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Winchester
School of Art

2016
Prospectus

#WSA_BA
#WSA_MA

UNIVERSITY OF
Southampton

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At Winchester School of Art (WSA) we are proud to be one of the UK's leading and most progressive art and design institutions. We have a long history going back almost 150 years and are part of the world-renowned University of Southampton.



We are an international centre for ideas, that is fast-moving, forward thinking and part of a global creative community of staff and students. A highly contemporary and distinctive outlook ensures that WSA can meet the challenges of our creative future. As a recognised and respected institution, many of our students go on to achieve great renown, gaining prestigious awards, prizes and commissions as a reflection of our high-quality and innovative art and design teaching.



We support our students, not only during and after their studies, but also by providing employability skills and opportunities for them to network with business and industry. Through live projects, professional experiences, and placement opportunities our students become highly sought after by employers and industry.

As well as our main campus in the historic city of Winchester, we also have an international

collaboration with Dalian Polytechnic University in China, which is equipped with state-of-the-art facilities supported through WSA and the Faculty of Business, Law & Art.

The WSA staff are leaders in their specialist subjects, with extensive experience and recognition across the fields of art, design and media. We are committed to providing a quality teaching environment informed by research in a well-resourced and specialist campus. At our world-class research centre we conduct leading, distinctive and prestigious research that influences and underpins teaching at undergraduate, postgraduate and PhD levels.

If you want a challenge, are ambitious and want to make a difference in your field of study you will be supported in a brilliant and stimulating learning environment. We offer you the opportunity to enjoy an excellent student experience studying in one of the top-rated art schools in the country.

I look forward to working with you and welcoming you here very soon.

Dr Ed D'Souza, Head of School

Introduction

The School has more than 1,900 undergraduate and postgraduate students, creating a vibrant and contemporary community where every person is recognised and valued.

Significant and ongoing investment is the key to our ambition to have the latest cutting-edge facilities and resources to meet industry standards and provide the best support for students. One of our major attractions is the dedicated studio space for our fine art, graphics, and fashion and textile students. Professional creative management suites and presentation areas are supported with extensive resources including digital-printing facilities, professionally equipped photographic studios, screen-printing facilities, a variety of specialist computer suites, an Apple authorised video-editing centre, laser cutting, 3D printing/prototyping machines, and networked data storage for all students. We also have our own gallery, library, students' union, and art and design supplies shop.

We are part of a world-leading university with access to a full range of facilities and expertise. Our campus is modern and purpose-built, and is close to open countryside, a nature reserve and recreation grounds.

We are based in the picturesque city of Winchester, which embraces both history and modernity with a range of amenities and a diverse cultural life. In your spare time the many attractions on offer include an independent cinema, a theatre, live music venues, wide-ranging sports facilities and excellent restaurants and pubs. We are also within easy reach of London and just 12 miles from the busy, south-coast city of Southampton. Winchester city centre, railway station, bus station and halls of residence are only a 10 minute walk from our campus.

We are committed to supporting you through your studies and believe that here at Winchester School of Art we offer unrivalled opportunities for you to realise your potential and enjoy a productive and rewarding learning experience.

Executive Team

Our Executive Team shapes our ambitious plans for continued growth and expansion and ensures that our range of programmes and pathways are innovative and relevant to the creative industries.

We believe that enhancing your student experience is at the heart of the development of academic programmes, campuses and resources.

All team members have a key area of responsibility in research, education and enterprise and have substantial experience of delivering results-orientated higher education teaching in art, media and design. In their day-to-day work they ensure they are accessible to staff and students alike.

As we embark on significant investment in our infrastructure and facilities, our team is focused on maintaining the already high standards that distinguish our research and teaching. They are also committed to keeping WSA at the forefront of developments in art and design higher education.

Dr Ed D'Souza
Head of School
Director of Programme/Graphics, Art and Media

Ed is an artist and designer and academic whose practice brings together both theoretical and contextual thinking about design and art. He is an award winning designer, a fellow of The Royal Society of Arts and has published, presented at conferences and exhibited his work internationally. Recent publications include *India's Biennale Effect: A Politics of Contemporary Art* (Routledge, 2016), *Barcelona Masala: Narratives and Interactions in Cultural Space* (Actar, 2013), *Outside India: Dialogues and Documents of Art and Social Change* (W+K, 2012).

Stephen Mortimer
Deputy Head of School

John Hopkins
Director of Programme Fashion and Textiles

Professor Ryan Bishop
Director of Research

Dr Sunil Manghani
Director of Doctoral Research

Kay May
Director of External Affairs

Winchester School of Art is part of the University of Southampton's Faculty of Business, Law and Art, and is well known for its commercial approach in the creative and cultural industries. In addition to developing practising artists and designers, we focus on employability and the impact of art and design on the UK and global economies. Therefore, while the majority of our graduates go on to careers in the creative industries, several follow a different path using their Southampton degree to enter a range of professions and are sought after by a wide spectrum of employers.

All our programmes are ranked highly in key university league tables, the National Student Survey 2015 and the Destination of Leavers from Higher Education 2015.

National Student Survey

This is an anonymous survey completed by final year undergraduate students across the country. It consists of 22 questions organised into seven sections, asking students what they thought of their course. Students take it seriously and the response rates are high.

Destination of Leavers from Higher Education

This is a student survey taken by all students undergraduate and postgraduate six months after they have graduated. Some universities may quote the percentage of students employed in any job. Winchester School of Art quotes the percentage of students in 'graduate jobs', referred to as 'professional or managerial' jobs by The National Audit Office.

Showcasing our Talent

We see the exhibition, promotion and dissemination of our student work to the public, industry and other professionals as a key way to promote our students and to engage with employers.

Our Fashion & Textile Design students get the chance to exhibit their work at some of the most prestigious student fashion shows in the UK such as New Designers, Graduate Fashion Week, our London Fashion Show at the Vinyl Factory, Soho, and Winchester Fashion Week.

Graphic Arts students also show their final year work at independent galleries which have included the Bargehouse at Oxo Tower Wharf, Shoreditch Town Hall and the Brick Lane Gallery, while Fine Art students take part in the Free Range graduate show at the Old Truman Brewery.

Our annual undergraduate and postgraduate degree shows in Winchester see the whole campus transformed into an exhibition space celebrating the diversity of the work produced by our students. Every year our Fashion Design and Knitwear for Fashion students also hold a catwalk show at the School.

These opportunities to promote your designs will provide you with valuable exposure and the ability to build professional contacts, create networks and meet prospective employers. They also allow you to develop the organisational, practical and team-working skills necessary for a career in the creative industries.

At Winchester School of Art we aim to help you find the right career for you. As a graduate of a UK Russell Group university, the skills you will have learned here – self-confidence, teamwork, presentation, communication and problem-solving – will prepare you for careers in the creative and cultural industries.

The UK is home to leading global creative industries, ranging from graphic design to fashion. The creative industries account for 2.8 million jobs, and the sector is the fastest-growing, worth £84.1 billion a year and outperforming other more high profile sectors. The total contribution to the UK economy of fashion and textiles is estimated at £37 billion.

Internationally, the design and creative industries are key to both the developed and emerging economies. International business sees innovation as the key component of the new knowledge economy.

Employability

Employability is a major focus for WSA, within the curriculum's career-oriented core and option modules, international exchanges and work placements, programmes designed to develop the practical, research and business abilities valued by employers – and through a network of institutional, professional and industrial contacts. Undergraduate and postgraduate students work on “live” projects to build a wide-ranging, professional portfolio to enhance their career prospects, and initiatives such as our in-house “Studio 3015” provide paid design and marketing internships for our graduates. WSA's annual careers fair, Re:Work, introduces potential employers to our students and allows students to develop an understanding of careers in the creative industries. Externally, our relationships with companies such as IBM, NATS and Arcadia explore potential collaborations, preparing our students for successful careers. Many of our students find employment with large enterprises, but others also choose small, specialist design houses or self-employment. The principles of running a small, start-up business, tailor-made to the creative industries, also form part of our curriculum and support is provided through the Faculty's Small Business Clinic, which provides free initial business advice.

For those students aspiring to a teaching career, WSA's Student for a Day scheme allows them to shadow an art or primary teacher in local schools and colleges and to engage with and inspire schoolchildren on a variety of art projects and activity days.

As a result of the networks and work experience opportunities embedded within our programmes, 95% of our graduates are working or in further study six months after they have graduated. Of this number 70% are in professional or managerial positions.

Kay May FRSA
Director of External Affairs

All our programmes are structured as modules, comprising both core and optional modules. Career focused option modules including Business for the Creative Industries, Art of Marketing and Branding, Design Futures, Digital Practices and Theory, Writing for the Creative Industries and Visual Culture. This provides students with the opportunity to work in a multidisciplinary environment and supplement their core programme with a broader spectrum of knowledge and skills.

The first year of our practice based programmes - Fine Art, Graphic Arts, Games Design & Art and Fashion & Textile Design is diagnostic. This will determine your strengths and interests and ensure you gain a full grounding in all areas of your chosen subject. Fashion Marketing/ Management is a two pathway programme that includes optional modules.

Group work is a central part of your learning experience, where you will get a substantial support structure for peer group learning, by your third year teaching and learning strategies will enable you to constructively critique your own work.

Individual research in independent study time increases between years one and three developing time and project management skills, working to deadlines, visual and verbal presentation that enhances employability.

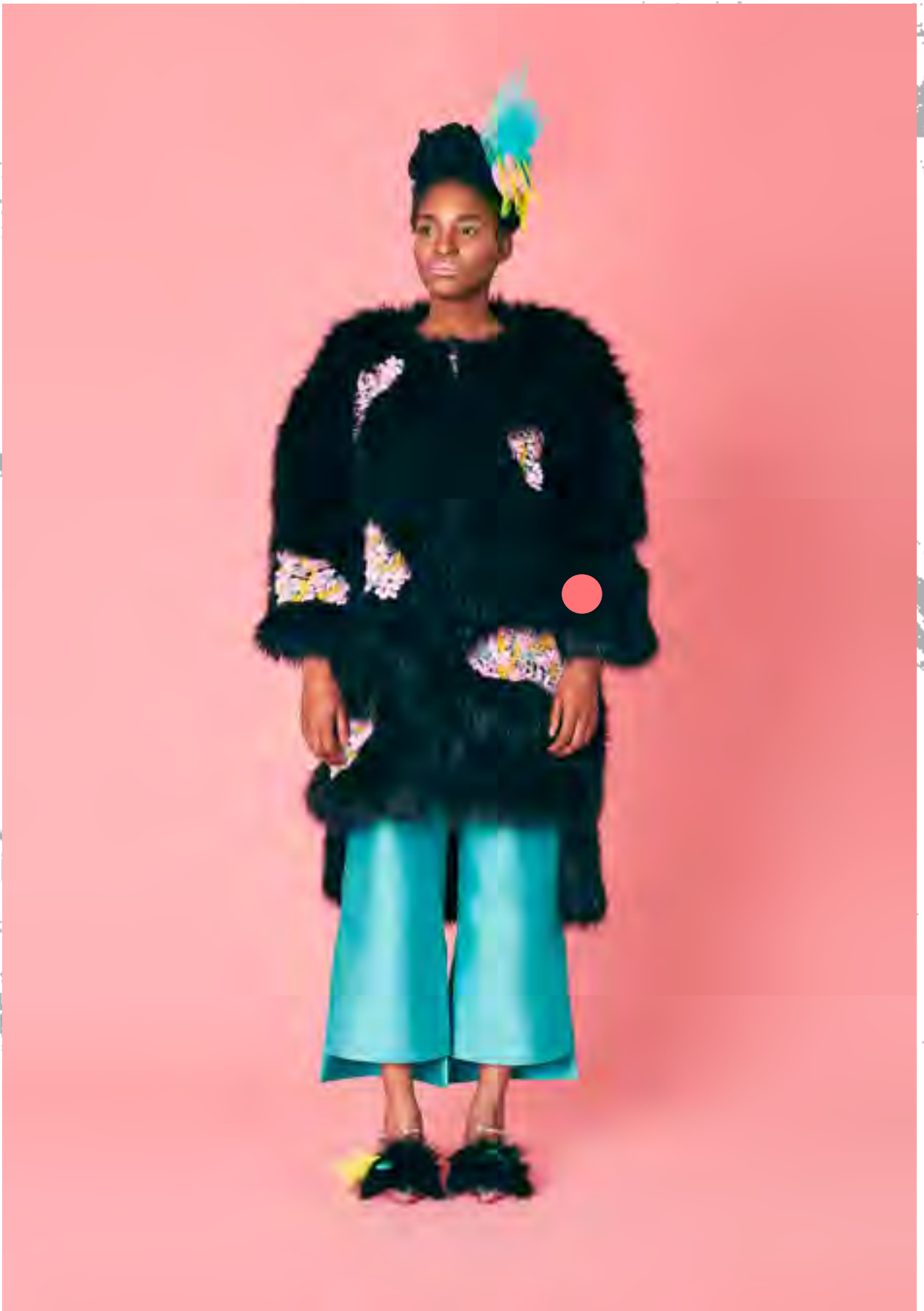
Assessment is on-going rather than exam based and our final year Degree Show is the culmination of study while showcasing achievement.

