



BIRMINGHAM CITY  
University

# Art Based Master's Programme



# Introduction

In choosing to join one of our courses in the celebrated Art Based Master's Programme you will become a valued member of one of the most exciting internationally recognised research communities in the United Kingdom.

Master's level study at the School of Art has been well established for over 20 years, with courses such as MA Fine Art and MA Arts and Education amongst the first Master's courses to be validated nationally. For many years our MA Fine Art course was one of only six Master's courses in Fine Art to be validated outside London, and MA Arts and Education continues to be unique within the sector.

Over the past few years, in response to consultation with students and specialists within a range of professions and as a result of the world-class research being conducted in the Centre for Fine Art Research (CFAR) we have developed courses such as MA Queer Studies in Arts and Culture (an internationally unique award at Master's-level study), MA Arts Practice and Education (which explores educational potential in a range of contexts through arts practice) and MA Arts and Project Management (specifically focused on project development within the arts). The expertise of researchers has also enabled us to develop MA History of Art and Design

(with its distinctive focus on the significance of 19th and 20th-century art and design production), MA Art and Design (which has been initiated to explore the potential for the development of new interdisciplinary ideas) and MA Media Arts Philosophy Practice (driven by material practice in relationship to philosophy). All of these developments substantially enrich the overall Art Based Master's provision, enhancing the opportunities of all students.

Our programme of nine distinct awards attracts people from all over the world and we have developed a range of professional links with sectors such as education, curation and business.

As a suite of courses they reflect the diverse interests of the academic staff and research community within the School of Art which you can view at our research website: [www.cfar-bcu.co.uk](http://www.cfar-bcu.co.uk). The courses are designed to help you to extend your creative and intellectual potential and they will progressively stretch your abilities in order to meet the high practical and academic standards expected at Master's level. As a successful candidate you will be supported by a high-profile group of practitioners (artists, designers, curators), theorists, philosophers, academics and professionals in related fields who will enable you to realise your full potential.





Although each course is distinct there are opportunities for you to engage with fellow students on other courses through the shared seminar options, and a range of lectures and activities held within the School. Annually, the courses attract a diverse application from UK, EU and international candidates and this is reflected in the composition of the student group. The development of professional links regionally, nationally and internationally will enhance your educational experience and a high percentage of Master's graduates progress to MPhil/ PhD research or art-related career and employment.

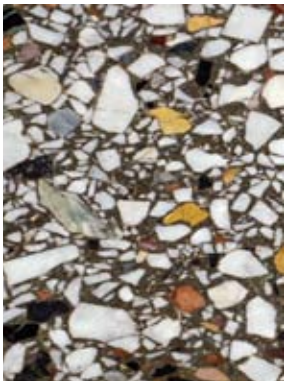
The School of Art is located next to Birmingham Museum and Art Gallery in the city centre and the new Library of Birmingham which is a short walk away. Our postcode is B3 3BX if you care to find us on Google Earth or Street-View. Transport links are superb with bus links from all over the region that terminate close by. There are a number of car parks in the vicinity and the city centre location means that we are only five minutes from two of the city's main train stations: Birmingham New Street and Birmingham Snow Hill, making access easy.

The School of Art has been awarded Arts Council England (ACE) 'national portfolio organisation (NPO)' status and is the only educational institution to be

awarded this status in the region. The ACE Turning Point West Midlands Visual Arts Co-ordinator is also based in the School of Art.

The School of Art is a world-class research environment for arts-based research. It was rated 4\* in the last Research Assessment Exercise (RAE) which means that the School is a Quality Assurance (QA) recognised research centre of excellence, 5th in the UK and 18th worldwide. Come join us!

**Professor John Butler**  
**Head of School of Art**



School of Art, Margaret Street





## School of Art

The Art Based Master's Programme is located in the original School of Art building and was the first purpose-built municipal art school in the country, with the foundation stone laid in 1884. It is widely regarded as one of the finest and most interesting Victorian municipal structures. The School is a splendid Grade 1 listed example of Venetian Gothic architecture and was reopened in September 1995 following a £5.6 million refurbishment.

ARTicle Gallery, 2014



Twice Upon a Time conference, 2014







## School of Art and the Birmingham Arts Scene

As the second largest city in the country, Birmingham has a thriving arts scene in which the School of Art acts as a central focus alongside the gallery-based and offsite activities of the internationally acclaimed Ikon Gallery. Birmingham Museum and Art Gallery, situated next to the School of Art, houses an impressive collection of art and artifacts as well as hosting contemporary shows in all areas of art and design.

The School of Art's ARTicle Gallery builds on other initiatives such as the innovative work of Eastside Projects that is co-funded by Birmingham City University and Arts Council England. Furthermore, The New Art Gallery Walsall is within easy reach and across the city there are numerous artist-led projects and alternative artist-run spaces, many of which have been initiated by ex-art-based master's students.



## Faculty of Arts, Design and Media

The School of Art is one of nine schools within the exciting new Faculty of Arts, Design and Media at Birmingham City University. The schools include: Acting, Architecture, Art, English, Fashion, Textiles and 3D Design, Jewellery, Media, Music and Visual Communications and the richness and diversity of the faculty offers endless potential to you for innovation and the generation of new ideas within your own specific school and across the faculty as a whole.

It is one of the largest institutions of its kind in Europe and provides arts, design and media courses at degree, post-graduate and research levels for over 9000 full and part time students.

The Schools are located across five sites: the city centre campuses for the School of Art (Margaret Street), Birmingham Conservatoire (Adrian Boulton Hall) and Birmingham School of Jewellery (Vittoria Street); the schools of Architecture, 3 Dimensional Design, Fashion and Textiles, Visual Communications in the newly built Parkside campus; the School of Acting and the School of Media both in Millennium Point and the School of English at City North Campus (moving to the new City Centre campus in 2015).





## What can we offer you?

- A specialised education at an advanced level of study.
- An opportunity to direct your own study and tailor it to your specific requirements in relationship to contemporary practice and thought.
- An opportunity to develop your intellectual, critical and practical skills.
- An opportunity to be part of an exciting and dynamic educational experience.
- An opportunity to share knowledge and develop your work and your understanding of it through discussion with staff and fellow students.
- An opportunity to develop your work in a supportive environment.
- An opportunity to present your work in a professional context.





# The Art Based Master's Programme

The programme will provide you with an exciting and thought provoking experience. We aim to enhance your enthusiasm and passion for the subject of art, design and their related professional practices in education, curation, events and project management, media arts, philosophy and culture.

The range of modules on offer and the lively exchange of ideas between staff and students across the suite of Master's courses will, we hope, satisfy both your personal and professional needs and you may find them of direct benefit to your career.

All students have access to the facilities provided including the library, workshops, digital and lens based media suites and bookable project spaces.

## Staged Awards

All courses at postgraduate level consist of Staged Awards:

Stage 1 Postgraduate Certificate

Stage 2 Postgraduate Diploma

Stage 3 Master's Degree

In order to achieve the final Master's award all students must successfully complete the Postgraduate Certificate and Postgraduate Diploma stages of the course. The Postgraduate Certificate Award has a Pass category only. The Postgraduate Diploma and Master's awards offer Pass, Pass with Commendation and Pass with Distinction.

## Modes of Study

The full-time mode of study is taught over one full year (48 weeks) from September to September in each academic year. It is divided into three terms across the year. Each block of study corresponds to the Staged Awards.

The part-time mode of study is taught over two full years (96 weeks) and this mode runs from September in any given year to September two years hence. It is divided into three terms per year. Each block of study corresponds to the Staged Awards.

