'Crowz' is an exploration of aspects of the bird and the concept of space in relation to the sculptural form.

Cathie De Silva

Dros y 3 blynedd ddiwethaf rwyf wedi bod yn datblygu fy ngwaith ym meysydd celf wedi'i chreu â chyfrifiadur ac yn arbennig gosodiadau fideo o natur wleidyddol. Hoffwn wneud i bobl stopio a meddwl am y pethau sy'n digwydd o'n cwmpas, pethau rydym wedi cael ein dadsensiteiddio iddynt. Trwy empathi gallwn ddod i sylweddoli nad yw rhai o'r pethau sy'n mynd o chwith yn ein bywydau ein hun mor bwysig ag rydym yn ei dybio. Mae celf yn ddull cyfathrebu pwerus a hoffwn feddwl y gellid ei defnyddio i uno pobl ac i annog heddwch, gorfoledd a chytgord.

Over the past 3 years I have been developing my work in the areas of computer generated art and in particular video installations of a political nature. I would like to make people stop and think about the things that go on all around us things that we have become de-sensitised to. Through empathy we can come to realise that some of the things that go wrong in our own lives are not as important as we think they are. Art is a powerful form of communication and I would like to think that it could be used to unite people and encourage peace, joy and harmony.

Rachel Havard

Fy niddordeb mewn llythyron, eu nodweddion emosiynol a'u cipolwg ar fywydau pobl yw sbardun cychwynnol fy ngwaith celf. Yn benodol, oherwydd eu meinder a breuder, mae prydferthwch cynnil yn perthyn i lythyron a ysgrifennwyd yn ystod y ddau Ryfel Byd. Rwyf wedi canolbwyntio ar nodweddion esthetig llythyron a ysgrifennwyd â llaw; cyflawnwyd hyn drwy ddefnyddio porslen, gan fod freuder a phurdeb yn perthyn i'r deunydd. Rwyf wedi archwilio inc, ei ymddygiad a'i berthynas â'r arwynebau amrywiol y'i defnyddir arnynt. Prif bwrpas fy ngwaith yw codi llythyron a llawysgrifen o fod yn bethau ymarferol, i fod yn eitemau o brydferthwch.

The initial stimulus for my artwork is my interest in letters, their emotional qualities and insights into peoples' lives. The letters written during the two World Wars, in particular, have a subtle beauty due to their delicacy and fragility. I have focused on the aesthetic qualities of handwritten letters; this has been achieved through the use of porcelain, as the material has a fragility and purity of its own. I have explored ink, its behaviour and its relationship with the different surfaces that it is applied to. The overall purpose of my work is to elevate letters and handwriting from being purely functional, to items of beauty.

Olivia Davies

Dan ddylanwad iselder ar ôl y geni, adlewyrcha pob darn brofiad trawmatig geni plentyn. Wedi fy symbylu gan ddiffyg celf genedigaeth a sut mae cymdeithas yn cyflwyno genedigaeth yn bwnc aflan, roeddwn eisiau portreadu tarddiad iselder, sef, yn aml, yr enedigaeth ei hun. Daeth lliw a graddfa yn rhan fawr o gysylltiad emosiynol y dioddefwr, y gwyliwr a'r artist, gan dynnu sylw at y newid byd enfawr i'r fam a'r plentyn. Mae'r gwaith yn cofnodi dechrau'r daith i fod yn fam, gan uno menywod drwy brofiad cyffredin a chwestiynu'r ffordd y cyflwynir genedigaeth.

Influenced by postnatal depression, each piece reflects the traumatic experience of childbirth. Motivated by a lack of existing birth art and the way in which society presents it as an unclean subject, I wanted to portray the root of depression, which was often the birth itself. Colour and scale became a major part of the emotional connection for victim, viewer and artist, highlighting a momentous rite of passage for mother and child. The work documents the start of the journey into motherhood, uniting women by a shared experience and questioning the way in which childbirth is presented.