We actively encourage and support you to gain relevant work experience and we have a growing number of work placements, professional opportunities and exchanges.

Studying abroad as part of your degree can also add depth to learning. Our undergraduate curriculum has been designed to allow you to spend the second semester of year two abroad.

We have key international partnerships with Erasmus exchange institutions across Europe. We also have our own links further afield. To find out more about our partners and students' exchange experiences go to our website:

www.southampton.ac.uk/wsa



FASHION &



UCAS Course
code W124

DESIGN

Programme Leader
Cecilia Langemar



Undergraduate
BA (Hons)

TEXTILE

"All our staff have fashion and textile industry experience and are practising professionals as well as skilled educators."

The Fashion & Textile Design Programme values its strong links with industry, which ensure we are up to date with current needs and have the latest studio production equipment. All our staff have fashion and textile industry experience and are practising professionals as well as educators.

Our dedicated studios and workshops are furnished with a wide range of advanced machinery and equipment: a Mimaki digital printer, a laser cutter, a wallpaper printer, three Shima Seiki machines, Dubied knitting machines, a Jacquard loom, arm and computerised looms and a range of industrial sewing machines, which students get to work with throughout their time at WSA.

Our graduates have a long history of employability and have achieved notable success across the fashion and textiles industry, working with companies such as Alexander McQueen, Burberry, Mulberry, Liberty, Chloé, Jenny Packham, Erdem, i-D magazine, the Arcadia Group, Cath Kidston, Osborne & Little, Stephen Walters and Sons, Cole & Son, H&M, Preen, M&S, Mantero, WGSN and many more. We are also proud members of the British Fashion Council's Colleges Council which allows our students to participate in prestigious competitions and projects.

In year one, a series of creative projects, workshops, seminars, lectures and study trips will expand your knowledge and understanding of the broad areas of fashion and textiles.

This will give you the practical and intellectual skills that will underpin your chosen specialist pathway in your second and third year.

By year two you will have established a broader appreciation of a range of practical skills and an understanding of what informs and contextualises ideas and practices in fashion and textiles. You will now be encouraged to explore and experiment, speculate and test your ideas with the aim of developing your own informed, skilled, independent practice.

You have the choice to take the Student Exchange or Industry Placement Modules in the second semester of year two, which will enable you to develop your understanding of different cultural and professional viewpoints, while developing the independent learning skills required to progress to year three.

In the third year, students explore their subject area in depth, utilising their skills to produce increasingly sophisticated pieces of work that communicate their ideas as they approach the graduate shows. Whereas year two encourages diverse experimentation and a challenging approach to thinking and ideas, in year three you will use your knowledge and experience to produce more refined final outcomes, ending the year with a final collection and a professional portfolio presented at London and Winchester based exhibitions and shows. This will put you in a strong position to follow your ambitions upon graduation.

Employability:
Fashion Design, Knitwear Design,
Textile Design, Fashion
or Textiles Buying, Trend
Forecasting, Styling and Visual
Merchandising, Fashion PR and
Communication.

The following specialist pathways are available:

Fashion Design:

Fashion Design allows you to explore creative design and practical skills, ensuring you are ready to enter the competitive industry of fashion. You will participate in creative projects and workshops in our specialist studios and sample rooms, and our projects will challenge your thinking and enhance your understanding of this continuously evolving area. You will learn pattern-cutting, draping and construction as well as drawing, illustration and CAD skills. You will also develop a capsule collection and a portfolio of your work that will demonstrate your strengths and understanding of this dynamic subject in a professional context.

Knitwear for Fashion:

Knitwear for Fashion will give you specialist teaching supported by state-of-the-art equipment and dedicated studios that are fully equipped with single and double bed knitting machines, linkers and computerised Shima Seiki knitting machines across three gauges. You will be able to explore your ideas and develop the technical skills needed to be a creative and skilled knitwear designer. You will build a portfolio of your designs demonstrating your creative abilities and commercial understanding of the industry.

Printed Textiles:

Printed Textiles will enable you to explore your creative textile ideas across a variety of techniques and formats, including dyeing, heat transfer printing, screen printing, CAD for textile design, laser cutting and digital printing for fabrics or paper. You will learn specific hand techniques for Printed Textiles, including foiling, flocking, devoré and discharge

printing. You will be encouraged to design textiles for interior and fashion applications as well as develop a final professional-standard collection and portfolio of your textile design work. Our students are continuously exposed to industry practice through participation in national and international competitions, internships, visiting fashion and textile designers and exhibiting their work in a range of contexts.

Woven Textiles:

Woven Textiles encourages you to critically explore weave through a combination of new technologies and hand processes. You will gain skills working with both hand looms and computerised looms and have access to our state-of-the-art Jacquard loom. You can also master the complexities of weave through technical workshops and demonstrations covering topics from yarn technology through to Jacquard design. You can take part in industry linked projects in fashion, interiors and architecture as well as gain the skills needed to identify and anticipate emerging trends.

Industry Placement & Study Exchange Opportunities:

Students have the choice to undertake an Industry Placement, which enhances their understanding of different cultural and professional viewpoints as well as giving a solid industry experience preparing them for employability.

WSA offer study exchange opportunities with European and International institutions selected for their equivalency with our programme. These include The Swedish School of Textiles, ESDi in Barcelona, VIA Design in Denmark, Ontario College of Art & Design in Canada and Tokyo Zokei University to name a few.

Fashion and Textile Design Highlights include:

- Specialist fashion and textile design projects and skills-based workshops.
- Optional modules in Business for the Creative Industries, Design Futures, Art of Marketing and Branding and Writing for the Creative Industries.
- Optional placement in Industry in second semester of year two.
- Career-focused lectures and seminars.
- Industry-linked competitions, projects and shows.
- Specialist studios with state-of-the-art equipment.
- Studio-based teaching.
- Great links to fashion and textiles industry.
- Mimaki digital printers, sublimation printer and laser cutter.
- Jacquard loom and additional hand and computerised looms.
- High end Apple Mac computer suites with industry standard software.
- London-based shows and exhibitions including Graduate Fashion Week, London Fashion Week, WSA Degree Show and New Designers.

INSTAGRAM: @_makefuture

View film at:

www.southampton.ac.uk/wsapropectus/FTD

Ranked 8th in the Guardian University League Tables 2016

93% of students have been able to contact staff when they needed to. 93% of staff are enthusiastic about what they are teaching. 90% of our students are in professional or managerial graduate jobs six months after graduating. (Destinations of Leavers from Higher Education survey).







"The Programme is well established within the Fashion & Textiles Industry."

Q&A with Cecilia Langemar, Programme Leader for BA Fashion & Textile Design

What can students expect from the BA Fashion & Textile Design Programme?

Students coming to study Fashion & Textile Design at Winchester School of Art can expect a welcoming, supportive and professional study experience. We have a wonderful range of well-equipped studios and workshops where students can explore the four subject areas we offer; Fashion Design, Knitwear for Fashion, Print and Weave. All staff are industry professionals and provide extensive knowledge and experience to students as well as linking them up with exciting opportunities, such as work placements or competitions. Overall students can expect to receive the best possible preparation for the transition from being a student to being a professional designer in the fashion and textiles industry.

What have your graduates gone on to achieve?

Our graduates have taken up positions within a broad range of companies and design studios ranging from Alexander McQueen, Erdem and Burberry to Osborne & Little, Liberty and John Lewis. We also have graduates who've set up their own labels. Justin Thornton from Preen and Juhau Zane with fashion label JHZANE both studied Fashion Design at WSA.

How do industry connections outside of the University feed into the course?

The programme is well established within the fashion and textiles industry both through reputation and through the staff working within the School and their contacts. We participate in exciting competitions and industry-linked projects every year, allowing students to consider their work in a professional context. This leads to internships and placements across the three years for most of our students. Our yearly fashion and



textiles shows also contribute to opportunities for our students. When graduating students show their work, first and second year students assist in producing their collections, which gives them valuable internship experience in-house.

How does the course prepare students for life after graduation?

The programme considers creativity and skills in every project the students undertake throughout the three years. This prepares the students for the real world outside of university and our students are well prepared for entering the fashion and textiles industry when they graduate. We offer CV, portfolio and job application surgeries and if the students have an interview coming up we happily do mock interviews in order to prepare them professionally for it. We also invite industry consultants who see students 1-1 to offer individual advice and support.

What makes WSA a good place to study?

WSA is unique in many ways, located in the beautiful historic city of Winchester yet only an hour on the train from London. The studio spaces, workshops and facilities we offer our students are excellent and of industry standard. This helps the students to realise work on site quickly and efficiently. The staff at WSA are diverse and all have industry experience, which gives students the best possible training in their subject areas, whether Fashion, Knitwear, Print or Weave. Being part of the University of Southampton allows the students access to the wealth of facilities and student life in Southampton in addition to what we offer at the Winchester campus. All in all the WSA students are privy to a very unique and inclusive experience.

What have your students been working on recently?

The final year students create final collections in all four subject areas. The students have produced some outstanding bodies of work, winning competitions and securing employment in design studios and companies or securing places on prestigious Postgraduate MA courses.







Cecilia Langemar

Cecilia is the Programme Leader for Fashion & Textile Design and is a Principal Teaching Fellow in Fashion Design. She specialises in Fashion Textiles and Accessories and has twice been awarded the 'Excellence in Teaching' accolade. She studied Fashion Design with Print at Central Saint Martins in London, where her final womenswear collection was commended by Louis Vuitton, featured in i-D magazine and sold at Kokon To Zai. Following this she completed the MA Printed Textiles course at the Royal College of Art where her work focused on sustainable fashion and textiles. Cecilia has worked internationally with a range of companies and clients including Louis Vuitton, Ghost, Gunila Axén and Nelly Rodi. Her research interests focus on fashion, textiles and sustainability.

Lisa Burn-Hunter

Lisa is a Senior Teaching Fellow in Knitwear for Fashion specialising in menswear and womenswear knitwear design. She has worked with Charnos and Todd & Duncan to produce a womenswear collection, as well as for fashion houses in Paris and Italy producing knitwear for Loewe, Hugo Boss, Karen Millen and John Lewis. She has extensive industry experience in fashion design and in specialist fashion recruitment with Vanessa Denza, where she recruited for companies such as Givenchy, Louis Vuitton, Calvin Klein, Michael Kors, DKNY, Marc Jacobs, Alberta Ferretti, Julien Macdonald and M&S. Lisa also works with various clients for fashion styling and interiors projects.