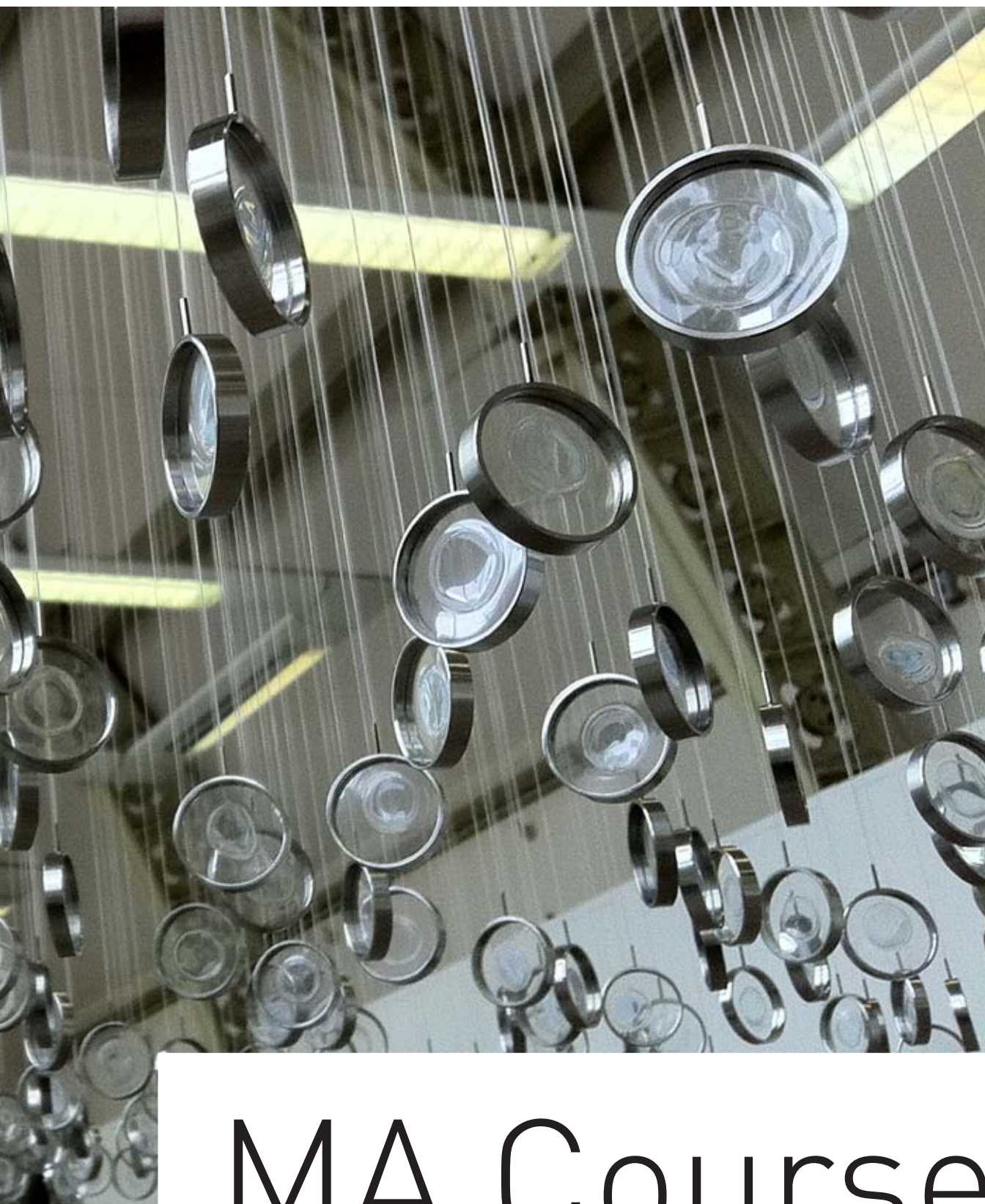
## Study Visits

Master's students benefit from the trips run annually by the School of Art. Recent visits have included: Berlin, Florence, Liverpool, London, New York and Venice. Master's students are encouraged to operate independently and visit regional and national cultural centres such as Ikon Gallery, the New Art Gallery in Walsall, Tate Modern, ICA, Tate Liverpool and independent and alternative spaces in Birmingham and beyond.



Anna Lorenz, MAFA, 2013





MA Courses



Daniel Lassam Jones, MA APE, 2013



"I got a lot out of the MA Arts and Education... The tutors were very supportive and the course structure fitted well with school commitments. Although it was hard work it never felt impossible to complete. I would fully recommend this course as it has been both challenging and rewarding."

Joanne Russell-Lacy, 2012

## MA Arts and Education (AE)

Our pioneering MA Arts and Education was the first of its kind in the UK, and has an outstanding reputation worldwide. We are interested in hearing from experienced and aspiring teachers, curators and artist educators for whom best practice in art and education is a central concern. The course is designed to facilitate your desire to pursue advanced-level study by enabling you to question your current art education practice and experience in light of contemporary debates in art and art education that will reinvigorate your personal and professional involvement. We are experienced in helping students develop pathways through the course that relate to their own particular needs. Whether you are at the beginning of your career or an experienced educator, our broad programme of study enables you to choose the elements that are right for you.

Uniquely, although the course is education oriented, it is taught within the Faculty of Arts, Design and Media and allows you to follow option modules from the broader Art Based Master's Programme. In educational institutions, teaching and learning theory can often be applied arbitrarily across faculties without attention given to the relevance of such theories or strategies to art and design as a subject. We understand that whilst you want access to education-focused elements that will develop you professionally,

you also need to know what is going on in the art world at large and therefore the course connects you with artists and theorists currently working in the field, as well as exploring educational themes. We partner with the Ikon Gallery and The New Art Gallery Walsall to run sessions in galleries ensuring that your experience as a student is a varied one. The opportunity to study in a setting where the concerns of the artist are central and where research into how people learn about and through art for over a century is a rare one.

The importance of studying art education in the School of Art cannot be understated and will provide you with a unique educational experience. A visit to the School of Art is highly recommended.

### Course Director

Carol Wild  
carol.wild@bcu.ac.uk

"It is fantastic! It continues to be a great place to develop your art practice and reflect on how that happens in the classroom. It is soooo worth the time – meeting other practitioners, lecturers, group tutorials, discussions, research as practice, exhibitions and amazing people!"

Jo Fursman, 2013

# MA Arts Practice and Education (APE)

The MA Arts Practice and Education has been designed in response to the perceived needs of a number of professionals working in a diverse range of art educational situations who wish to extend or re-engage with their own art practice. We believe that some of the most exciting art teaching happens at the intersection between the artist/teacher/educator role and that connecting with creative practice is a legitimate form of professional development.

The course strikes a balance between practice and theory within an art educational framework and shares its core concerns with MA Arts and Education and MA Fine Art/MA Art and Design. Taught alongside students from these courses and giving you access to the full technical and workshop facilities available at the School of Art, the MA Arts Practice and Education gives you the best of both worlds. This is not an education course with some art-making added on, art practice is at the centre of what we do and the lens through which we examine past and contemporary trends in art education. As your own art practice is central to the course you will be expected to direct your own study, allowing you to establish a platform upon which your future arts and education practices can be developed.

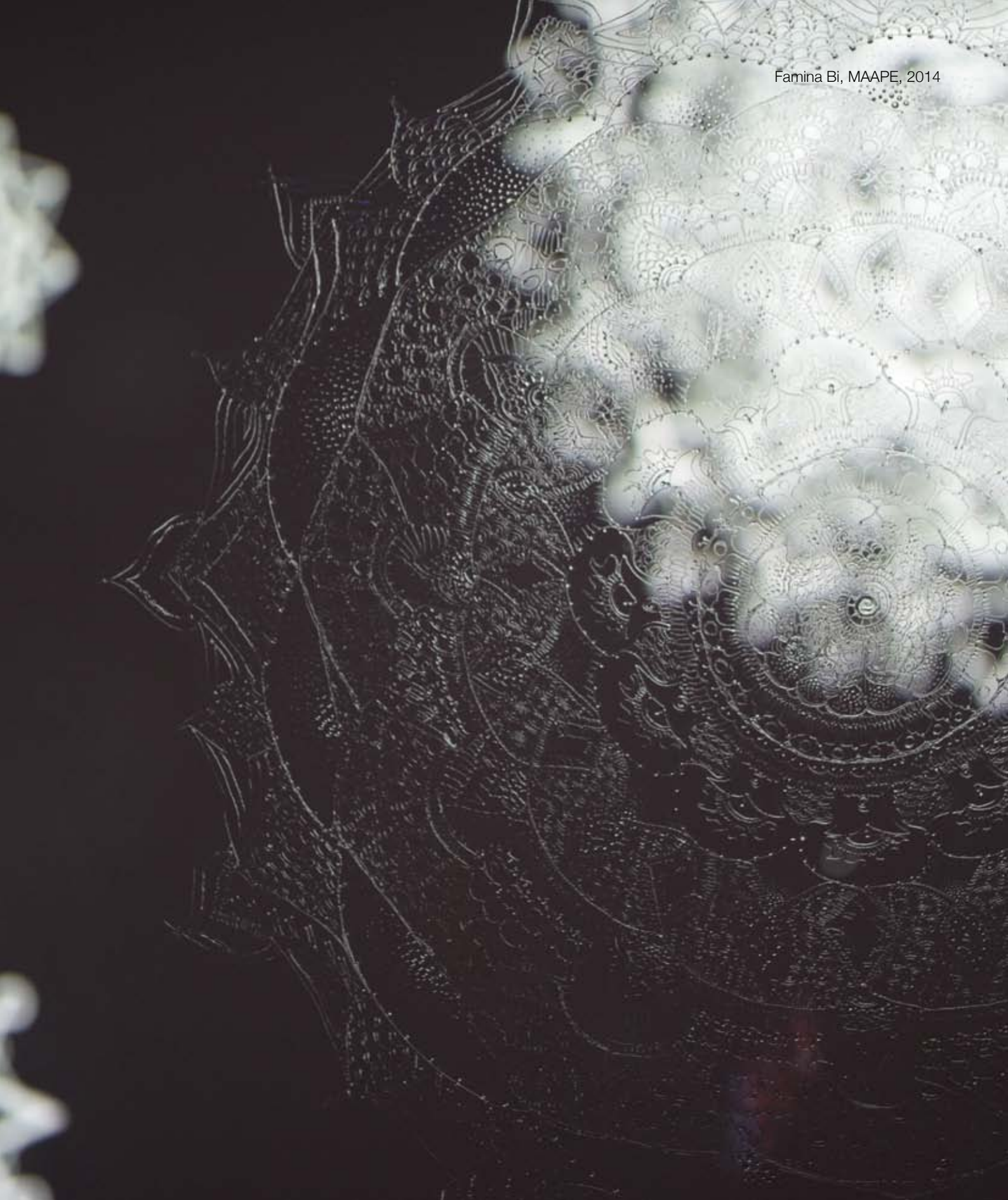
If you work, or intend to work, in contexts where the concerns of art and education are important, then this course is relevant to you and will provide a supportive and challenging environment in which to critically examine the interconnections of art practice and art education. The course attracts students from a wide range of backgrounds, including artists, teachers, lecturers, art therapists, community arts workers and gallery educators.

We understand that many art educators find it difficult to actively participate in creative practice alongside their busy work and family lives and we are eager to support individuals who wish to re-engage or deepen their engagement.