Michael Edwards

Mae llawer o artistiaid haniaethol wedi dylanwadu ar fy ngwaith. Dau ohonynt yn benodol yw Wassily Kandinsky, am ei gelf yn Ysgol Gelf Bauhaus yn yr Almaen yn ystod y 1930au a gweithiau eiconig Syr Terry Frost yn St Ives, Cernyw, yn y cyfnod 1940-2003. Yn ôl Chris Stephens, dywedodd Terry Frost

> *"Abstract was a phase that he was now going through, and that he was completely free to make what shapes he liked and to invent what colour he liked, and was not bound by any usual image"*

Yn wreiddiol yn ystod fy mhrentisiaeth cefais fy hyfforddi mewn gwaith coed a drafftsmonaeth ac yn ystod y blynyddoedd diweddar rwyf wedi datblygu sgiliau gyda gwydr. Mae'r sgiliau hyn wedi esblygu yn fy ngherfluniau a chyfansoddiadau haniaethol a geometrig.

Many abstract artists have influenced my work. Two in particular are Wassily Kandinsy, for his art at the Bauhaus in Germany during the 1930's and Sir Terry Frost's iconic works at St Ives in Cornwall between 1940-2003. According to Chris Stephens Terry Frost said that

> *"Abstract was a phase that he was now going through, and that he was completely free to make what shapes he liked and to invent what colour he liked, and was not bound by any usual image"*

Originally during my apprentice years I trained in woodworking and draughtsmanship and in recent years I have developed skills in glass. These skills have evolved in my abstract geometric, sculptures and compositions.

Sarah Harflett

Cyn dechrau unrhyw brosiect rwy'n hoffi ysgrifennu lawr fy syniadau i gyd a mapio allan bob trywydd posibl gallaf ei ddilyn, gan ddewis yr un y teimlaf y daw â'r boddhad mwyaf i mi. Mae delweddau o'r gorffennol a bioleg yn ddiddorol iawn i mi. Y cyfuniad o'r ddau yn bendant sydd wedi f'ysbrydoli fwyaf dros y misoedd diwethaf.

Before I start any project I like to write down all of my ideas and map out all of the possible directions I can take and go with the one I feel I will enjoy most. I find imagery from the past and biology really interesting. The combination of the two is definitely what has inspired me most over the last few months.

Holly Terrington

Rwyf wedi bod yn chwarae rôl curadur detholiad o wrthrychau hapgael. Trwy'u cyflwyno mewn amryw o ffyrdd, rwyf wedi darganfod bod math o alcemeg yn digwydd: mae gwrthrychau'n eu trosi'u hun o bethau cyffredin i bethau gwerthfawr, o eitemau pob dydd i arteffactau hanesyddol a chreiriau ein gorffennol. Gall gwrthrychau, a'r atgofion neu ystyron rydym yn eu priodoli iddynt, ein rhwydo neu ein mygu; gallant ein rhyddhau a'n hysbrydoli; ein cyfareddu a'n hudo. Mae'i stori ei hun gan bob peth ac mae rhyfeddod ym mhopeth os caniatawn i'n hunain ei weld.

I have been playing the role of curator to an assortment of found objects. Through presenting them in a variety of ways, I have discovered that a form of alchemy occurs: objects transform themselves from the mundane to the valuable, from everyday items to historical artefacts and relics of our past. Objects, and the memories or meanings we attribute to them, can entrap or stifle us; they can free us and inspire us; they can intrigue and fascinate us. Every object has its own story to tell and there is wonder in everything if we allow ourselves to see it.

Laura Hatton

Rwy'n dwlu ar chwarae â syniadau sy'n annog y gwyliwr i ymgysylltu â'm gwaith gyda'i synhwyrau a'i emosiynau. Gall y gwyliwr syllu ar y gwaith neu gyffwrdd ag ef er mwyn archwilio a dod o hyd i hiwmor ac ochr dywyll bod yn sownd yn y limbo rhwng bywyd a marwolaeth. Mae diddordeb gennyf hefyd yng nghysyniadau amrywiol y grotesg, cyffro, atalnwyd, prydferthwch, hwyl a'r cyffredin.