Deirdre Campion

Deirdre is a Senior Teaching Fellow and Pathway Leader in Textile Design. She has extensive industry and commercial expertise within fabric printing, wallpaper design, design for embroidery and decorative pattern for Jacquard weaving. Deirdre has worked with high-end furnishing brands as a designer and design director. Initially trained in Ireland followed by a Masters degree in design history from the Royal College of Art and Victoria and Albert Museum, she combines modern textile techniques and innovation with archival research for interior use. Her interest in promoting drawing as fundamental to design in both modern digital textile design and the traditional methods of hand produced screen-printed design forms a strong ethos to her teaching.

Sarah Cheyne

Sarah is a Senior Teaching Fellow in Textile Design: Print with extensive industry experience as a textiles professional. Her designs for fashion fabrics, home and giftware sell to clients in Europe, the USA and Asia. She currently runs her own successful textile design studio specialising in printed textiles, embroidery and illustration. The design collection sells to a variety of clients from manufacturers to high street retailers and at pre-a-porter level. Sarah also works closely with clients, producing designs to commission and as a print consultant, developing print ideas for production.

Sarah Elwick

Sarah is a Teaching Fellow in Knitwear for Fashion. She runs her own successful knitwear design business producing a range of contemporary knitwear accessories. She exhibits her collections regularly and has presented a paper, Producing Knitwear for Enhanced Sports Performance at 'In The Loop 3' knitting conference. Her freelance work has included time with Michiko Koshino, Carolyn Massey, Sid Bryan knitwear consultancy and Lyle & Scott. Sarah has brokered contacts with industry, running

successful knitwear design competitions with companies such as DAKS, in collaboration with organisations such as The Campaign for Wool, Rowan Yarns and the British Alpaca Society, resulting in our prizewinning students gaining important experience and building on their knowledge and understanding of the industry enhancing their employability.



Caitlin Hinshelwood

Caitlin is a Senior Teaching Fellow in Textile Design. As a printed textiles designer with her own homewares and accessories collections, she specialises in hand-rendered imagery and advanced-screen printing skills. Caitlin sells her work to an international market, working on commissions for the fashion, interiors and publishing industries.

Colin Henderson

Colin is a Teaching Fellow in Digital Fashion Communication. He is a graphic artist working in print, with a commercial background in printed textiles and graphic design alongside a mixed media fine art practice. Colin has been working for clients in the Fashion, Music and Design industry for the past 10 years including companies such as Missoni and Christopher Shannon.

Dr Lyanne Holcombe

Lyanne is a Lecturer in Critical Studies in Fashion and Textiles. A graduate of the University of Brighton and the Royal College of Art, her background is situated in design history. Moving into the study of the modern interior her PhD explores the new luxury hotel interiors of London's West End between 1888 and 1935. Lyanne has taught at a number of institutions including Kingston University and the University of Brighton and is currently a Visiting Lecturer at the Victoria and Albert Museum. She is also a member of the Modernist Studies Association and a contributor to seminars and conferences nationally. Her research interests include fashioned objects, clothing representations, luxury interiors and spaces of leisure.



Odina Keim

Odina is an Associate Teaching Fellow in Knitwear for Fashion. She is a Winchester School of Art graduate, specialising in fine gauge, intricate and textured knits. She is a trained CAD knit and Shima Seiki programming specialist and is experienced in fabric construction and pattern development. Odina also manages and operates the three industrial Shima Seiki machines in the knit area. Alongside teaching she works closely with knitwear consultancy and sweater swatching studios and knitwear designers, producing fabrics for production and exhibits such as SPINEXPO, Pitti Filati and Indigo.

Dr Calum Kerr

Calum is a Teaching Fellow in Creative Writing. He is a writer and publisher and has been teaching in higher education since 2001. Although he works across form and genre, his main area of writing is fiction. He achieved his PhD, in Literature and Digital Narrative, in 2005, and his current research revolves around the way works of fiction interact, and the processes of creation in writing. He has published a number of flash-fiction collections.

Jane Landau

Jane is a Teaching Fellow in Textile Design: Weave, with expertise in hand woven and CAD designs for dobby and Jacquard weave structures. Jane has lived in Paris where she taught textile design at the design school l'Ensci - Les Ateliers. She was also part of a design studio working with clients such as Givenchy, Renault cars, Roger Vivier shoes and various interior designers. Her hand-woven pieces have sold in the Crafts Council shop at the Victoria and Albert Museum and at Lesley Craze Gallery. On her blog: The Weave Blog you can find information on subjects including woven textiles, art and design, jewellery, hand drawn lettering and up-cycling.

Sophia Malig

Sophia is a Teaching Fellow in Fashion Design with expertise in garment design, sample and range planning, fittings and colour development for fashion through her work as a fashion designer. She started her own label selling to Liberty and Browns Focus in London, Journal Standard in Japan and other stores around the world. After studying screen-printing, Sophia created an influential T-shirt and womenswear collection that was sold internationally. Sophia has also worked as a fashion consultant for a range of companies.

Helga Matos

Helga is an Associate Teaching Fellow in Textile Design: Weave, with technical expertise and experience of Dobby, Harris, Arm and Jacquard looms. She studied at Winchester School of Art before completing her MA at the Royal College of Art in 2008. She has gained international experience working in the textiles industry and won several awards for her unique approach to woven textiles. Helga is inspired by materials and technical textiles and looks into environmental psychology to develop her concepts. She regularly works on collaborative projects with product designers, interior designers, artists and fashion designers.

Samuel Membery

Samuel Membery is a Teaching Fellow in Fashion Design and a contemporary menswear designer. He graduated from the Royal College of Art with an MA in Fashion Menswear in 2011. He won the ASOS Design Award 2011 and the Neil Barrett Prize 2011. Currently Samuel is co-directing emerging menswear label Itokawa Film. Alongside teaching at Winchester School of Art he works as a design consultant for companies in the fashion and lifestyle industries.

Natascha Stolle

Natascha is a Teaching Fellow in Fashion Design, specialising in creative pattern cutting. She maintains her own successful practice within fashion. After working for Peter Jensen for 10 seasons, she then graduated with an MA from the Central Saint Martins, London. She has designed a capsule range for ASOS as well as the womenswear range for b store's in-house label. She now works as a freelance designer, occasional illustrator, and teaching fellow in creative pattern-cutting.

Sharon Williams

Sharon is a Senior Teaching Fellow in Fashion and Year One Co-ordinator specialising in Trend Development, Fashion Promotion and Visual Research. She has an MA in Performance Sportswear Design and Marketing. She started her career introducing men's and women's sportswear lines to the product mix of sporting goods companies. Following this she spent a number of years as a sportswear specialist for WGSN.com, analysing and reporting on garment, company and advertising trends for a global clientele of major brands such as Nike and Stella McCartney. Also Sharon recently founded <http://ukfashionintern.com/>, a bespoke online internship and employability platform, as a resource of opportunities for students and recent graduates.



"I found that the dual emphasis on practical design skills and unique personal style at WSA has really shaped me both as a textile designer and individual."



**Q&A with Eloise Lancaster,
BA Fashion & Textile Design
Year 3 Student**

**What have you enjoyed most
about your course?**

In my second year I actually did a 5 month internship alongside my course, so I did three days in London and 2 days in university and I think that term gave me a lot of insight into the industry to carry on so I could see how a luxury brand works. It gave me a lot of focus and I think that working with industry and with the connection that the uni has are really exciting.

**Why did you choose to come to
Winchester School of Art?**

It is obviously a very well known art school but I wanted the university experience with the link to Southampton that gave me the chance to meet people that aren't wrapped up in the art world.

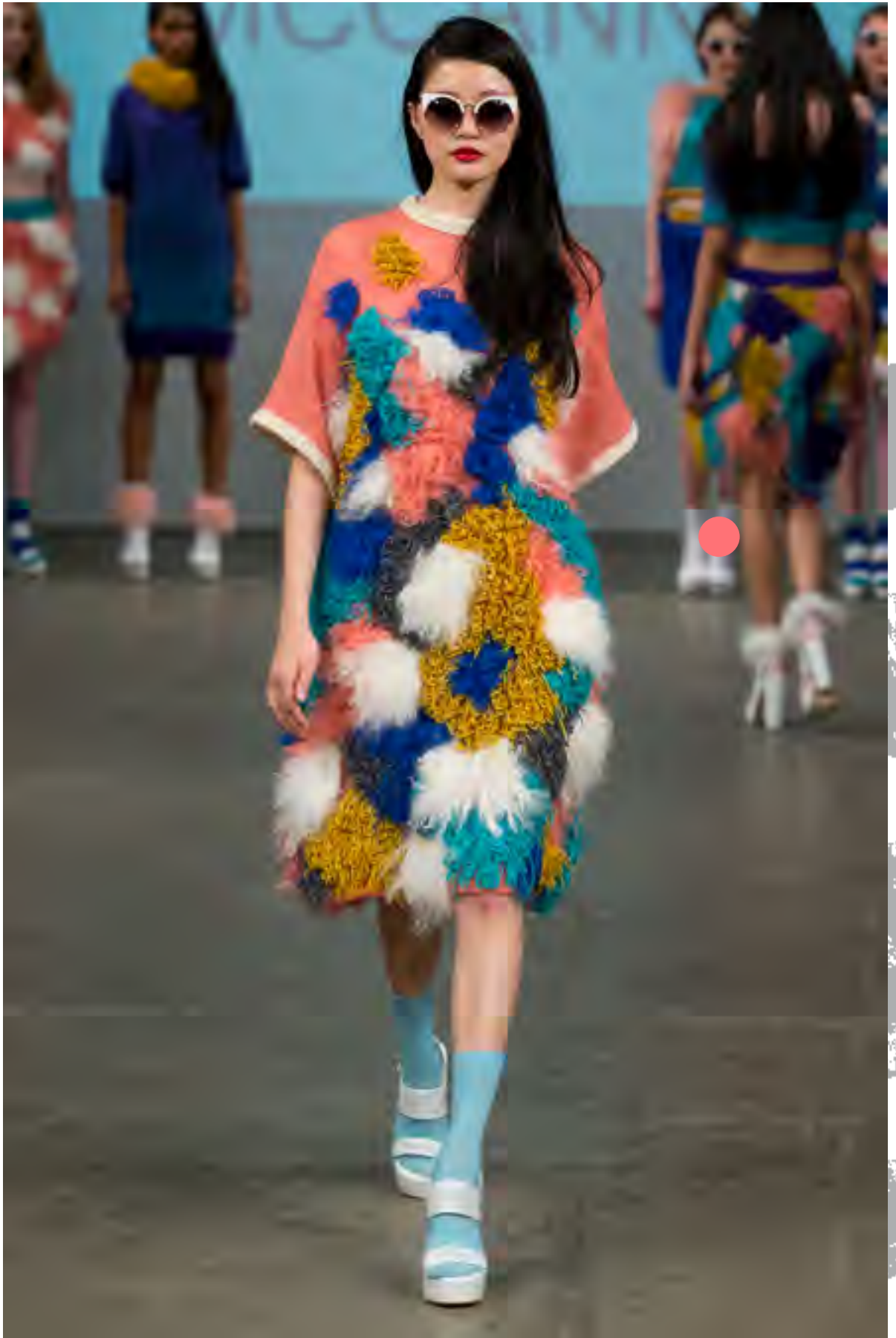
**How beneficial were the facilities
to your course?**

The tutors and the facilities enabled me to really progress. The pattern-cutting place we have compared to London unis is amazing. The one to one tuition and knowing that you could speak to a tutor at any time. The relationship between tutor and student is relaxed which is great.

**What do you plan to do after you
have graduated?**

I think I will intern for a bit so I am currently applying for menswear internships mainly focusing in pattern-cutting as that is where I would like to excel and eventually move to New York but that is obviously the dream.