## Course Director

Carol Wild  
carol.wild@bcu.ac.uk







Diamond Armour, Curated by Monna Casey, ARTicle, 2013



Forward Dialectics, Curated by MSFAC, ARTicle, 2012



"The MA Contemporary Curatorial Practice allowed me to combine my theoretical art knowledge with practical application... it opened up a number of significant opportunities with local institutions, new networks, local and national artists, and helped me to understand the wider arts ecology. I began an internship with Companis and was appointed as third partner in the company in 2013."

Sonya Russell-Saunders, 2012

# MA Contemporary Curatorial Practice (CCP)

The MA Contemporary Curatorial Practice has been designed in response to developments in the field and the activities of professionals working across a diverse range of curatorial and art-related disciplines. Curatorial practice has come to play an increasingly vital role in the representation and interpretation of art. As a result, curators work as intermediaries across an ever-expanding number of contexts; from the gallery to the public realm, the local community and from mass media to online art.

The course will enable you to develop your key practical, theoretical and professional skills through project and written work and to build substantial knowledge of a range of contexts and curatorial practices through seminar-based modules and live research. Overall, the course aims to meet the need in the creative industries for well-informed, critically astute curators who will have the ability to move between a wide range of curatorial contexts and who will have questioned the social and ethical implications of the work that they do. This course examines the field of the curatorial and its recent developments, including key issues such as the role and activity of the curator, the relationship between artist and curator, the impact of globalism and the proliferation

of large-scale exhibitions, etc. The content of the course is delivered by professionals including curators and directors working in museums, galleries and in a range of artist-led contexts.

The course will facilitate your desire to pursue advanced-level study by enabling you to expand your knowledge and understanding of contemporary curatorial practice. In part this will be facilitated by ARTicle Gallery, [www.articlegallery.co.uk](http://www.articlegallery.co.uk), which has a regular programme of exhibitions and events programmed by the CCP Course Director. You will have the opportunity to work alongside the curator on realising these projects. The course attracts students from a wide range of regional, national and international backgrounds and disciplines, including but not exclusively, Fine Art, Art and Design, Architecture, Art and Design History, Environmental Design. This diversity greatly enhances the educational experience on offer.

## Course Director

Mona Casey  
[mona.casey@bcu.ac.uk](mailto:mona.casey@bcu.ac.uk)

"The real strength of this programme lies in its tutors, who get involved in your project offering support while challenging your ideas. This allows your practice to develop in many unexpected ways and it is because of this support and encouragement that I developed my PhD application and being accepted on to the research programme made me smile because it means I have become a student all over again at this very special 'magical' place."

Jakub Jan Ceglarz, 2013

## MA Fine Art (FA)

The MA Fine Art was one of the first Master's courses in fine art to be developed in the UK and as such it has an outstanding reputation worldwide. It provides an extremely high quality educational experience in the field of Fine Art. The course is firmly founded upon the consideration of art practice, in whatever form it takes (painting, drawing, sculpture, print, video, film, analogue and digital photography, installation, intervention, performance and interdisciplinary practice) and in whatever circumstances it might occur. This is closely linked to the consideration of philosophical, historical, cultural, theoretical and contextual issues that establish the critical framework in which artists make their work.

The course is designed to enable you to direct your own study and while the emphasis is placed on the development of your individual art practice this is supported by a selection of shared taught module options. Your engagement with these module options will enable you to inform your art practice in a new way as part of an informed dialogue with theory and context. The course aims to enable you to enhance your knowledge and understanding at an advanced level of study establishing a platform upon which your future art practice can be developed.

Alongside the shared taught module options the course provides a studio-based seminar series. These seminars are structured to accommodate

your particular interests and aim to provide a balance of topics dealing with contemporary art practice and theory. They aim to explore a set of problems, polemics and debates within which artists operate and which you should address. Where possible they are conducted by both School of Art staff and visiting lecturers: artists, critics, curators, writers and other related professionals. The focus on art-based practice reflects our commitment to the making of art as a significant and viable form of knowledge in its own right and the importance placed on your practice within the context of the course. You will have the opportunity to work with other students to organize exhibitions in the city and will be encouraged to take part in such initiatives.

All Full-Time MA Fine Art students are allocated studio space in the School of Art. As a Part-Time student you will be expected to have your own studio/workspace if the practice you are engaged in demands it.

The final Master's Stage is exclusively practice based and will culminate in a final exhibition or presentation that is open to the public.

### Course Director

Henry Rogers  
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the only pandemic is love... , Ivan Lupi, MAQSAC, 2013  
Image © Paul Robinson 2013 [www.luapstudios.co.uk](http://www.luapstudios.co.uk)





"I treated the MA Queer Studies in Arts and Culture as a turning point, I wanted to develop a better understanding of "Queer" and the academic ideas related to the topic. I gained more visibility as an artist and took part in several exhibitions and conferences in the UK and abroad."

Ivan Lupi, 2013

## MA Queer Studies in Arts and Culture (QSAC)

This exciting practice-led course is a unique award at Master's-level study in the UK and internationally. It has been designed in response to the rapid development within this field of study and aspects of the research into the exploration of arts practice, culture and subjectivity undertaken in the School of Art. Queer Studies in this context is regarded as a multifaceted field of research focusing on arts-based production emerging from a range of creative practices. These are explored in relation to post-structural analysis, grass roots activism and the usual interrelationship of identity, gender, race, ethnicity, sexuality, disability, age, social and class realignments. These considerations are handled through an analysis of historical and contemporary forms of representation, e.g. the rise of sexology and the medicalised body, strategies of queering in the arts and how such strategies inform innovative research. This course provides you with an exciting way to think through your arts-based practice via the full range of arts-based disciplines as well as academic and creative writing. You will be enabled to develop your own creative practice through the exploration of a range of forms and contexts and the complexity of the interrelationships at play in the constitution of all our subjectivities. This course fosters an inclusive community and everyone is welcome.

The course enables you to direct your own study and is supported by both taught core modules and a diverse range of module options. The core modules

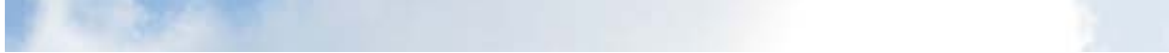
are concerned with the exploration of subjectivity, the formation of the self, strategies for resisting normative practices, and the potential queer theory has for art-based practice. The module options offer an opportunity to explore a range of related disciplines that enable you to direct your own study according to your particular interest or choice. Within this context the course offers you an opportunity to develop your knowledge and understanding of arts practice and the issues that underpin it.

The course is designed to facilitate your desire to pursue advanced-level study by enabling you to question your current arts-based and/or written practice in light of contemporary debates in queer studies towards a greater understanding of the impact it may have on creativity and the production and experience of art. It attracts students from a wide range of backgrounds and subject positions, for example (but not exclusively), artists, writers, historians, critics, theorists, curators, activists, educators, health workers and community arts workers.

### Course Director

Henry Rogers

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“My dual interests in curatorial practice and art writing led me to the MA in History of Art and Design. The flexibility of the Art Based Master’s Programme allowed me to develop these interests within the wider field of art history. Every day brings an exciting challenge and a chance to learn something new.”

Anneka French, 2014

## MA History of Art and Design (HAD)

The MA History of Art and Design has a well-established and long-standing reputation within the University. This specialist course will enable you to research particular aspects of art and design from the early modern period to the present day through the exploration of a number of discourses, as well as considering the changing paradigms of 20th-century art and design in relationship to social, political, cultural and theoretical issues. Working closely with teaching staff will help you to establish the critical framework for your particular area of study.

The course is designed to enable you to direct your own research with support of the core modules, ‘Discourses in Art and Design’ and ‘Changing Paradigms in the History of Art and Design’. These in turn are supported by a selection of shared taught module options. The core modules are designed to broaden and deepen your knowledge of art and design of the past and present, and to develop your critical, analytical and interpretative skills. You will explore perspectives and issues in diverse historical and contemporary periods and cultures. The School of Art is well placed for study visits to museums, art galleries and archives in the region, for example Birmingham Museum and Art Gallery, the Library of

Birmingham and its Photographic archive, the Ikon Gallery, The New Art Gallery, Walsall and the Museum of the Jewellery Quarter, where primary research can be conducted.

Your engagement with module options will enable you to inform your studies from a range of subjects and from a range of perspectives, and this will enable you to establish a body of knowledge that will underpin your final negotiated presentation or dissertation. The course aims to enable you to enhance your knowledge and understanding at an advanced level of study and this establishes the basis of an educational experience appropriate to subsequent higher or research degrees, professional practice or for other career. The final Master’s Stage may be completed by negotiated final presentation or dissertation.

### Course Director

Dr. Sue May  
[susan.may@bcu.ac.uk](mailto:susan.may@bcu.ac.uk)







Hahn/Cock, Trafalgar Square © Sue May



Imaginarium, Selfridges, 2014





"I chose the MA Arts and Project Management because I wanted more opportunities to gain employment within the arts and the School of Art has established links with arts venues and projects. I have worked as an intern and gained work experience at The New Art Gallery Walsall. The course is flexible and the experience has been invaluable."

Alex Laight, 2014

# MA Arts and Project Management (APM)

The MA Arts and Project Management is designed for those who wish to pursue a career in arts management. It will enable you to develop an understanding of arts and culture, and to explore the requirements for managing arts organisations, festivals, cultural spaces and arts projects within the context of social, political and economic environments.