I adore playing with ideas that encourage the viewer to engage in my work with their senses and emotions. They can gaze or touch the work to explore and find the humorous and the dark side of being stuck in the limbo between life and death. I am also interested in the different concepts of grotesque, excitement, repression, beauty, fun, and the mundane.

Jade Griffiths

Mae gennyf ddiddordeb dwfn mewn stensilio. Mae'r techneg heriol o greu stensil a defnyddio stensil yn fy nghyffroi. I mi mae'r canlyniad bob amser yn gyfareddol, boed ar bapur, cynfas neu unrhyw ddeunydd arall. Mae stensilio yn fy nghaniatáu i greu delwedd sy'n fanwl gywir ac yn union wrth raddfa. Mae fy mhortffolio o waith yn gymysgedd o hunanbortreadau a phortreadau syml o aelodau fy nheulu a'u pethau pob dydd oll wedi'u stensilio. Mae pob portread unigol yn edrych yn union yr un peth, ond eu bod yn wahanol o ran lliw, sy'n creu elfen unigryw ymhob portread.

I have a deep interest in stencilling. The challenging technique of creating a stencil and using a stencil excites me. I always find the end result captivating, whether it's on paper, canvas or any other material. Stencilling allows me to create an image that is accurate and to exact scale. My portfolio of work is a mix of simple stencilled self portraits and portraits of my family members and their every day object. Each individual portrait looks exactly the same, only different in colour, which creates an element of uniqueness to each portrait

Denise Westbury

O fyd macro tirluniau i fyd micro natur, mae fy ngwaith yn archwilio'r berthynas rhwng bywyd a marwolaeth. Sut mae marwolaeth deilen, bob hydref, yn rhoi maeth i fywyd newydd y gwanwyn, mae'n ddathliad o'r cylch bythol hwn ar raddfa mwy. Gan ddefnyddio deunyddiau syml a rhai wedi'u hailgylchu, rwy'n creu gwaith sy'n dangos effaith dyn ar y byd a hefyd sut gall natur oroesi.

From the macro world of landscapes to the micro world of nature, my work explores the relationship between life and death. How the death of a leaf, each autumn, gives nourishment to new life in spring, a celebration of this continuing cycle on a larger scale. Using simple and recycled materials I create work that not only shows man's impact on the world but, also, how nature can survive

Toyah Fecci

Mae gen i ddiddordeb yn y syniad o gof diwylliannol, yn y ffordd mae straeon a thraddodiadau yn cael eu pasio i lawr drwy'r cenedlaethau, a'r effaith y mae hyn yn ei chael ar ffurfio hunaniaeth. Eleni rwyf wedi bod yn archwilio fy hunaniaeth Gymreig-Eidalaidd fy hun, gan dynnu ysbrydoliaeth o ffynonellau megis hen luniau a storïau aelodau hŷn y teulu, ac yn ystyried yr effaith fu ar hunaniaeth a'r ymdeimlad o berthyn wrth i mi dyfu i fyny dan ddylanwad mwy nag un diwylliant.

I have an interest in the idea of cultural memory; how stories and traditions are passed down through generations, and the effect this has in forming identity. This year I have been examining my own Welsh-Italian identity, drawing inspiration from sources such as old photographs and stories from older family members, and considering how growing up with the influences of more than one culture can affect identity and a sense of belonging.

Gŵyl Lenyddiaeth Dinefwr 2012
Literature Festival

29 Mehefin - 1 Gorffennaf 2012 / 29 June - 1 July 2012

Tocynnau / Tickets: 0844 888 9991 gwyllenyddiaethdinefwr.co.uk / dinefwrliteraturefestival.co.uk

Llenyddiaeth / Literature

Howard Marks, Sir Andrew Motion
Gillian Clarke, Rhys Iorwerth, Mererid Hopwood
Iain Sinclair, Joe Dunthorne, Wendy Cope, Luke Wright
Caught By the River (Pat Long, Tim Burgess + Mwy / More), David Crystal, John Davies, Catrin Dafydd
Horatio Clare, Daniel Glyn, Paul Henry, Jasper Fforde, Dewi Prysor, Peter Finch, Aneirin Karadog
Lucy Caldwell, Huw Aaron, Nat Segnit, Claire Keegan, Iestyn George, Dyl Mei, Dal Dy Dafod
+ llawer mwy / many more...