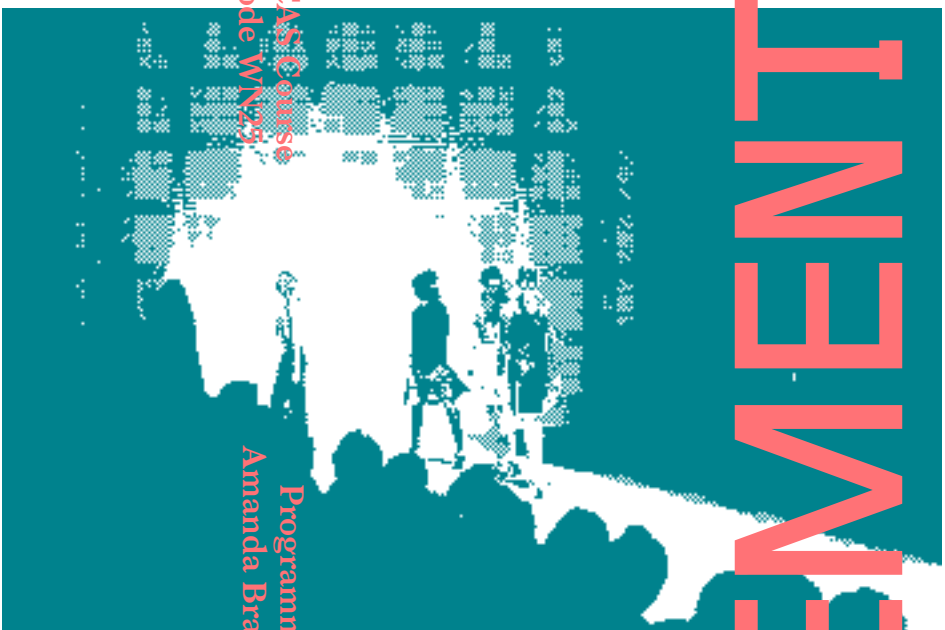




MARKETING

FASHION

MANAGEMENT



UCAS Course
code W125

Programme Leader
Amanda Bragg-Mollison



Undergraduate
BA (Hons)

"This innovative programme balances theoretical knowledge with the practical skills required to succeed in all areas of fashion marketing."

The Fashion Marketing/Management programme prides itself on developing leading creative marketing and management professionals for the fashion industry.

The programme allows you to study a combination of marketing and management subjects within the highly creative and energetic environment of a leading School of Art. It is designed to produce highly employable graduates with a specific understanding of the fashion industry and we promote the understanding of fashion marketing and management theory and a critical appreciation of visual communications and digital media.

This innovative programme balances theoretical knowledge with the practical skills required to succeed in all areas of fashion marketing and management at all levels of the industry, from small companies to complex, international luxury fashion brands.

In the first year you will be encouraged to explore fashion and the core principles of marketing and management, including markets, customers, people, finance and promotion through a series of creative projects, lectures, seminars and study trips. Students will explore the notion of consumption and how this links to marketing and management practice, as well as developing a detailed understanding and critical appreciation of fashion promotion and communication. In the first year you will develop both your creative and strategic thinking. These will expand your knowledge and understanding and help you gain fundamental practical and intellectual skills that will underpin your chosen pathway in your second and third year in either Fashion Marketing or Fashion Management.

The second year deepens your understanding in areas aligned to your selected pathway. Fashion marketing students will explore the theory and practice of creative branding for fashion, fashion communication and digital fashion marketing. Management students will develop a more detailed exploration of management issues relating to the areas of buying and merchandising, fashion chain management and digital fashion commerce.

You will also have the opportunity in the second and third years to study in a multidisciplinary environment with students from fashion design, graphic design, games design and art, and fine art through option modules. These modules will allow you to develop and deepen knowledge and understanding in some of the critical areas relating to the creative industries such as digital media, visual culture, writing, design futures and business for the creative industries.

In the third year you will get the opportunity to work towards your career goal through a series of substantive projects aligned to your study pathway. In addition, a dedicated module focusing on employability, professional planning and evaluation, will help you to prepare for employment. At the end of the third year your work will be exhibited in the Winchester School of Art's Graduate Show, and selected students will also present their work at the programme's industry event based in central London.

Employability:
Marketing and Management, Fashion
Buying, PR, Digital Marketing and
Digital Commerce, Merchandising,
Visual Merchandising, Retail
Management, Brand Management
Styling, Branding, Journalism,
Creative Direction.

Exchange Opportunities:

We have exchange links with five institutions selected for their equivalency with the programme: The Amsterdam Fashion Institute (AMFI), Reutlingen University in Germany, VIA Design in Denmark, Ryerson University in Canada, and Hong Kong Polytechnic University. All modules taken by students at these host institutions are taught in English and assessed by their academic staff.

Fashion Marketing/Management highlights include:

- Key visiting professionals from across the industry provide a commercial context to all learning experiences.
- Learning resources including dedicated fashion marketing teaching suites with cinema screen audio-visual equipment.
- Access to learning a foreign language.
- Placement year in industry.
- Access to extra-curricular projects such as the in-house trend-forecasting agency: Future Focus. <http://www.futurefocusvision.com>
- Leading industry research resources.
- Fashion styling photo studios.
- Dual-platform computer suites equipped with the latest Adobe creative software.
- Subscriptions to leading fashion trend research services as well as access to academic journals, publications and leading fashion magazines.
- Study trips in the UK/overseas: recent trips have included visiting luxury brand Hermès in Paris, Fendi and Valentino in Rome and Brooks Brothers in New York.
- Support via placement office to source work experience to enhance your commercial awareness and provide context to your academic studies as well as providing

valuable connections and learning opportunities. Recent internships at leading fashion companies include Stella McCartney, Net-A-Porter, Exposure PR, Marks & Spencer, John Lewis head office, Next, WGSN, Stylesight, Dazed and Confused, Roland Mouret, Alexander McQueen, Harper's Bazaar and LVMH Group.

- Students are taught strong, transferable industry skills to enable them to communicate with other creative professionals in industry, and to present their work professionally to exceptional standards. This makes our graduates highly employable and relevant to career roles in the fashion industry.

Ranked 8th in the Guardian University League Tables 2016

93% of students think that staff are good at explaining things. 92% of students have been able to access general IT resources. 81% of our students are in professional or managerial graduate jobs six months after graduating. (Destinations of Leavers from Higher Education survey).



Denim Riot.



Denim Riot.



"Students have benefited from private visits to Hermès and Valentino."



Q&A with Amanda Bragg-Mollison, Programme Leader for BA Fashion Marketing/Management

What can students expect from the BA Fashion Marketing/Management programme?

Students who study on the Fashion Marketing/Management programme can expect high-quality teaching and learning, industry links and projects to prepare them for a job in the fashion and creative industries. The programme benefits from its position within a Russell Group university and the associated reputation, as well as a strong commercially orientated programme of study designed to ensure that graduates are uniquely positioned to secure roles in industry.

The programme's core academic team have all worked across the industry so bring a wealth of knowledge and experience to support students during their time on the programme, as well as a breadth of industry contacts.

Students can expect opportunities to go on international study visits to develop an understanding of global retail; recent visits have included Rome, Paris, Milan, New York and Florence. Students also have the chance to study abroad for a semester and we offer an optional placement year for those looking to spend a year in industry. There is the opportunity for students to study a foreign language in addition to their programme of study. This can be very beneficial due to the global nature of fashion business.

Head office, trade shows and brand visits all support modules across the curriculum, and practical skills are taught in styling, graphic design and branding. We host live industry based events in Winchester and London to showcase our graduate talent and raise the profile of the programme. The focus is always on the student experience and student employability - something the whole team takes really seriously.

Do your own research interests in digital environments and consumer behaviour feed into the course?

Every member of staff has an area of research interest, and these naturally feed into the delivery of the programme at every level, a great benefit of studying at a research-led university. My own research centres around consumer purchase behaviour in the luxury industry and the new challenges the digital environment presents for marketing to young luxury consumers. I am interested in the investigation of analogous luxury environments outside of the retail sphere, and the exploration of service led marketing strategy to enhance and develop brand equity across luxury brands.

What have your graduates gone on to achieve?

Fashion Marketing/Management graduates have been incredibly successful due to their unique blend of theoretical, practical and commercial knowledge. Graduates have secured a range of relevant opportunities across various functions of the industry, including buying, merchandising, PR, digital marketing and retail management at brands - examples include Next, Marks & Spencer, Tom Ford, Net-A-Porter and Make Happy Analysts. Several of our graduates have secured places on some of the most competitive graduate training schemes in the industry, such as John Lewis, Next and HOF. Our annual event Future Focus, held in central London, allows high-profile brands to directly source our top talent, providing a great platform for our students and helping businesses find the right calibre talent for their brands.

What are the key issues currently facing Fashion Marketing/Management as you see it?

There are a number of challenges facing the fashion industry today. For instance the issue of sustainability in terms of product and marketing continues to be a key focus on the

programme and I would suggest that one of the biggest challenges to retail and brands centres on the digital environment. We are now faced with a consumer who has access to a wealth of information - so the market has changed dramatically and brands now fiercely compete to maintain relationships. This competition is being managed through digital content marketing, promotion and even bespoke product. We have the advent of consumers who are now drivers of fashion and trend via blogging, vlogging, Instagramming and other social networking - this has completely shifted the dynamics of the industry.

The issue of sustainability in terms of product and marketing continues to be a key focus on the programme, with a view that all our students who enter the industry need to understand what sustainability means and how brands can develop strategies across all functions of the business to support better sustainable practice.

How does the programme prepare students for life after graduation?

The preparation for life beyond the course starts in year one, right as soon as the student joins us. There are opportunities in all modules to teach industry-specific skills as well as the soft skills we know are essential for success, such as oral and written presentation skills, networking and teamwork. We also benefit from having a dedicated core module in year three called Professional Planning. This module provides a year-long teaching programme including interview skills, CV writing, presentation skills, mock graduate training scheme preparation, and self-promotion (websites, personal blogs and business plans).





A wide range of staff, industry professionals, visiting lecturers and teaching fellows contribute to the unique character of Fashion Marketing/Management.

Amanda Bragg-Mollison

Amanda is the Programme Leader for Fashion Marketing/Management. She has more than 15 years of international experience in marketing and management and has held strategic roles with companies in the fields of branding and fashion promotion in the UK, France and the USA. She uses her strong industry links to develop collaborations with a view to enhancing the student experience and to develop strong commercial and employability skills. Recent collaborations include fashion recruitment agency Fashion and Retail Personnel, Next, Stylesight, Burberry and Drapers industry publication. Amanda recently won an Innovative Teaching award for her contribution to teaching and learning on the Fashion Marketing/Management programme, and her research interests centre on the digital environment for luxury fashion and consumer behaviour.

Clare Harris

Clare is a Teaching Fellow in Digital Fashion, specialising in digital imaging, typography, web design, print design and digital publishing for tablet devices. She is also a lecturer on the Open University's Design Thinking module. She has extensive experience as a practicing designer and her clients include Dr Martens clothing, DK books, Marks & Spencer, Brighton Museum, the National Trust and the Towner Art Gallery, Eastbourne, and she has founded her own design company, Millionsquid. She has presented a paper on developing open educational practice in art, design and media, is a prize-winner in the Adobe Higher Education Educators' Choice Awards for Arts and Media and is a Fellow of the Higher Education Academy.

Linda Mackie

Linda is a Senior Teaching Fellow in Fashion Marketing/Management with extensive commercial experience in retail buying and product development having worked for Marks & Spencer, Debenhams and Habitat, where she held the post of category manager. Her expertise is with product development, manufacturing and consumerism and the relationship between design and marketing. Her career has led her to travel extensively overseas including New York, Japan, Thailand and India, working with leading designers developing product ranges alongside international manufacturers. She studied at University of East London in Fashion Design with Marketing and has a postgraduate qualification in Academic Practice.