The course is designed to enable you to explore new approaches to managing and promoting arts events that have emerged in the last decade and you will be encouraged develop your understanding of these in order to be effective in managing and promoting the arts within contemporary culture.

The course will enable you to develop your awareness of arts policies and funding strategies, organisational and marketing skills in relationship to regional, national and international contexts. This establishes the

basis of an educational experience appropriate to subsequent higher or research degrees, professional practice or for other career.

The final Master's Stage may be project or event led by a negotiated final presentation or dissertation.

## Course Director

Beth Derbyshire  
[beth.derbyshire@bcu.ac.uk](mailto:beth.derbyshire@bcu.ac.uk)



“This MA course proved to be an excellent starting point... it gave me the opportunity to become a member of a thriving artistic community... After finishing I can definitely say that it broadened my perspectives on artistic research and more importantly, it reassured me about the artistic path I had chosen.”

Sonia Fergadioti, 2013

## MA Art and Design (AD)

This exciting course enables you to explore contemporary art and design disciplines within a high-quality educational experience.

The course supports creative individuals from a range of backgrounds, including art and design graduates and practitioners who are seeking to develop their work in relation to other disciplines. The course is aimed at practitioners who want to develop a wider contextual understanding of what they are doing and who seek to develop strong research skills in order to develop interdisciplinary projects underpinned by contextual and theoretical debates. You will be encouraged to develop your independent areas of study in relation to different cultural perspectives and a range of art and design practices, e.g. fine art, curation, visual communication, fashion, product and interior design.

The MA Art and Design is aimed at practitioners who want to develop a professional art and design practice and who are willing to engage with the ‘hybrid’ nature of art and design in contemporary culture. As a full-time student you will be located in the Art and Design base room in the School of Art. As a part-time student you will be expected to have your own workspace if the practice you are engaged in demands it.

Discussions, workshops, seminars and collaborative

as well as individual projects will help you to develop your practical and research skills. Critical thinking and support is provided through individual tutorials, group tutorials and workshop guidance. Alongside this, students are encouraged to develop a ‘portfolio’ of experience in the creative industries, develop contacts and explore how to apply their work and ideas to the world outside university through the course’s well-established network of contacts.

As you’d expect with such a diverse and interdisciplinary course our aim is that our graduates progress into many different careers including graphic design, typography, arts administration, event management, photography and community arts and education. We anticipate that graduates will progress to establish their own projects and work as freelance artists, designers or project managers.

The final Master’s Stage may be exclusively practice-based, culminating in a final negotiated presentation or exhibition that is open to the public, or alternatively you may submit a dissertation.

### Course Director

Steve Bulcock  
steve.bulcock@bcu.ac.uk






Judith Daduut, MAAD, 2014



Claire Hickey, MAAD, 2014



Meryl Donoghue 'Ten For The Devils' Own Self'



“Having worked as an artist/designer for 15 years, I decided to apply for the MA Media Arts and Philosophy Practice, to enable me to re-invigorate my work in a supportive environment. I have found this year invaluable, both from a theoretical and creative point of view... As a mature student I was pleased by the diverse mix of people, all of whom brought different experiences and artistic knowledge.”

Sophie Hedderwick, 2014

# MA Media Arts Philosophy Practice (MAPP)

Playful, intense, rigorous, the course focuses on the intersections between and across visual art, contemporary philosophy, synesthesia and the wild sciences. The course shares particular concerns with fine art in terms of engaging with colour, pattern, enframing, immersivity and texture but does so in ways that allow you to question established conventions, assumptions, preconceptions of fine art practice, frequently challenging the boundaries of what is commonly understood as practice, performance, surface, and indeed ‘thinking’. This course foregrounds the question: what does it mean to be ‘human’ and what can we become, especially given the impact of the information age, bio-art, genetic engineering and augmented reality?

The course provides a specialist education in Media Arts and Contemporary Continental Philosophy centred on the understanding of feminist, modernist, postmodernist and contemporary debates around representation, visibility and acoustic art practice, emphasising the development of individual and/or collaborative projects at an advanced level.

The course provides you with an advanced framework in which to broaden, deepen, extend and apply knowledge and understanding that will enable you to review, develop, synthesise, resolve and critically evaluate your practice in relationship to its particular context for submission in an appropriate form, including written and art-based submissions.

The course provides an opportunity to develop advanced transferable, communication, exhibition and presentation skills through a range of learning situations and professional practice linked with regional and international networks.

## **Course Director**

Professor Johnny Golding  
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Sarah Fortes Mayer, MAFA, 2014





MA Modules

# Course Specific Core Modules

MA Fine Art  
MA Arts Practice and Education  
MA Art and Design

## **Advanced Practice 1 and 2**

These modules are self-directed and allow you to develop your individual and/or collaborative arts practice in relationship to a range of module options. The modules enable you to challenge your existing art and/or design-based practice while informing it in new ways and there is an opportunity to acquire new practical skills in alternative media and/or related disciplines where relevant to your line of inquiry. The Advanced Practice 1 module enables you to re-orient your practice through experimentation so that you can develop a new platform for your practical and theoretical/contextual research. The Advanced Practice 2 module builds on what you have achieved in the first stage of the course by deepening your knowledge and understanding of your practice which results in an interim show open to the public.

MA Arts and Education  
MA Arts Practice and Education

## **Histories of Art and Design Education**

This module aims to broadly convey the history of art and design education spread over the last five centuries. A number of chronologically arranged themes are introduced and with variable emphases, these periods and influences are examined within ideological and cultural frameworks.

## **Current Issues in Arts and Education**

Visiting speakers from various art education backgrounds contribute to this module which maps contemporary educational and artistic trends and examines the current political and cultural contexts within which art education is located. Issues such as government policy, new media, intercultural considerations, innovations in gallery education, and community arts provision are addressed.



Melanie Moore, MAAPE 2014



## MA Contemporary Curatorial Practice

### Models and Methods of Curatorial Practice

After an initial introduction to curatorial practice and exhibition making, you will study the museum and gallery as context and framework, the development of the artist-run space, the rise of the artist/curator and alternative curatorial practices and contexts, curating for new media and technologies and approaches to craft and design curation.

This will entail the examination of new definitions of curatorial practice in relation to curatorial responses to site, history and location. Issues related to audience and project development for social inclusion will also be addressed.

### Contemporary Curatorial Practice

You will work collaboratively to present/develop artworks that relate to a specific context or setting. You will be expected to develop an awareness of issues of space, place and location, as well as of the interrelationships between individual works in a given site or context. You will be expected to collaborate to allocate roles within the team and divide labour in a fair and appropriate way. Initial tutorials will introduce project management and discuss critical and contextual issues later tutorials and workshops will provide support for the realisation of the project.

## MA Queer Studies in Arts and Culture

### Queer Strategies in Practice

This taught module will help you to inform your art and/or written practice by enabling you to explore a range of theoretical and/ or contextual queer models of practice. You will be able to explore discipline specific and interdisciplinary practices in order to examine the complex relationship forged between image and text, making and writing, modes of representation, performativity and queering.

The indicative module content includes historical representation and societal change, notions of queer practices beyond representation, monsters, werewolves and other queer figures, affective reading, contemporary art, literary criticism, activist and interventionist strategies, film and collaborative practice.

### Untimely Meditations (Discourse, Subjectivity, Art)

Shared with MA Media Arts Philosophy Practice - please see following page.

Simon Morriss, MAFA, 2014



# Course Specific Core Modules

## MA History of Art and Design

### Discourses in Art and Design

This module aims to broadly examine the development of key concepts in western art and design from the mid-nineteenth century to now. Through a series of presentations chronologically arranged, topical issues are introduced from across the broad spectrum of art and design. Subject matter is selected for its value in providing opportunities for analysis, interpretation and contextualisation. The following topics are indicative: the western canon; approaches and methodologies; design ethics; the changing role of the artist; primitivism and ethnography; postmodern fashion and gender. Students will be encouraged to reflect on and evaluate their own practice, to locate their approach in the field and develop a clear rationale for their approach.

### Changing Paradigms in the History of Art and Design

This module combines a study of visual culture past and present with attention focused on methodologies, critical theory, cultural studies and historiography of the discipline. A range of analytical tools will be experienced, including iconographical analysis, formalism, semiology, social contextualisation, post-colonialism and theories of representation. Students will examine the cultural politics that have contributed to the framing of knowledge in these disciplines and will meet with key theoretical models used for deconstructing this knowledge. Students will be encouraged to reflect on and evaluate their own practice, to locate their approach in the field and develop a clear rationale for their approach.

## MA Arts and Project Management

### Strategic Marketing for the Arts

The module will introduce students to the central role of marketing in modern business and teach them about the design and construction of brand identities, the role of creativity in advertising and marketing, and the importance of understanding consumers. The aim is for students to explore advertising, marketing strategy, market research and consumer psychology within the context of the arts and creative industries.

### Managing Events and Projects

This module will enable you to examine the current role of events and exhibitions including: selecting venues, interpersonal skills, audience development and qualitative assessment. The module will also enable you to explore concepts and themes in event management including: developing relationships, integrating multiple sub-events, sustaining and developing brands. In this module you will also consider the marketing of the event, planning, managing and evaluating events.