Cerddoriaeth / Music

Gruff Rhys, Julian Cope, Emmy The Great
The Staves, Cowbois Rhos Botwnnog, Steve Eaves
Georgia Ruth, Brautigan Book Club (Martin Carr & H. Hawkline), In Chapters (Richard James, Gareth Bonello & John Williams) + llawer mwy gan / many more from: SWN (John Rostron & Huw Stephens BBC Radio 1)

Comedi / Comedy

Simon Munnery, Celia Pacquola, Josie Long
John Hegley, Tom Wrigglesworth + llawer mwy gan / many more from: The Junket Club

Plant / Children

Jeremy Strong, Catherine Fisher, Eurig Salisbury
Stwnsh, Jez Alborough, Science Fiction of Dr Who, Jackie Morris, Phil Carradice, Philip Ardagh
Jenny Sullivan, Ed Holden, Hunga Munga, Elen Caldecott + llawer mwy / many more...

Parc a Chastell Dinefwr, Llandeilo, Sir Gaerfyrddin / Dinefwr Park & Castle, Llandeilo, Carmarthenshire

MBA Professional Arts Management

About the course

The MBA in Professional Arts Management aims to provide students with an integrated and critically aware understanding of Arts Management and assist them in becoming effective Arts Managers.

It offers the opportunity to enable arts practitioners to gain a qualification that offers the road to success as a top class manager within the arts sector or to becoming self-employed. Designed to equip you with advanced business knowledge and understanding of finance, the MBA also gives you the practical skills required to run a business. There will be the opportunity to exchange knowledge with Irish counterparts, and to discover the nuances between the different cultures.

The MBA is run through CORACLE, which is an Interreg 4a Project. Lead by Trinity Saint David University, CORACLE consists of a partnership of:
University of Wales Trinity Saint David
Carmarthenshire County Council
IT Carlow (Wexford Campus)
Wexford County Council
Wexford Arts Centre

All partners have specific roles to play with regard to improving skills and knowledge within the field of art and culture – connecting creativity, including gallery, festival and literary exchanges, & the development of youth theatre and associated skills.

Who are we looking for?

- Individual arts practitioners
- Managers of venues; galleries; festivals for example
- Graduates

Typical modules

- Financial Management
- Human Resource Management
- Marketing Management
- Strategic Management
- Individuals in Organisations
- Organisational Behaviour
- Research Methodology
- Culturepreneurship
- Funding in The Arts
- Arts Entrepreneurship
- Project (10) – Practice based learning
- Final work will be a dissertation

Entry requirements

Admission requirement for a postgraduate programme is a degree or a professional qualification recognized as equivalent. A non graduate may also be admissible provided he/she has held, for a minimum of 2 years, a responsible position which is relevant to the scheme to be pursued or has successfully completed the University's Masters Entry Programme (MEP)

KEY FACTS

Awards available

MA (180 credits)
PG Diploma (120 credits)
PG Certificate (60 credits)

Study mode

Full-time; Part-time

Programme delivery

Lampeter Campus

Start date

October 2012

Further information

huw.thomas@tsd.ac.uk
01570 424726

Y Celfyddydau Creadigol

Creative Arts

Cyfleoedd i astudio drwy gyfrwng y Gymraeg

BA Celf a Dylunio

Graddau Meistr newydd ar gyfer mis Medi 2012

MA Celfyddydau Cymhwysol
MA Dylunio
MA Celf Gain

New Masters' programmes for September 2012

MA Applied Arts
MA Design
MA Fine Art

Manylion pellach / Further information:

Bryan Thomas 01267 676612 b.thomas@tsd.ac.uk

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