Paul Mackie

Paul is a Senior Teaching Fellow in Fashion Marketing/Management. He has more than 16 years of retail management experience at a senior level within buying and merchandising for multinational retailers including Arcadia, Kingfisher and FatFace. He has been responsible for developing strategic direction, market opportunities and product ranges, as well as introducing international brands into leading retailers including YSL, Ted Baker and Ben Sherman. Managing and working closely with trend forecasters, designers and suppliers, he has successfully developed and sourced own-label products globally. He has travelled extensively and worked directly with manufacturers in China, Europe and the UK to develop commercial product ranges. He maintains strong links with industry, including retail consultants and senior professionals.

Dr HollyGale Millette

HollyGale is a Senior Teaching Fellow and works primarily on the Fashion Marketing/Management programme where she delivers Research and Communication Skills for year one; Presentation Skills and Archive Visits for year two; and Contextual and Research Studies for year three, as well as leading on the Final Major Project for this cohort. She also delivers a Research Skills course to Luxury Brand Management postgraduate students. HollyGale is a Fellow of the Higher Education Academy and, prior to joining WSA, she worked as a lecturer for University of East Anglia, City University and Royal Holloway University of London and has been a research assistant at UK and Canadian Universities.



Anna Pegg

Anna is a Teaching Fellow in Fashion Marketing/Management. Her experience focused on footwear design and trend scouting for a variety of sports casual brands including Reebok, Timberland and Clarks shoes. She also developed the first line of design intelligence publications specifically for footwear. Anticipating the future, chasing the zeitgeist and enabling brands to keep one step ahead of their competitors has become the focus of her industrial career. She was appointed Footwear and Leather Editor at WGSN.com and informed such brands as DKNY, Marks & Spencer, Nike, Nokia and Ford Motors. She combines her teaching with freelance trend scouting for denim and footwear brands and international design agencies.



"The school has been purpose built to house the industry-standard equipment necessary for the programmes of study."

**Q&A with Natalie Hale, BA
Fashion Marketing/Management
Year 2 Student**

**Why did you choose to come to
Winchester School of Art?**

For me, WSA offered me everything I was after for my University choice. The school's close-knit and creative art school atmosphere is beyond welcoming and its high rankings and Russell Group status was extremely attractive to me. Furthermore, things such as the depth of industry contacts and the strength and reputation of the Fashion Marketing programme, combined with Winchester as a study location, which is historic and picturesque yet only an hour from central London by rail, ultimately made me want to study at WSA.

**What did you think about the
facilities at the University?**

The facilities at the University are constantly expanding and are second to none. The school has been purpose built to house the industry-standard equipment necessary for the programmes of study, and I enjoy using the photographic studios for various projects and Mac-suites on a daily basis.

**What do you have planned after
leaving University?**

After University, I hope to spend a few months travelling before the big move to London to find a PR or Digital role at an online luxury retailer or magazine, while also furthering and expanding my fashion blog into a fully-fledged brand and business.









FINE



UCAS Course
code W190

Programme Leader
Dr John Gillett

Undergraduate
BA (Hons)



ART

"Join us;
join in;
share;
be part of
something –
a taskforce,
a research
group,
a family."

She carries the crafted, glittery object around the corner like a gift, catches her elbow, and the object falls to the floor and smashes. Everyone gasps. Eve turns and returns to her own space in the first-year studio, head in hands, her distress clear. While she regains her composure, Josh gently picks up the two main fragments of the object and props them together on the waiting plinth. It is like a miniature laptop, open, sprayed gold.

In this weekly meeting, a team of a dozen students, half from level 1, half from level 2, each take their turn to present work for discussion by the group. The students from each year mix readily enough, familiar to each other from the Shared Drive projects which punctuate the first semester. A Shared Drive project lasts a few days, and all Fine Art students from all three years work together towards a single, collective outcome. They learn to co-operate and collaborate, develop project-management and leadership skills, and fresh approaches to problem-solving – all invaluable abilities for individual artists, as well as in the wider world of work.

The weekly meetings are a chance to gauge first impressions of new work, explore possibilities for ideas in development. Everyone contributes to the conversation, the presenting artist going last. Rebecca speaks first today, and speaks for us all, saying how sorry she is that the golden object is broken, that Eve is upset; we are a family, after all, looking out for each other. She recognises the object as a games-console – she's not sure of the model – remembers when they were current, feels the nostalgia. Kezia says it's a Gameboy Advanced SP; she has a working example herself even now. Vania observes that the gold lets you focus on the form; that the little machine is like a book or a suitcase. We discuss the links between memory and identity, and how an object can become art simply by being identified as such. The conversation continues, everyone pretending that the piece is not broken.

We note down artists who have worked in comparable ways, to check out later in the 20th and 21st Century Artists section of the Library. This is our most vital resource, gathered and refined over forty years, offering true random access to what has gone before, a vast reservoir of ideas to build out from.

Now it is Eve's turn to tell us what she had in mind. She puts it very simply: she sprayed the object gold having cast it in plaster with extra water in the mix to make it fragile, thinking we would have a more interesting discussion if she staged an accidental breakage...

As the realisation that Eve has tricked us sinks in, people wonder if they can reclaim the love they have poured into the situation, but then grasp that a fair transaction has taken place: our sympathy, in exchange for the unexpected and illuminating strangeness that we now all feel. This is how it is here: we try out new ideas safely, in an environment of mutual support.

We talk about how convincing Eve's performance was and wonder where the centre of her practice is located: in the object, in the breaking of the object, or perhaps in the very discussion that we are having now? We come face-to-face with art's ability, in all its many forms, to touch people's hearts, to promote debate, stimulate new thinking, and address issues of concern to us all. It is just one unusual day, of course; but all our days are unusual.

Fine Arts highlights include:

- Develop a conceptually distinctive and technically accomplished practice, informed by an understanding of the traditions it is built on, of the theoretical considerations that underpin it, and of the professional realities it must confront.
- First-year students have their own studio.
- Extensive resources in new media, photography, digital printing, time-based media and computing.
- Second-years and third-years choose between purpose built-studios for painting, printmaking, sculpture and the very newest media, but enjoy access to all workshops and work in any medium.
- One written module per semester: research skills; contemporary issues; reflective practice; career-orientated options.
- Exchange module links with: Bern University of the Arts in Switzerland; ENSBA in Paris; NABA in Milan; Ontario College of Art & Design in Canada; and Seoul National University in South Korea.
- Shared Drive projects develop individual achievement and employability through collective practice.
- Project engagement with University research in many other fields.
- Annual overseas study trip, including participation in the Transmediale digital media festival in Berlin.
- High-profile degree show in Winchester and exhibition in London.





Ranked 24th in the Guardian University League Tables 2016

93% of students believe their communication skills have improved.
90% of students believe that staff are good at explaining things.
64% of our students are in professional graduate jobs six months after graduating (Destinations of Leavers, from Higher Education survey).

Q&A with Dr John Gillett, Programme Leader for BA Fine Art

What did you do last week?

I gave a lecture on The Vortex, the Vacuum and the Void, an upbeat discussion of artworks that contain emptiness of various kinds. It grew out of an exhibition proposal called Pictures of Nothing in Particular. It was my turn to frame my own work with various references from poetry, film, music, television. I had become interested in the apparently unresolved central area in Manet's Music in the Tuileries, comparing it with his etching of a balloon-launch from the same period. The talk explored the space we leave for the artist's own identity, or the viewer's. It was part of ensuring students' reflective essays, in which they contextualize their own practice, go smoothly and are properly useful in developing their studio practice.

Then the Curatorial Group met, for students interested in organising exhibitions. Trained as a curator, I believe an understanding of how art engages its audience is crucial to creative practice. The group gains first-hand experience of devising exhibitions on and off the premises.

Wednesday, eight students and I conducted a night walk. We are a self-selected team trying to develop an art movement. With a view to making work from an unusual shared experience, we walked in the dark to Pincent Camp and the mysterious radio masts up there. James flew his new drone.

I finally finished the Yearbook interviews on Thursday, one-to-ones with every third-year. This is to scope the mini-essay I write about each graduating student for the book published at Degree Show time. Being written about in a professional context can sharpen the focus you have on your own practice. It is exciting to measure students' progress in this way, to agree on how to characterise their creativity, and to find out their plans

beyond graduation. After meeting with me, the students had individual meetings with Karen from Career Destinations to help them shape and realise those plans.

On Fridays, we all go to Talking Heads, a lecture from a different visiting artist every week.

What did you do at the weekend?

I rode the narrow-gauge from New Romney to Dungeness: a steaming, clanking loop into strangeness on a crisp day. I took photographs without knowing why, ate a sandwich. Friday's talk from Ian Chamberlain, who makes etchings of sea-forts and radio-telescopes in the landscape, had excited all of us, and made me crave bleakness and decay.

Dungeness is a shingle ridge on marshland, with two lighthouses, a nuclear power station, and a straggly necklace of wooden shacks. These dwellings seem permanently distant, their territory marked with stones and broken boats and subtle variations in the struggling vegetation. The power station is monumental, but weather has oxidised its pipework and stained its cladding, and you sense a creaking fragility, the hiss of uncontrolled escapes. Out on the sea there is turmoil as birds circle in a frenzy of rich pickings.

Back home I reviewed and reflected, asked myself what next. The self-contained location and its textured, improvised feeling of fragile stuff battened down suggests a sturdy artist's book: covers tight shut but content peeping out; images collaged and tactile; tracing paper; fly-away pages; ready for our World Book Day celebrations.

Last year we ran a collective project called Quality of Encounter, named from an account by John Cage of how Robert Rauschenberg always sought a fresh dialogue with materials. The project was about letting subject-matter and medium speak to you.

I try to do this now. I print hut-photos and images of the two power station silos. I scalpel the buildings, liberate them from their printouts and arrange. But the houses look lost rather than isolated. Then I dig out an old bit of that translucent stuff temporary signs are printed on – bashed, and with bits of old masking tape on it; I look at it and suddenly it is the power station, its corrugated surface, its unrevealing see-through. I suddenly grasp what this will be about, in a visual way; the material speaking the idea. It is about how the power station dominates the landscape, but the landscape is somehow soaking into it. I layer tracing paper. I am looking to convey an equivalence, between the little shacks and the big power station. All volumes, permeated.

I choose a photo, a shot with both silos. Easy with the cropping and one silo will fit perfectly on each page, bringing out its castle-like nature. I look for pairs of shacks. There are just two, and another pair spread across two shots. A little Photoshop, and the dwellings are at opposite ends of the same frame, proportioned like the rest to fit across a double-page spread. This information is organised now on my laptop. The book will have three spreads with pairs of houses and one of the power station; frenzied birds on the endpapers. I just need to make it substantial and immaterial simultaneously. I imagine it but I can't see it. And making it, with back-chatter from the materials, will change the idea yet further. Right there is your whole reason for doing it.







A wide range of staff, painting artists, industry professionals, visiting lecturers and teaching fellows contribute to the unique character of the Fine Arts programme.

Dr John Gillett

John is the Programme Leader for Fine Art. He leads group critiques and contributes to the Research and Communication Skills and Reflective Journal modules. He coordinates the Shared Drive projects and edits the Fine Art Yearbook. He runs the optional Curatorial Group, and a continuing project to establish the School's own art movement. He is an experienced curator of contemporary art exhibitions, with his own practice as a digital video artist, publication designer and writer, with special interests in issues of audience engagement and the interpretation of art for the viewer.