Maria Gonzalez Carretero, MAFA, 2014

## MA Media Arts Philosophy Practice

### Contemporary Philosophy and Aesthetics

This module explores why and how the fine arts (including media arts, electronic arts and the visual-acoustic arts) can best be invented, debated and reproduced when the foundations of modern/contemporary political philosophy and its relation to the social are at the forefront of scholarship. It sets the stage, at both epistemological and methodological levels, to give you a critical knowledge of the complexities (playful, violent, measured, rational, sensuous) underlying our modern and contemporary times. To this end, this module examines the work of some of the leading exponents of Modern and Contemporary Philosophy, including the Frankfurt School (and their critics); in the main: Arendt, Benjamin, Marcuse, Adorno and their incorporation of some of the more resonant aspects of Freud's psychoanalytic propositions. It will also circle back to the work of Hegel (and the Hegelian dialectic), Descartes and his infamous re-thinking of 'doubt' as the basis of all knowledge), Kierkegaard, Irigaray, Kristeva, Acker and Derrida. The intention is to familiarise you with new and often obscure words, expressions and concepts through the exploration and negotiation of the work of a range of philosophers and artists. In so doing, this module will open up new horizons that will give another dimension to your understanding of the relationship between theory, practice, and art.



### Untimely Meditations (Discourse, Subjectivity, Art)

This module focuses on the shift away from an understanding of identity, selfhood and sexualities as linked to representational logics (i.e. semiotics, dialectical reasoning), and instead introduces you to non-representational methods of practice (discursive, rhizomatic, quantum). In so doing, you will be able to investigate the radical consequences of these moves, initiated by Nietzsche, expanded upon by Heidegger (via the logic of 'techne') to re-situate time, space and speed as relative conditions to identity and art. The course will take you from Deleuze (via his 'attunement' as the task of art' and his logic of the senses), Deleuze & Guattari (via their restaging of rhizomatic method and the refrain) and Foucault (via regimes of power) to the more contemporary Haraway (species-being), Jean Luc Nancy (corpus/skin and the question of singularity), Mandelbrot (morphogenesis and its relation to pattern, complexity theory; chaosmosis), Irigaray, Cixous, Said and Fanon as well as Lyotard (libidinal economy, peregrinations and event). Reference will be made to quantum theory, augmented reality, synthetic life, memory, voice, truth/truth-games and gesture. The intention is to open up new horizons that will give another dimension to your understanding of the relationship between theory, practice and art.



# Common Core Modules

In addition to the course specific core modules all students follow two common core modules that have been devised to facilitate the needs of students working across the spectrum of research practices and forms of professional engagement.

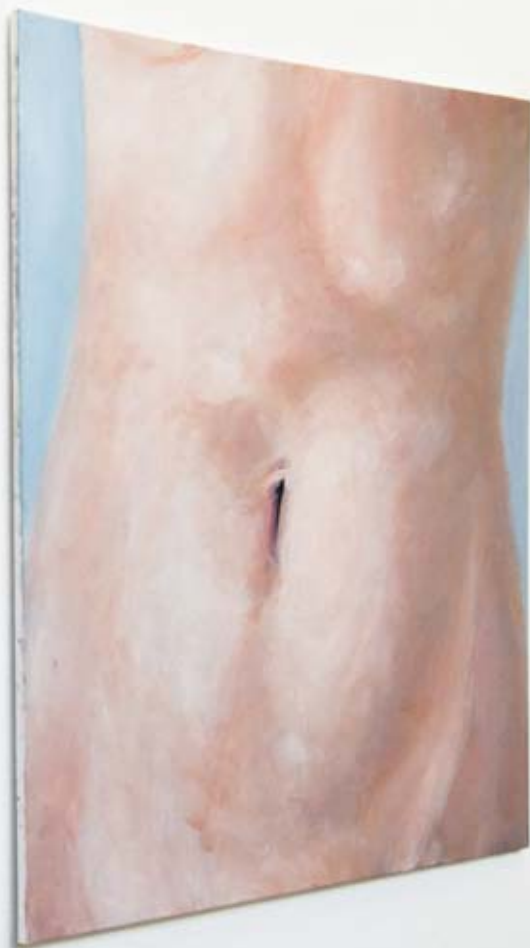
## Research in Practice

This module is central to your study and is located in Stage 2. It has been devised to enable you to build on, develop and apply the knowledge and understanding you have gained in Stage 1. The module gives you the opportunity to adopt a number of approaches in relationship to your arts and/or professional practice to enable you to progress as a potential higher degree researcher or as a professional artist or practitioner in a range of related professions or professional situations. This module has been devised to be flexible and open ended and you will determine an appropriate approach in consultation with your Course Director. The module is self-directed with tutorial support.

## Final Presentation/Dissertation

This module is located in Stage 3 and marks the culmination of the course you are following. The module has been devised to enable you to further build on, develop and apply your knowledge and understanding towards the synthesis and resolution of your individual arts-based practice, negotiated presentation or dissertation in response to the theoretical and/or contextual research undertaken in Stages 1 and 2 of the course. Practice-led students will work together to organise a final exhibition, performance or presentation open to the public. Normally, theory-led students will submit a final dissertation. The module is self-directed with tutorial support.





Blanca Lemus, MAFA, 2014

# Shared Option Modules

## Module options available to all courses

- Advanced Practice
- Arts Policy and Cultural Planning
- Art in the Public Realm
- Changing Paradigms in the History of Art and Design
- Contemporary Philosophy and Aesthetics
- Current Issues in Arts and Education
- Discourses in Art and Design
- Histories of Art and Design Education
- Models and Methods of Curatorial Practice
- Perspectives on Art as a Global Human Activity
- Photography as Research
- Photography and the Archive
- Queer Strategies in Practice
- Small Arts Business Set Up
- Strategic Marketing for the Arts
- Untimely Meditations

## Advanced Practice

This module is self-directed and allows you to develop your individual and/or collaborative arts practice in relation to your core theory modules and other option modules. You may opt to acquire new practical skills where relevant to your line of inquiry.

## Arts Policy and Cultural Planning

This module examines the processes and contexts for the arts and their relation to the state, e.g. between the state and the arts including: historical and political models; identifying the motivations and implications of policy; arts and national Identity. It will consider the history and development of cultural policy in the UK since World War Two, especially the impact and influence of Arts Council England (ACE) e.g. arm's length funding models; policy aims: decentralisation, disability, multi-culturalism, excellence, education, economic growth and devolution.

It will also enable you to consider the contemporary cultural policy framework, examining reports, surveys and commissioned ACE research, including: government economic strategies, corporate restructuring of ACE, art form strategies, inclusion strategies and public consultations.

## Art in the Public Realm

This module will address ways in which art can be mobilised to improve people's lived experience. You will be asked to consider the ways in which the public, public art and community art are defined and to examine issues and debates of inclusion, access, identity and difference – in particular: new genre public art, advocacy and art for social change, cultural interventionism and activism. A study of the influence of the government and the regional arts organisations will also be key to your understanding of the production and reception of art in the public realm.



## **Perspectives on Art as a Global Human Experience**

This module will examine art as a global human activity and phenomenon through the study of a variety of regionally/culturally specific areas of practice, in the context of particular paradigmatic emphases. Particular attention will be focused on the tension between Marxist/Foucaultian notions of 'nurture' and the revival in interest in 'nature' that has accompanied the osmotic expansion of Evolutionary Psychological Analysis.

## **Photography and the Archive**

The relationship between photography and the archive is as old as the medium itself. Photographs were adopted by the emerging state apparatus of the late 19th and early 20th century as documents of indexical veracity. These archives had functions as multitudinous as the images themselves and were applied for both mundane clerical purposes, and to reinforce complex ideological positions. With the development of advanced technologies, both analogue and digital, this system of archiving and use has become more nuanced. Artists and photographers have been responding to archives for as long as they have existed, and continue to engage with the aesthetics and politics of this application of the medium. This module explores the definition and application of documentary photography in relationship to the archive through theoretical and practical methods. It interrogates ideas of objectivity and demands a broad and inquisitive approach to questions on the uses of archive material, from a historic and contemporary perspective.

## **Photography as Research**

The core of this module explores, through theoretical and practical methods, the spectrum of therapeutic photography when the image is used as a tool for enhanced self-awareness. A key question is the role of the technology of photography in framing our

world for us. The advent of the digital camera, digital manipulation of photographs and the internet has made the use of the image more available to many people. Has this development made the therapeutic nature of photography any more effective? How do we respond to the proliferation of images in our lives and how do we select those images that are meaningful? Considering the above questions the module seeks to apply the ethical and participatory concerns of therapeutic photographic practice to a wider sphere. The aim of the module is to consider the application of such methods within art practice and wider arts-led or arts-based research contexts where working with photographs may challenge or question established notions of identity. How do we come to see ourselves as artist/teacher/researcher/professional etc. and what can we learn about these constructions by photographing ourselves and the communities that we are part of?

## **Small Arts Business Set Up**

The aim of this module is to present an insight into the phenomenon of entrepreneurship and small business start-up within the arts and creative industries by focusing on the initial stage of business development and how entrepreneurial ideas are formed. In particular it requires you to apply evaluative tools for the feasibility of a start-up business within the arts and creative industries. Indicatively, the module deals with the nature of the arts and creative industries and explores the work of cultural entrepreneurs; the economic development role of entrepreneurship within the arts, creative industries and society; the practicalities of business start-up and business operations within the sector including: finance, managing organisational cultures in the arts, marketing and sector-specific operations management; the development of an entrepreneurial proposition.