Andrew Carnie

Andrew is a tutor for level 1, coordinates Research and Communication Skills, supports the Printmaking Studio and, with Linda Newington, convenes the Watercolour Club of Great Britain, in the Café, on Tuesday afternoons. His practice, in a range of media, addresses the construction of knowledge between science and the arts, and is about hybridity and transplantation, brain-function, and the heart.

Stephen Cooper

Stephen leads the Painting Studio. He encourages experimentation which goes far beyond the canvas, into installation, projection and performance. In his own practice, he creates painterly and sculptural assemblages in response to exhibition sites, and his work references the history of modernism within a context encompassing scientific, futuristic, and sci-fi imagery.

Ian Dawson

Ian is Level Three Coordinator and leads the Sculpture Studio. He devised the formula for our workshops in the bookable studio spaces for developing presentation skills, and has led collective Sculpture Studio projects to recreate major works of contemporary art - the origin of the Shared Drive initiative. He has developed a fruitful student collaboration with the School of Archaeology around shared interests in 3-D imaging. His own sculpture combines many materials, collage and 3-D printing, and he is currently researching the growing role of 3-D printing in contemporary art practice.

Colin Harper

Colin is Level Two Coordinator and a tutor for level 1, and leads the Reflective Journal modules for years two and three. He has extensive experience of art education and pastoral care. His research interests are in heritage, restoration and reconstruction. His teaching engages with issues around the perception of creativity and, in particular, the reflective core of artistic endeavour.

Gordon Hon

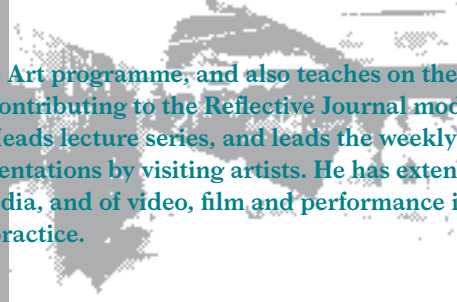
Gordon delivers the Contemporary Issues module in Level 1, and the Visual Culture option modules in Levels 2 and 3. His background is in painting and video, and his research interests cover the political applications of contemporary art, particularly with reference to nationalism, identity and globalisation.

Linda Newington

Linda leads the Printmaking Studio. She is the Head Librarian, co-curates the Library's nationally significant Artists' Book Collection, coordinates our annual celebration of World Book Day, and convenes the Watercolour Club of Great Britain. The main concern of her own painting practice is with landscape; she also has special research interests in the historical and contemporary applications of knitting, and is the organiser of the In The Loop series of conferences.

Nick Stewart

leads the MA Fine Art programme, and also teaches on the BA, leading group critiques and contributing to the Reflective Journal modules. He curates the Talking Heads lecture series, and leads the weekly discussions which follow the presentations by visiting artists. He has extensive knowledge of new media, and of video, film and performance in particular, the heart of his own practice.



Mia Taylor

Mia leads the New Media studio. Her practice involves the use of advanced technology such as laser-cutters, to create whimsical sculptures, wall reliefs, and works on paper that explore the limits of two-dimensionality and surface. She is interested in space, spacecraft and satellites, and has organised an initiative to engage Fine Art students with the CubeSat project run by the University's Astronautics Research Group. Mia also convenes the optional Sci-Fi Futures reading group on a Wednesday afternoon.

Nicola Thomas

Nicola is Level One Coordinator. She leads all the project assignments in the first year of the programme, contributes to Research and Communication Skills and the Reflective Journal modules. She has broad and very current knowledge of contemporary art, and specialist interests from her own practice in printmaking, video and spontaneous performance.





whilst being able to consider the contemporary context for your work. You are completely free to explore.

What did you think about the facilities at the university?

Winchester School of Art combines its own specialist facilities designed to give you the freedom to try anything with access to all the resources at the larger Southampton campuses. The library is one of the best in the country with a dedicated collection of artists' books to discover as well as stocking a wide range of material on all topics to inform your development. Being part of the wider university community exposes you to contemporary developments in all subjects, providing a more rounded knowledge with which to inform your practice. The onsite gallery space means that as well as being exposed to the work of emerging and established artists, you get the opportunity to present your own work in a professional environment, teaching vital skills regarding installation and curation.

What will you do after you have graduated?

After further developing my practice across the remaining years of study, I plan to explore the possibilities of a career within the creative sector, be this as part of a gallery or studio collective. Thanks to the university's Excel Placement scheme, I have been able to work as a Research Assistant for a contemporary arts and heritage organisation, which has included handling archive material and special collections in order to plan exhibitions. Being involved with our most precious artefacts and art works, in the capacity of a curator or archivist, whilst being able to create my own work in response, would allow me to combine all my skills from my time spent at Winchester School of Art. I am also interested in writing for our creative industries and it is the broad range of subjects covered within the Fine Art programme that is allowing me to consider multiple possibilities for the future.

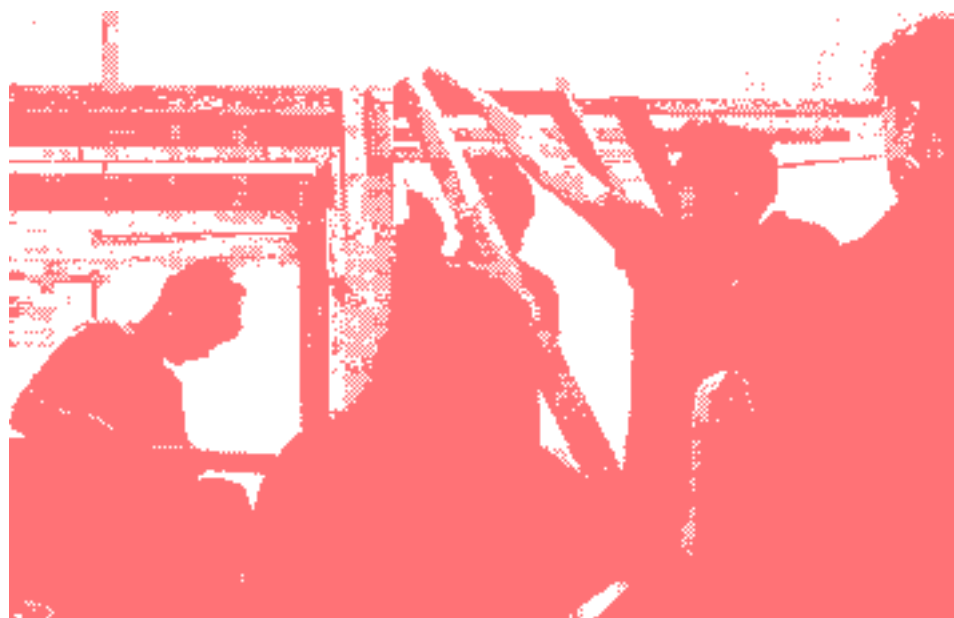
Q&A with Georgia Zelly, BA Fine Art Year 3 Student

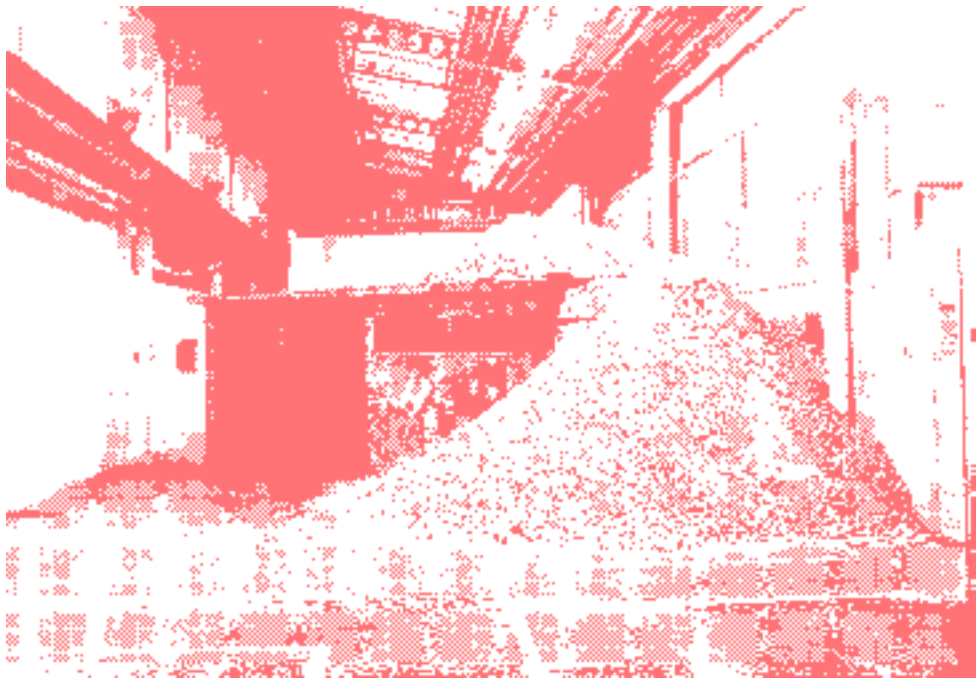
Why did you choose to come to Winchester School of Art?

My decision to come to Winchester School of Art was the best choice I could have made. Being able to study in a community where everyone is dedicated to creative practice and developing innovative approaches pushes you to expand your thinking, no matter what your field of study. The opportunity to integrate across

all levels of the Fine Art course, from group working to collaborative projects and critiques gives you the opportunity to learn and discuss your work with a larger group of people who share your experiences and interests. Having access to an individual studio space from day one allows you explore new ways of working, while being able to experiment with everything from etching to bronze casting. The structure of the programme, alongside guidance from your personal tutor, allows you to figure out your practice,

"Studying in a community where everyone is dedicated to developing innovative approaches pushes you to expand your thinking."





GRAPHIC

UCAS Course
code W210



Programme Leader
Derek Yates

Undergraduate
BA (Hons)

ARTS

"Graphic Arts is structured around four pathways and connections and collaborations between these pathways is both recognised and encouraged."

The Graphic Arts Programme is structured around four pathways, and connection and collaboration between these pathways is both recognised and encouraged by allowing students to work alongside each other within shared studio spaces.

The aim is to facilitate the development of in-depth specialist knowledge while creating opportunities for students to connect this knowledge with other related disciplines and fields of expertise. Our belief is that as a creative practitioner, you can have a social, economic and cultural impact on the world – not only by solving problems but also by discovering and defining opportunities. To ease your transition into professional practice we have created a range of innovative strategies that support the development of employability skills and provide opportunities for you to actively engage with the creative industries at every stage of the programme.

Graphic Arts is a studio-based programme housed in large and well-resourced spaces. These enviable facilities allow for the creation of an active 'studio culture' that simulates a professional creative environment while facilitating the cross-disciplinary collaboration that is a key feature of contemporary practice. Importantly, this programme develops a community that allows staff, students and industry practitioners to share research and refine skills while experiencing a range of practices in a collaborative environment. We feel that it is important that practical activities are underpinned by critical and contextual understanding and to this end have developed a series of modules designed to nurture academic writing and research. Students examine relevant contemporary and historical issues, and have the opportunity to create reflective journals that connect theoretical research to practical activity in years two and three.

The three years of the course are carefully structured and reviewed annually to define learning experiences designed to allow you to become a professional, flexible and innovative creative practitioner taking you beyond graduation into a successful career. Year one is focused on building methodology and contextual understanding and is delivered through workshops, collaborative projects, lectures and screenings that examine the conventions of the discipline. In year two, we break these ideas apart and encourage you to dissect and deconstruct received wisdom before, in the final year, allowing you to personalise an individual practice and apply it to a more focused professional context.

Employability:

Identity and Brand Design, Information Design, Advertising, Typography, Publication and Web Design, User Experience Design, Interaction Design Data, Visualisation, Code Based and Generative Design, Editorial and Children's Book Illustration, Mobile Gaming, Application Design, Digital Animation, Graphic Novel and Comics, Apparel Design, Studio Photography, Art Direction and Motion Graphics, Editorial/Fashion, Commercial and Stock Photography, Independent and Documentary Photography, In-House Digital Photographer, Production Coordinator, Picture Editor, Art Buyer, Studio Manager, Retoucher, Mobile Gaming.