# Continuing Professional Development

## Artist Teacher Scheme

### **What is the Artist Teacher Scheme?**

The Artist Teacher Scheme is a part of the National Programme of Continuing Professional Development for Artist Teachers co-ordinated by the National Society for Education in Art and Design with support from Arts Council England. In Birmingham the scheme is run in partnership between The New Art Gallery Walsall, the Ikon Gallery and Birmingham City University. The programme enables teachers to re-engage with contemporary fine art practice and theory at the highest level, to re-establish or reappraise their own art practice and reassess their approach to teaching with regard to both content and modes of delivery. It is not essential for teachers applying for the course to have maintained their individual art practice or currently be in employment.

### **Why do the Artist Teacher Scheme?**

The course provides you with regular time out to reflect on your practice and meet with a like-minded group of people as you start making your own work again. It also helps you reappraise your teaching practice through engaging with artwork in the context of the gallery space. Participants on the course are encouraged to continue with their own practice following the course, by applying for the MA Art Practice and Education, organising joint shows or joining artist networks in their locality. Many teachers find that the Artist Teacher Scheme helps them in securing promotion and moving up the Teachers Pay Scale.

### **Location**

The course is based at the School of Art, Faculty of Arts, Design and Media at the Margaret Street campus. Sessions also take place at the Ikon Gallery and The New Art Gallery Walsall.

**For more information please contact: [carol.wild@bcu.ac.uk](mailto:carol.wild@bcu.ac.uk)**



# Professional Links

The School of Art works to support the arts and cultural life of the city and the region as well as developing significant links and projects internationally. The projects developed are diverse and range from those that showcase the most cutting-edge approaches to contemporary practice (e.g. Eastside Projects) to those collaborative projects supported by the NHS concerned with well-being in which artists work with healthcare professionals in hospital settings (e.g. Queen Elizabeth Hospital). From 2004 a programme of research commenced to create and test new models for stimulating collaborative practice, facilitating open access and generating innovative arts activity across a diverse set of stakeholders. These models were trialled and tested in the field via the successful execution of local, regional and global networking projects and they have informed continuing developments and provided bases for devising and validating further novel arts schemes.

In view of this, the School of Art has made a significant contribution to urban revitalisation and the development of the Birmingham and regional arts scene by working with cultural organisations such as Ikon Gallery, Eastside Projects, The Drum and The New Art Gallery Walsall. The development of these links has created urban revitalisation models that have informed the establishment of three unique platforms for public accessibility and arts development within disadvantaged localities. Projects have included the development and support of Eastside Projects, led by Gavin Wade, which has initiated the unique model of integrating curatorial space with its programming. Significantly, Eastside Projects has attracted high levels of Arts Council funding and was awarded the Paul Hamlyn Breakthrough Award (£360,000) in 2010. Eastside's programming has enriched the art scene in the city and has been widely acclaimed nationally. Other major projects have included Beth Derbyshire's The Rootless Forest (2011-13) supported by the Canal and River Trust, Ikon Gallery, The New Art Gallery Walsall, Walsall Council, Afghan Action, The British Legion, Birmingham City Council and South Asian Arts. We have also initiated projects with companies such

as Debenhams and Selfridges. Debenhams sponsored our 'Art and Community' lecture series that included contributions for speakers such as the renowned British filmmaker, Ken Loach, the internationally acclaimed artist, Lucy Orta, the architect, Will Alsop, the new technologies guru, Drew Hemment, the American art historian and queer theorist, Douglas Crimp and Ole Scheeren from the Rem Koolhaas partnership. In 2014 Derbyshire also developed the Imaginarium: The Festival of Imagination (2014), a highly successful project developed in collaboration with Selfridges with contributions from a diverse range of speakers e.g. the BAFTA award winning filmmaker and artist, Ian Emes; the acclaimed children's writer on cosmology Lucy Hawkins, the novelist Jay Griffiths, the philosopher Johnny Golding, the artistic director of Stan's Café, James Yarker and the young poet laureate Lauren Williams. All of these projects gained a great deal of public interest. The School of Art, in collaboration with the Drum Arts Centre and Rougeplay Theatre developed the project titled Kalaboration (2008-12) for the London Cultural Olympiad. In excess of £400,000 was raised to support these projects from local authorities, Arts Council England and commercial and non-commercial funding.

The School of Art is also globally active with major projects in other countries, for example Joshua Jiang's co-curation (with Jonathan Watkins) of the Fourth Guangzhou Triennial at Guangdong Museum of Modern Art, Guangzhou, China. In support of this project over £550,000 was raised in funding from Guangdong Museum and the Grandview Group. This was achieved by developing links between the city council of Guangzhou province with UK-Chinese regional interests and Birmingham City University. Hopefully this has given you a taste of the richness and diversity of what we are up to and the sort of things that may enhance your engagement as a student at the School of Art.



Rafal Zar 'Old Hill Uprising', Eastside Projects, Birmingham



Black Pleasure, Eastside Projects, Birmingham



Heather and Ivan Morrison, 'The Opposite of All Those Things' and 'Kind, Wise and Loving'.  
Installation: Mythologies, Haunch of Venison, London, 2009, Photo@Peter Mallet







# Alumni

## **Stella Kouroumalaki**

Winner of Deutsche Bank Award (£10,000) (2014)

## **Chris Clinton**

Solo show, The New Art Gallery Walsall (2014)

## **Grace Williams**

Winner of West Midlands Open (2014)

## **Rafal Zar**

Winner (first prize) New Arts West Midlands (2013)

Solo Show, Eastside Projects (2014)

## **Andrew Hunt**

Turner Prize judge (2012)

## **Lauren Cookson**

Winner of Deutsche Bank Award (£10,000) (2012)

## **Ivan and Heather Morison**

Represented Wales at the Venice Biennale (2007)



Chris Clinton, The New Art Gallery Walsall  
Photo@Johnathan Shaw

# Research

The Centre for Fine Art Research (CFAR) embraces all research linked to fine art and its contemporary expression. Its world-leading 4\* research environment foregrounds eight strategic centres of excellence with over 35 PhD students (including several AHRC, GABB and BCU bursary/collaborative funded research grants), four international/Senior Research Fellows, two international research networks (The AHRC Research Network in Photography; and the Strategic Research Network in Contemporary Art, Philosophy & the Wild Sciences), two CFAR post-doc researchers and one artist-in-residence.

It houses ARTicle Press – a unique gold-standard research publishing environment ([www.articlepress.co.uk](http://www.articlepress.co.uk)) which foregrounds cutting edge scholarship as well as artwork from peer reviewed/ internationally exhibited artists/ scholars.

All Researchers work within the inventive intersections of ‘established’ and ‘new’ technologies, including drawing; painting; sculpture; print-making; photography (digital/analogue); video, film and performance; archive and installation; socially engaged and interdisciplinary practice; mixed reality labs; the electronic arts; music, composition and the wild sciences (physics and meta-mathematics in the main).

Each of CFAR's eight world-leading centres of excellence is underpinned by our outstanding Art Based Master's Programme. These centres of excellence include:

- Making Public Art [MPA]
- Contemporary Chinese Visual Arts [CCVA]
- Philosophy Centre for Radical Matter [PCRM]
- Ars Erotica & the Queering of Sense [AEQS]
- Contemporary Photographic Practice [CPP]
- Art History, Education & Design Practice [AHED]
- Speculative Design Art Practice [SDAP]
- Research Art Dissemination Impact [RADI]

CFAR's Researchers (both staff and honorary national/international Research Fellows), along with our postgraduate researchers, post-docs, artists-in-residence and visiting professors are invited to have their work showcased on CFAR's website and linked with various social network platforms (including twitter, tumblr, YouTube and Facebook). Debates, conferences, and workshops led by international and world-leading artists, scholars and practitioners in the field, alongside PhD and MA research methods seminars, are recorded as podcasts and archived for immediate accessibility via our website ([www.cfar-bcu.co.uk](http://www.cfar-bcu.co.uk)).

## The Down and Dirty

Led by curiosity in the strongest sense of “Zetesis”, CFAR's major objective focuses on making sense in the fullest use of the terms making, exchanging, translating into everyday knowledge the techniques, methods and practices that challenge and embolden the landscape of contemporary art and its relation to our modern/postmodern digitally transforming environments. Dedicated to teasing out the intra- and trans-disciplinary links with materials, spatiality, archive, memory, history, representation and time, it fosters expression and production via a strong emphasis on painting, sculpture, print, performance, installation, media, philosophical, critical and creative

# Research

writing, photography, video and film.

Support for our Research centres is underpinned by local, regional and global research/arts communities, organisations and agencies. These include: the Arts Council England (ACE); the AHRC; the Research Councils UK (RCUK), the European Research Council (ERC) and Engineering and Physical Sciences Research Council (EPSRC); the Wellcome Trust; and Erasmus+. Research conducted in Contemporary Chinese Visual Arts (CCVA) has initiated global triennials linking Gaungzhou and Zhonghuan with Birmingham and Manchester; Turning Point West Midlands (TPWM) has established the national ART MARKET, which is dedicated to supporting newly emerging artists/curators. In tandem with these objectives, is our internationally recognised Eastside Projects (EP), one of only two ACE national portfolio organisations, dedicated to local/global curatorial strategies and production, and more recently ARTicle Gallery led by nationally and internationally renowned curators. Significantly, ARTicle Press (our gold standard, open access and peer reviewed research publishing arm) produces individual monographs, book series, alongside our cutting-edge journal *Zetesis: The International Journal for Fine Art, Philosophy and the Wild Sciences*.

CFAR's strategic research network The Strategic Material/Immaterial (The AHRC Research Network in Photography and in The Strategic Material/Immaterial Research Network in Contemporary Art, Philosophy and the Wild Sciences) maintains links with CALarts (Los Angeles), PACTAC (Victoria), The Sorbonne (Paris), Parsons School of Design (New York), MIT (Massachusetts), STEIM (Amsterdam), University of Cologne, Leipzig School of Art, The Vienna Academy of Art, The Academy of Science and Art (Slovenia). These links have enabled the Centre to address cutting-edge theoretical and practical issues, placing it and the University within a global critical and theoretical debate in fine art. The strength of the research at the School of Art

has had a significant impact on the Midlands3Cities consortium which provides AHRC funding for doctoral research. The consortium includes: Birmingham City University, the University of Birmingham, Nottingham Trent University, the University of Nottingham, the De Montfort University and the University of Leicester, and this enables research students to work with specialists across these universities. The consortium also has a range of high-profile collaborative partners: British Film Institute, The British Museum, Broadway Media Centre, Central Conservatory for Music (Beijing), Cinema Museum, City Museum Services (Birmingham), City Museum Services (Leicester), City Museum Services (Nottingham), Creative Hinckley; Creative Leicestershire, Derbyshire County Council, Leicestershire County Council, Leicester Curve; National Archives, National Army Museum and Nottingham Contemporary.

## Fellowships

In recent years CFAR has supported a number of significant Birmingham City University and Arts Council-funded fellowships. These have included a Senior Research Fellowship in Fine Art, a Research Fellowship in Curation and Generator One and Two Fellowships in Curation and the annual Wheatley Fellowship. Fellows have included the internationally acclaimed:

- Knut Asdam
- Beth Derbyshire
- Paul Harrison and John Wood
- Lee Hewett
- Jo Longhurst
- Gavin Wade
- Mark Wallinger







# Doctorial Researchers

## Arts and Humanities Research Council (AHRC) Funded

**Alberto Condotta**

Practice-led PhD (2014 – 2017) full-time

**Project title:** To listen with open eyes: an investigation of non-homogeneous velatura as a means of exploring the impact of listening-oriented attention on still images.

**Stuart Mugridge**

Practice-led PhD (2014 – 2017) full-time

**Project title:** Romancing the #BritishLandscape: an investigation of the transformative impact of digital systems in relationship to the aesthetic experience and sensing of the naturehuman.

**Sophie Hedderwick**

Practice-led PhD (2014 – 2017) full-time

**Project title:** Beyond sensors, de-coding the curve of the young female body: feminism and polymorphous performance art in the age of digital transformation.

**Jakub Ceglarz**

Practice-led PhD (2014 – 2017) full-time

**Project title:** BECOMING PALIMPSEST: an interrogation of underwriting (scriptio inferior) and queer enactments in processes of conceptual and material translation.

## Gertrude Aston Bowater Bequest Award Funded

**Grace Williams**

Practice-led PhD (2013 – 2015) full-time

**Project title:** The Supernatural Sex: Women, Magick and Mediumship  
Assembling a Field of Fascination within Contemporary Art

# Student Profiles

## MA Art and Design

"When I enrolled on the MA in Art and Design, I was already working as a practicing artist/Art Teacher for several years. This MA course has proven an excellent starting point to back up artistically my decision to move permanently to the UK. It gave me the opportunity to become a member of a thriving artistic community and to meet with interesting, young and more established artists from very different artistic backgrounds and mentalities, since the course is chosen by artists from all over the world. The fruitful collaboration with my co-students permitted me to enrich my artistic knowledge and introduced me to artistic perspectives from a designer's point of view as well, an aspect I was not familiar with.

"During the course, the individual and group tutorials gave me the opportunity to reflect upon my own progress and use the feedback from my tutors and co-students in the best, possible way. During this course, I also came across a number of interesting modules. Among them, Research in Practice stands out, as it led me to methodically deepen my research regarding my own artistic practice. It also served as an introduction on what is required to progress to a higher level of study (PhD).

"After finishing the MA Art and Design I can definitely say that this course broadened my perspectives on artistic research and, more importantly, it reassured my pursuits in specific artistic paths I had chosen as an artist."

**Sonia Fergadioti, 2013**

## MA Arts and Education

"I found I got a lot out of the MA Art and Education. The wide range of modules opened up areas of art and education which I had never considered before, whilst at the same time I was able to link together my previous areas of interest in both art and education. The tutors were very supportive and the course structure fitted in well with school commitments. Although it was hard work it never felt impossible to complete. I would fully recommend this course as it has been both challenging and rewarding. I am now looking to work with schools as an artist focusing on ecology and art, an interest I developed as part of the course"

**Joanne Russell-Lacy, 2012**

"The experience, encouragement and help I have had has far surpassed any other institutions' support...it has been the best learning experience I have had to date...I have really enjoyed these last two years and have developed academically and as a person."

**Isabelle Taylor, 2012**



# Student Profiles

## MA Arts Practice and Education

"I have found a new lease of life with the Artist Teacher Scheme, having reconnected with my own art practice. I have thrived on discussions with artists, engaging with exhibitions and sharing with peers. I am looking forward to exhibiting work that I feel, thanks to the input of the scheme, has taken a new and exciting direction. Overall, the course has been a fascinating experience for me, allowing me to build on knowledge and skills and develop further as an artist and an educator. More importantly, it has fuelled my interest and inspired me to take it further. It has given me the drive to learn more and become more involved in the field of art education".

**Emma Lacken, 2012**

"The benefits of becoming part of a creative community outside the school challenged my thinking about my role as an artist and educator. I found the entire experience fulfilling personally and professionally. Becoming engaged in making my own art work again; thinking and contextualising my work as an artist has encouraged me to extend this into the classroom and challenge my students to do the same".

**Claire Thomas, 2010**

"Challenging, stimulating, best thing I did to restyle my passion for both making and teaching..."

**Bodo Jones, 2012**

"Do it... it's life changing!"

**Elena Thomas, 2012**

## MA Arts and Project Management

"I chose the MA course in Arts and Project Management at BCU because I wanted more opportunities to gain employment within the Arts and the Faculty has established links with other arts venues and projects throughout the city. My research-in-practice module has led me to work as an intern and gain work experience at Traditional Arts Team and The New Art Gallery Walsall. As my course is quite flexible, I was motivated to grab these opportunities of which the experience has been invaluable. I have also managed to work part-time whilst on my course, even as a full-time student, and this has been great.

"Exploring Birmingham with other students, as part of Carol Wild's Current Issues in Art and Design Education option, was really fun. During this course practising artists presented talks, workshops and lectures in various art galleries and gave us a taste of what working in the arts could represent. The MA course has given me invaluable opportunities to network and my lectures have increased my understanding of the arts scene and different art forms especially through meeting lecturers and students who are involved in innovative projects. I am also meeting people from different arts venues to discuss my dissertation research that has allowed me to follow my interest in adult participation and play."

**Alex Laight, 2014**

# Student Profiles

## MA Contemporary Curatorial Practice

"The MA Contemporary Curatorial Practice course challenged every aspect to producing an exhibition. I have always been passionate about the celebration, exhibition and collection of photography, but this course developed the way I look at presenting a photographic exhibition in a creative way. I was initially concerned with having a specific focus, but this enabled me to use assignment briefs to investigate and research my chosen field in depth. The collaborative process of staging exhibitions was extremely valuable in combining the practical logistics and skills of producing an exhibition, with the underling curatorial theory. As a result of the course I am currently Curatorial Intern within GRAIN/ the photography department at the Library of Birmingham, where I am learning the application of curatorial skills within an institutional environment."

**Claire Reece, 2013**

"I started the MA in Contemporary Curatorial Practice, having had already a few years of experience in working in professional art galleries both in Poland and the UK. The Contemporary Curatorial Practice course opened many opportunities to me. As a BCU student I could apply for a curatorial assistant of the fourth Guangzhou Triennial in China position. I got it and had an amazing opportunity to work with 65 international artists (including Cornelia Parker and Michael Craig-Martin) on the second biggest art event in Asia. After that I worked as an exhibition co-ordinator of the Iraq Pavilion at the 55th Venice Biennale. During my studies I have also developed an interest in curating archives and had another opportunity to take part in a wonderful project, allowing me to do research at Birmingham City University Art and Design Archives as a Student Academic Partner. This opportunity opened another one, thanks to which I pursued research on

artist Mike Steveni (1935-2002). I especially enjoyed the Art in Public Realm module, as I have always been interested in this subject. The module is especially useful to me now, as I have just commissioned Joanna Rajkowska, one of the most exciting artists working in the public space, to realise a public art project in Birmingham."

**Roma Piotrowska, 2012**

"The MA Contemporary Curatorial Practice allowed me to combine my theoretical art knowledge with practical application. I specifically wanted the MA to facilitate a career change so that I could work in the arts full-time. Studying at the University opened up a number of significant opportunities for me, with local institutions, new networks, local and national artists and other students, and also helped me to understand the wider arts ecology. As a result, I co-founded The Wig and exhibition space and studios in 2011. In the same year I began an internship with Companis and as a consequence was appointed as third partner in the company in 2013.

The staff and students are highly supportive, backed up with interesting and diverse guest speakers and tutors. The Course Director, Mona Casey has encouraged and supported me to pursue an experimental approach to curatorial practice, and this has increased my confidence to operate as a freelance practitioner in my own right. I continue to have a good relationship with the school. In 2013 I was invited to speak to the BA students about my audience-focused practice and, significantly, to curate a show at ARTicle Gallery in 2014. This exhibition allowed me to consolidate certain areas of enquiry that began during the MA course and I am now considering PhD study as a result."