Graphic Design:

Graphic Design is one of the largest employment areas within the creative industries. It embraces traditional disciplines such as identity design, information design, advertising, typography, publication and web design as well as emerging areas such as user experience design, multi-platform interaction, data visualisation, generative design and coding.

Illustration:

Illustration examines the potential of applied and commercial image-making. Despite its recent expansion, illustration is still a fairly specialised area but we see its potential to tell compelling visual stories extending beyond the traditional disciplines such as editorial illustration, children's books and graphic novels. Today, there are unprecedented opportunities for image-makers within emerging areas such as brand related storytelling, mobile gaming, app design and digital animation. In this pathway you will be encouraged to explore your potential in relation to all of these areas.

Photography:

The photographic image plays a central role in the flourishing communication and design industries. The Photography pathway is taught as a diverse practice that incorporates commercial, editorial and fine art approaches to the medium. You will have the opportunity to work in well-equipped studios with high-end camera technology supported by specialist staff and technicians. Practical skills are complemented by contextual learning where the construction of meaning in images and the wider cultural context of photography are considered.

Motion Graphics:

Over the past decade, the motion graphics industry has grown from a highly specialised, small-scale activity to become a core activity for a majority of design studios. It not only provides a communication option that complements print and online applications, but it is also used as a research tool providing mood films that are used to illustrate a creative direction or define a proposal. In this pathway, our approach is to address a broad range of time-based design options from traditional video and animation through to communication that addresses a range of screens within an interactive environment.

Staff Expertise and Industry Links:

Our aim is to build collaborations between design education and the creative industries through which staff actively engage in ongoing personal professional practice or academic research and writing. Our experienced team work alongside high-profile visiting practitioners to co-ordinate a dynamic and contemporary educational experience. We have developed links with leading agencies such as We have developed links with leading agencies and practitioners such as Accept & Proceed, Moving Brands, ustwo, Kin, AllofUs, After the Flood, Karsten Schmidt, Laura Carlin, Chrissie Macdonald, CYRIAK, Bibliothèque Lucienne Roberts, Simon Manchipp, Kate Dawkins and Moving Brands and these connections feed into a partnered approach to higher education and the development of a course of study that allows you to have first-hand engagement within current industry practice.

Exchange Opportunities:

We have Erasmus links with Elisava School of Design in Barcelona and Weissensee Kunsthochschule in Berlin. WSA modules are taken by students at these host institutions and are assessed on your return by WSA academic staff.

Graphic Arts highlights include:

- 'Insights from the Field', a programme offering second and third year students the opportunity to engage with leading figures from the communication industries through a series of lectures, workshops and discussions. Participants in the 2014/15 'Insights from the Field' included Ico Design, AllofUs, Moving Brands, Simon Manchipp, JAKe, Jethro Marshall Associates, ustwo, Karsten Schmidt, Spin, Kin, Lucienne Roberts, Accept & Proceed, Chrissie MacDonald and It's Nice That. The programme is documented online through a blog: insights-field.tumblr.com.
- 'Transitional learning'. Inspired by creative industry practice, we have developed an innovative strategy for building employability skills. Central to this strategy is the establishment of a series of 'spaces' that sit alongside the main curriculum. These spaces facilitate an exploration of cross-curricular practice and initiate activities that are not always possible within an assessed module structure and allow students to build professional skills and explore emerging practice by working alongside industry practitioners, academic researchers and recent graduates. These include Studio 3015, which

now provides professional design services within the studios at WSA, handling the production of all promotional material for the School and 'Publisher' which is equipped for the production of limited edition publications and supports staff and students in packaging and publishing their work.

- In 2016/17, first-year students will be offered the opportunity to go to Berlin and New York, where we will visit leading local studios such as Hort, Node and FUKT, Project Projects and Moving Brands.
- 'State of the art' technical equipment. Within the purpose built Winchester campus, students are able to access facilities such 3D scanning and printing facilities, a largescale flatbed printer, the latest Apple Macintosh hardware with WACOM tablets in every studio, letterpress, screen-printing, relief printing and largescale inkjet printing.
- Option modules in second and third year include: Business for the Creative Industries, Design Futures, Writing for the Creative Industries, Art of Marketing and Branding, Visual Culture and Digital Theory and Practice.
- Degree Show exhibition in London and Winchester supported by a student-devised publication and online showcase. Opportunities to work with printerds in the production of marketing materials.

- Industry-partnered research projects with businesses such as Bear, Ico, National Air Traffic Control, GF Smith and NoBrow.

Research hubs:

Staff and students work together, outside of the assessed curriculum, within small studios that are designed to examine new developments within the graphic arts such as Risography, print on demand and small scale publication, code-based design, open-source software development and internet-connected product development.

INSTAGRAM: @ba_ga_wsa

TWITTER: @ba_ga_wsa

#excitingtimesatwsa



Ranked 24th in the Guardian University League Tables 2016

94% of students believe that staff are good at explaining things. 88% of students are satisfied with the course.

(Destinations of Leavers from Higher Education survey).



Q&A with Derek Yates, Programme Leader for BA Graphic Arts

What can students expect from your course?

A journey - a journey that will test, challenge and stimulate in equal measure. Three years carefully designed to nurture the intellectual and practical development of each individual student. In year one, we focus on establishing core research skills and development methodologies, before moving into an exploration of one of our four specialist disciplines. Students are given opportunities to take part in field trips to visit studios in New York and Berlin, and we are currently developing a cultural exchange to China. In year two, there is a period of consolidation where students question the conventions of their discipline before tackling an industry-partnered research project designed to help them understand where they might fit in the professional world. Finally, the third year is about personalizing an individual practice, understanding professional constraints and making contact with the industry. Students engage in projects set by key industry practitioners and take part in the 'Insights from the Field' professional practice programme of lectures, workshops and studio visits. During their final semester, students create a showcase for their work and we invite our friends from the industry to view what they have achieved. Each graduating group approaches the challenge in a different way.

You recently produced a book titled **Communication Design: Insights from the Creative Industries**. Does this feed into the structure and ethos of the BA Graphic Arts course at all?

It seems clear to me that the rapid development of new technologies is transforming almost every field of employment and the Graphic Arts are no exception. The book is an attempt to understand the dynamics

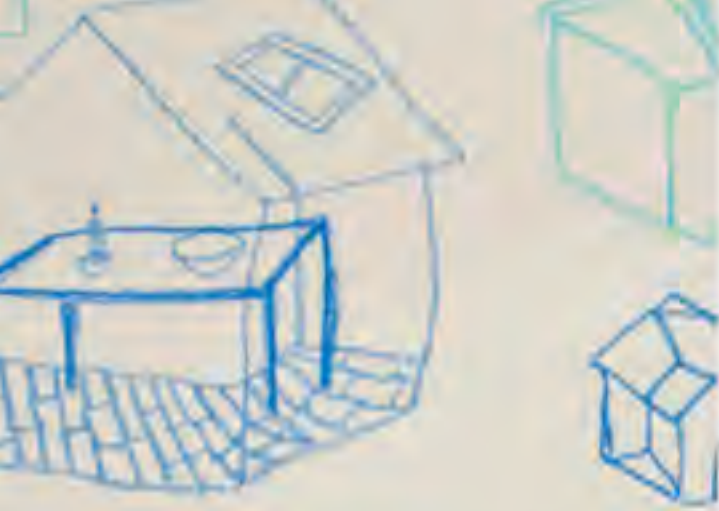
of this change by talking directly to those who are at its leading edge. It provided me with a fantastic opportunity to gain first hand insights into the way our industry is developing and obviously these insights feed into the educational experiences that we are creating at Winchester. I gained some brilliant contacts and regular input from these experts allows us to understand the direction the contemporary Graphic Arts are moving in and respond to this in dynamic and intelligent ways. They have helped us set up the 'Insights from the Field' (<http://insights-field.tumblr.com>) professional practice programme, and just as importantly they have provided conversations that have informed the ideas and aspirations that are shaping the development of the course.

How do industry connections outside the university feed into the course and how does the course prepare students for life after graduation?

As you can see above, input from industry practitioners feeds everything we do in a fluid and dynamic way. Our year three professional practice programme 'Insights from the Field' provides weekly contact with leading figures from the contemporary graphic arts. They deliver lectures, run workshops, chair discussion groups, give portfolio advice and also provide input to course development. We partner with businesses such as Bear, ico, National Air Traffic Control and GF Smith to create assignments that allow students to tackle real world learning problems and help them develop professional research and presentation skills. In year three we guide the production of a publication that showcases their work and allows them to develop professional print production skills. During this project students work with paper suppliers and get the opportunity to work with the printer to make fine adjustments in the final production and finishing.

What have your graduates gone on to achieve?

At Winchester we are very lucky to work with academic high achievers. Our Russell Group status means that our students develop a creative practice that is underpinned by academic research and critical enquiry. Our graduates currently work for the likes of Mother, ustwo, Protein, Moving Brands, Johnston Works, the Financial Times, M&C Saatchi, the Daily Telegraph, Elle, Jack Wills, Blueprint, the Guardian, Sony, Harper's Bazaar, the Sunday Times and the Observer. Recent graduates have created some particularly interesting opportunities: in her final year, Melissa Collins was selected for the Johnston Works graduate internship scheme. Six months later, when the studio expanded to open offices in the Far East, Melissa was chosen as one of the team tasked with developing this new area of the business – she now lives in Shanghai. Illustrator Diogo Lopes created a fully functioning arcade game for his degree show and attracted the attention of studios such as Kin, Protein and ustwo. After some discussion he chose to take a job at Protein and after a period in production co-ordination, went on to work for Vice magazine. Each of these graduates joins our family of influential alumni and provides a contact that we can call on to advise the future generation. 2014 graduate, Dem Gerolemou, built a responsive interface that allowed the user to sonically manipulate politicians' speeches and as a result was offered jobs at both Moving Brands and ustwo, two of our industry partners. Recently, we organised visits to both these studios and we called on Dem now working at ustwo and Dan Green, another alumni working at Moving Brands, to chair advice sessions and conduct studio tours.





Derek Yates

Derek's research aims to build collaborations between design education and the creative industries. He has brokered partnerships with commercial agencies such as Wieden+Kennedy and Moving Brands, cultural institutions like the V&A and respected journals such as Eye magazine. Working with onedotzero, he co-created the award winning 'Cascade' education platform and launched a post-graduate boot camp with the D&AD. In 2012 he developed 'Alt/Shift' – a mechanism for curriculum development that utilises dialogue between industry and education - the findings of which were published by The National Society for Education in Art and Design. He has recently written *Communication Design: Insights from the Creative Industries* published by Bloomsbury/Fairchild.



Danny Aldred

Danny is a Senior Teaching Fellow in Graphic Arts and the first year BA Co-ordinator. Before he started teaching he worked commercially for more than 10 years as a graphic designer. In 2011 he completed an MA in Book Arts at Camberwell College of Art and subsequently set up Entbergen press. More recently, Danny has set up Book-lab, initiated as a research and production platform for students and staff to explore publishing-based activities. Danny has recently published *Code-X*, which, with a foreword by Alessandro Ludovico and endnotes by John Warwicker, 'brings together a selection of personal histories of the current 'transforming' and 'expanding' of the book medium'.