**Sonya Russell-Saunders, 2012**

## MA Fine Art

"Before starting the Master's in Fine Art at the School of Art, I was employed as a 3D technical demonstrator at an art college. As a result, my practice was predominantly skill based with little consideration being paid to any conceptual concerns; I embarked upon the part-time course one day a week as a means of addressing this issue. The School of Art soon became an invaluable and creative haven where I could freely experiment with my process. The tutors and visiting lecturers sensitively encouraged me to combine theory with my studio practice; the two disciplines merging seamlessly as time went on.

"The space allowed me reconsider and re-evaluate my life and gave me the confidence to apply for numerous external opportunities, the most notable being an arts residency in Japan. I went on to successfully complete the project, fully supported by my personal tutor who subsequently went onto support my recent successful application for a fully funded PhD.

"With the help of the tutors and the encouragement of a considerate peer group, I have begun to achieve my potential, establishing myself as a practising artist and an 'academic' with an exciting future ahead."

**Greg Dunn, 2013**

"As a developing practitioner my choice to pursue MA-level study was to find a course that allowed time to really experiment, pushing the limits of my work, whilst also challenging my existing theoretical and conceptual thinking. The self-directed nature of the MA fully supported this, presenting the opportunity to design my own pathway through module options alongside a vibrant, yet professionally critical, studio experience. The support from staff is second to none and the budding art scene in Birmingham allowed access to a wider network of art professionals and opportunities, so vital to post-study success.

Progressing from the 'research in practice' module at MA level I have been awarded the Gertrude Aston Bowater Bursary for practice-led Doctoral study."

**Grace Williams, 2012**

"Nothing could really prepare me for what happened during my year as an MA Fine Art student at the School of Art here in Birmingham. I heard rumours about this place, little stories whispered in my ear, but I could never have guessed what was to become of me and my practice or how it was to develop. I was never much of the theorist I came to conclusions while keeping my hands dirty (so to speak) but the programme changed everything and helped me to see how to develop my practice through research. As a student you will be exposed to extremely valuable feedback from your tutors and peers and this course enables, even encourages, you to undertake practice-led research that is vital for anyone who considers their career to be in art. The real strength of this programme lies in its tutors, who get involved in your project offering support while challenging your ideas. This allows your practice to develop in many unexpected ways and it is because of this support and encouragement that I developed my PhD application and being accepted on to the research programme made me smile because it means I have become a student all over again at this very special 'magical' place."

**Jakub Jan Ceglarz, 2013**



# Student Profiles

## MA History of Art and Design

"My dual interests in curatorial practice and art writing led me to the MA in History of Art and Design. The flexibility of the Art Based Master's Programme in allowing me to develop these specific interests within the wider field of art history has been important to me in developing my freelance career profile. Sharing teaching and working alongside peers specialising in fine art, education, philosophy and other areas has been stimulating and rewarding. Whilst at Margaret Street I have had the opportunity to discover, develop and refine my own research interests under the fantastic support of experienced tutors in a warm and welcoming environment. Working cross-disciplinarily in collaboration with professional artists in the School and with students at other levels, including helping to teach a BA student session on critical writing, has been a brilliant opportunity to build and share research and skills. Every day brings an exciting challenge and a chance to learn something new.

"The curatorial project was called 'things that seem to happen by chance', which I curated myself. The two pieces of work are called '5 Artists Sit on a Bench Eating Ice-cream in December' by Amelia Beavis-Harrison and 'John Baskerville Day' by Anna Falcini."

**Anneka French, 2014**

## MA Media Arts Philosophy Practice

"Having worked as an artist/designer for 15 years, I decided to apply for the MA in Media Arts and Philosophy Practice, to enable me to re-invigorate my work in a supportive environment, and to have time to investigate my film and photography work in greater depth. I have found this year invaluable, both from a theoretical and creative point of view. The philosophy component, taught by Johnny Golding, has been inspiring and helped me to examine my work critically, and to integrate theory into my studio practice.

"Having studio space at the School of Art has been wonderful, as it's both a beautiful building to work from, and a great place to share ideas with other students on the course. As a mature student I was pleased by the diverse mix of people, all of whom bring different experiences and artistic knowledge. I have found the group tutorials, run by Henry Rogers, and the visiting artists/tutors talks both inspiring and insightful.

"Both Johnny and Henry encouraged and supported my successful application for AHRC [Arts & Humanities Research Council] funding for a PhD, starting in October 2014...enabling me to further my research and gain a few more exciting years experimenting at the CFAR [Centre for Fine Art Research]."

**Sophie Hedderwick 2014**

## MA Queer Studies in Arts and Culture

"I decided to apply for the course due to its interdisciplinary character and the diverse modules that seemed to balance nicely between practice and theory. Not only did it prove to be precisely that - an interdisciplinary programme in one of the most contemporary and swiftly changing fields - but it was also complimented by the staff in the School of Art who were committed to offering all they could to help students realise their full potential. The theory modules provided a solid foundation with which to develop my practice, while the group tutorials and the individual tutoring offered constructive criticism, reflection, and support that was necessary for the development of my projects. My experience in the School of Art, the lectures, the people and the environment made me want to pursue the doctoral path I am now on."

**Anna Tzini, 2010**

"I treated the MA Queer Studies in Arts and Culture as a turning point, the aim of which was to take my art practice to a deeper level. I wanted to deepen my research and to develop a better understanding of the notion of "queer" and the academic ideas related to the topic. My artistic background seemed to fit well in the programme and the reading gave me a strong foundation that encouraged and strengthened my creative process and my practice methods. Through a focused series of tutorials, seminars and modules I seized the opportunity to widen my perspective, making the most of the experience and ultimately moving in unexpected directions. During my MA I gained more visibility as an artist and I had the opportunity to be part of several exhibitions and conferences in the UK and abroad. Eventually I was accepted as a research Fellow of the Centre for Fine Art Research and so far my work has been featured in two publications by ARTicle Press."

**Ivan Lupi, 2013**

# Entry requirements

## For all courses

Either a BA (Hons) degree in an appropriate subject, equivalent qualifications or appropriate prior experience.

Candidates can join the programme with credits via Accreditation of Prior Experiential Learning (APEL) or Accreditation of Prior Certificated Learning (APCL) and should discuss this with the course director of the course they have applied for or at interview.

## Making your application

Applicants are asked to fill in the appropriate application form available online at:

**[www.bcu.ac.uk/art/](http://www.bcu.ac.uk/art/)**

**[www.bcu.ac.uk/media/docs/BCU\\_application\\_form.pdf](http://www.bcu.ac.uk/media/docs/BCU_application_form.pdf)**

Alternatively, contact the Faculty office or the School of Art office.

Your application must provide details about your professional activities and where appropriate your concerns as an artist, designer or professional working in the arts. This should also contain a statement of intent.

Your application must be of a professional standard. It must be typed, legible and where appropriate contain relevant visual material of your practice or material evidencing your professional engagement with clients, students or the public.

Visual material should be submitted in the following forms: 12 images of recent work presented digitally on a memory stick or if you have a website please provide your website address. You must also provide a list with your name and the title, media, dimensions and date of any work you show us. It is important that we can see your development time. PowerPoint on a memory stick is the preferred option but a digital portfolio is also acceptable if you have applied online.

Selection at interview is based on your professionalism, the standard of your application and at least one confidential reference. You are responsible for contacting your referees and this should be done prior to making an application.

We are looking for candidates with a high level of ambition, aspiration and imagination but we are also interested in offering people from a range of academic and professional backgrounds an opportunity so please do contact us if you have any queries.



## Course Fees

Full-time (UK and EU)	£6,000
Part-time	£3,000
Overseas	£10,500

Please Note: The fees above were correct at the time of publication but may be subject to revision. Enquiries about current fees should be made to the Faculty Office.

## Master's Funding

Full-time candidates may apply for funding from the Mike Holland Trust and/or the Gertrude Aston Bowater Bequest. In order to apply for an award you must first be accepted onto one of the courses in the Art Based Master's Programme. This is a competitive process which requires you to make an application by letter supported by evidence of your practice or activities. Once all applications have been received the panel will draw up a shortlist and interviews will take place. Eligible candidates will be informed on the precise dates for application and selection but normally the deadline is in July.

## Enquiries

Faculty of Arts, Design and Media

Tel - School of Art: +44(0)121 331 5970

Faculty Office: +44(0)121 331 5800

General Enquiries: +44(0)121 331 7818

Admissions: +44(0)121 331 5150

Email - [art.admissions@bcu.ac.uk](mailto:art.admissions@bcu.ac.uk)

## Visiting the School

Visitors to the School of Art are most welcome.

Please phone **+ 44 (0)121 331 5970** to make an appointment.





Wendy Titmus, MAFA, 2014



“...my term as an external examiner has come to an end, so I want to say what a very stimulating experience it's been, with the chance at every single assessment point to learn from both staff and students, working in what I consider to be one of the best Master's programmes in Europe.”

**Professor Carole Gray**

**Artist and educational consultant**

## School of Art

MA Fine Art

MA Art and Design

MA Arts and Education

MA Arts Practice and Education

MA Arts and Project Management

MA Contemporary Curatorial Practice

MA Media Arts Philosophy Practice

MA Queer Studies in Arts and Culture

MA History of Art and Design

[www.bcu.ac.uk/art/](http://www.bcu.ac.uk/art/)

Sally Bailey, MAFA, 2014