Kieron Baroutchi

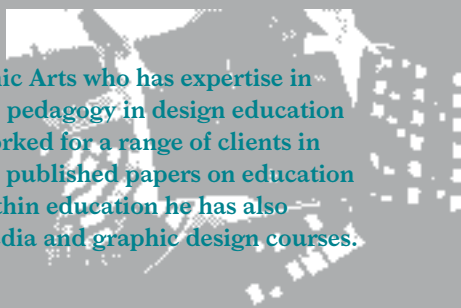
Kieron is a London based graphic artist & educator. He has worked across illustration, animation and graphic design for over 10 years. His focus has always included education, which has led to work as a creative practitioner for the BBC, Tate and The Film & Video Workshop. He currently runs the Dalston Comic Creators Club and continues to develop personal projects, including collaborative efforts as a founding member of the Six Fingers of Fate.

Jaygo Bloom

Jaygo Bloom is a senior teaching fellow for the Graphic Art department at Winchester School of Art, whose trajectory is informed by over a decade of international digital media arts practice and design teaching, incorporating exhibitions, public art commissions and the performance of real-time graphical processes for such high profile artists as Phillip Glass, Luke Slater and Franz Ferdinand.

Ian Jackson

Ian is a Senior Teaching Fellow in Graphic Arts who has expertise in graphic design underpinned with a focus on pedagogy in design education and developing learning theories. He has worked for a range of clients in print and web design. Alongside this, he has published papers on education in international art and design journals. Within education he has also established and led a wide range of multimedia and graphic design courses.



Sarah Langford

Sarah is an illustrator who is interested in the relationship between art, science, and information. Her work is fuelled by curiosity, research and experimentation. She has exhibited internationally and recently completed a residency in Reykjavik in connection with the Association of Icelandic Visual Artists.

Andrew Lister

Andrew is a designer and graduate of the MFA program at Yale University. He has exhibited in New York, London, Tokyo, Montreal, Nova Scotia, Norwich and New Haven, and recently lectured at the International Biennial of Graphic Design in Brno, Czech Republic. Andrew recently wrote, edited and curated 'Bricks from the Kiln', a journal of collected writing, that features 'Fragments of a conversation with Ron Hunt' alongside pieces from the likes of James Langdon, Natalie Ferris and Iain Sinclair. B-F-T-K has received international recognition and was recently featured on the influential Walker Arts blog, Gradient.



Kevin Newark

Kevin is a photographer and educator. He has won commissions, bursaries and awards for his photography and has exhibited at national and international events and venues including the Jerwood Space and the Royal Academy in London, the National Media Museum in Bradford, the Rencontres d'Arles festival and the New York Photo Festival.

Eloïse Parrack

Eloïse is a graphic designer, illustrator and educator, whose work has been included in the international publication Slanted and by renowned type foundry VolcanoType. She co-founded independent design and photography publication Gloom magazine. Her work has been exhibited in the UK and Germany and has been included in several UK university collections.

Jodie Silsby

Jodie is a Teaching Fellow in Graphic Arts and a graphic designer and educator specialising in the areas of print and typography. She is the Creative Director of the WSA in-house design Studio 3015, which each year employs two graduates from the school. Before entering full-time teaching she worked for internationally respected design agency ilovedust and for clients such as Nike, Bacardi and Karl Lagerfeld.



Steven Sanderson

After a long career in design related industries Steven delivers theory in digital practices and supports critical context in reflective journal writing. His current research and studio practice explores the relationship of the photographic image in a post-digital context. Steven holds an MFA from the University of Southampton and has exhibited in London and Winchester.

Paul Stevens

Paul is a Senior Teaching Fellow in Graphic Arts and is a motion graphics specialist with 10 years of industry experience in television and advertising. Most of his work has involved the design and production of title sequences and in-show graphics for Channel 4 and Channel 5, together with work for music videos and TV commercials. More recently his creative practice and research has moved towards digital media and web design.

Nick White

Nick is an artist, illustrator, animator and film-maker. Nick's work boasts (in)consistent (anti)themes and styles; nostalgic pop culture; uncanny mis-matchings; and birds, to name but a few. He has exhibited internationally in galleries in London, Antwerp, Frankfurt, Corsica, Amsterdam and Liverpool. Commercial clients include the V&A, LA Times, Eye magazine, Ogilvy & Mather, the New York Times and American Airlines.

**"With help
from tutors on
the course gain
internships at
leading studios,
Bear London
and Accept &
Proceed."**



**Q&A with Karo Cichon, BA
Graphic Design Year 3 Student**

**Why did you choose to come to
Winchester School of Art?**

I guess because it is not a big school, it pays attention to you as a person and not as a whole group so you can choose what you want to do rather than a house style.

**How did the last year of your
course go?**

It has definitely been eventful! I feel that I have definitely changed my style within the last two years. I know what I am actually doing now with myself so it has gone well.

**What did you think about the
facilities at the university?**

There are much more facilities than I expected. The course has expanded so much since I joined so the way it is going it is just getting better and better.

**What have you enjoyed most
about your course?**

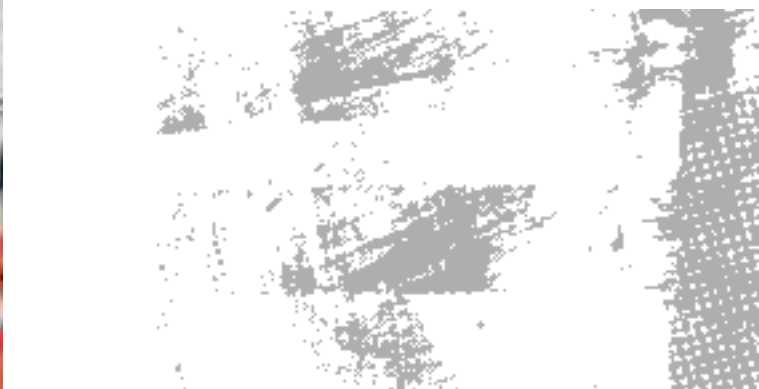
The experimentation that is available to us and exploring what we can do that we won't be able to do when we leave university.

What do you have planned next?

I am currently trying to find my place in the industry and where I fit in best. With help from tutors on the course gain internships at leading studios, Bear London and Accept & Proceed and from this contact I ended up at global design giants Pentagram.







As part of the BA in Graphic Arts at Winchester School of Art we are piloting a series of ‘transitional learning spaces’. These spaces are key to our strategy for developing your employability and will enable you to step outside of your course, make connections with external practitioners and examine emerging disciplines and practices.



Here is a brief description:

Inkubator:

Inkubator exists to examine new developments in interaction, user experience and user interface design, the development of products and services that connect to the internet, code generated experiences and other emerging practices enabled by new technologies. It connects our new Games Design course with the BA in Graphic Arts and seeks to develop collaborations with industry partners such as Moving Brands, ustwo, onedotzero, Sennep and Protein. The long term plan is that Inkubator will support the launch and development of digital products by undergraduate students and create a ‘start up’ culture at the Art School. Graphic Arts tech guru, Adam Procter, hosts an Inkubator blog and a regular podcast at: <http://inkubator.io>

Publisher:

Publisher aims to provide opportunities for the examination of ideas and practices related to the future of publication and book design. The studio examines ideas such as bespoke production, print on demand, small run digital publishing and collaborative editorial processes. It is equipped with production facilities such as a saddle stitcher and Risograph printer and hosts workshops to help the students get the most out of this equipment. In 2015 an identity for the space was created by year two student collective Fourm. Publisher also hosts lectures, readings, discussions and technical demonstrations from publishers, book designers and artists in residence.

Studio 3015 designed the publication of Code-X, a collection of thoughts and ideas from significant thinkers in this area edited by, Senior Graphic Arts Teaching Fellow, Danny Aldred. Danny is the driving force behind Publisher and was the instigator of the WSA 'New Art of Making Books' conference in 2014.





GAMES DESIGN

UCAS Course
code IL6F



Programme Leader
Adam Procter



Undergraduate
BA (Hons)

AND ART

"You will learn all about the various markets for games designers and the social impact games have on the world."

The games industry needs more designers and artists. We are seeing growth in smaller independent teams that are agile and able to develop innovative games across numerous platforms. Technology such as Unity, Steam, Unreal and the app stores have unlocked the ability for anyone to make and distribute a digital product or game. Games are broadening their application in areas such as serious games, mobile and VR for a growing sophisticated audience.

The course at Winchester School of Art, aims to create game designers and artists that provide experiences through game play and game application not only for entertainment but for meeting societal and global problems through participation via games, challenging the norms. Winchester School of Art is research led, with many PhD students. It has been able to create a unique course that puts design and experience at the core of the learning via prototyping, user testing and design thinking.

As a student of the BA (Hons) in Games Design and Art you will gain a comprehensive understanding of the working world of games design and an opportunity to study with an expert pool of individuals ranging from graphic designers to computing specialists. You will begin by taking a number of workshops where you will learn to create games art through 2D and 3D asset creation, narration and also the programming skills to bring your games to life. We have no expectations of prior programming skills so even if you are a complete beginner with little or no programming experience you will be considered as a prospective candidate. From here you will develop new skills and new techniques and will learn to make and develop your own games as well as learn more about the pivotal roles of the people involved in game development; roles such as games animator, games programmer and concept artist. You will also learn all about the various markets for games designers and the social impact games have on the world.

Programme Leader: Adam Procter

Adam is a highly experienced educator with more than 15 years of experience teaching design in higher education. He keeps his practice current by working with organisations to help foster digital design solutions in the form of apps, and offer improved user experience and user interface as a designer, developer and consultant. A number of these projects are for global brands such as Wiley, NATS, TKMaxx and FatFace. He runs the research hub 'inkubator' at WSA and is currently undertaking a Web Science PhD. Adam already has a BA in Animation and an MA in Art, Design and Internet Technologies, and he sits as a consultant on the university board for technology-enhanced learning.

Andy Lapham

Andy is an experienced educator and lecturer in interaction design. Andy's work focuses on the roles of design thinking and design research in the visual and information design for digital devices. He writes code and has a career-long interest in enhancing learning experiences through digital technologies. This has led to academic papers on topics ranging from the use of social software to support learning through to creativity and the use of learning journals in the reflective process. In 2013, in recognition of his sustained impact on learning and teaching, Andy was awarded a Principal Fellowship of the Higher Education Academy.

Employability:

Game Designer, Creative Director, Game Development, Level Editor, Concept Artist, Animator, Lead Artist, Indie Game Design & Development, Project Manager, Ux Designer, App Designer, Ui Designer, Producer, Consultant, Interaction Designer.

Q&A with Adam Procter, Programme Leader for BA Games Design and Art

What can students expect from your course?

We will challenge what games are, what the games industry is and where it could be going. We will do this through making, prototyping and testing. By looking at design thinking, iteration and games in the broadest sense, the course equips students to consider a variety of approaches to gaming. Whether that is working on the next AAA title, or producing ground-breaking games such as Media Molecule's "Dreams" or Hello Games' "No Man's Sky" alongside learning what it might mean to gamify the commute or to inject some play to encourage social responsibility. Through a host of workshops the course will enable students to gain the skills to make games, but more importantly through our projects we will encourage creative thinking that will encourage ground-breaking and challenging outcomes that we hope will shape the future of gaming as we know it.

What have your graduates gone on to achieve?

We are currently only into our second year of this course so we have yet to have any graduates - however within the past year we have already had students creating public events for user testing and feedback, and have been talking to businesses about a broad range of topics that including game jams, and how gamification could impact their business.

What are the key issues currently facing the field of games design as you see it?

The games industry is so large and so fast-paced that it faces many differing challenges. We have recently been discussing and responding to contemporary challenges around games, such as the recent "gamergate" controversy and the ratio of female to male programmers within the industry.

There are thoughts that perhaps the last dedicated games hardware, the PS4 and Xbox One, have now been launched and that this is in parallel with gaming expanding and becoming more mobile. There is a rise in more social and casual game play which sees a diversification of players, to the point where statistics indicate there are more middle age women playing games than teenage boys. One major current factor that is much more pragmatic is the need for more creative thinkers and designers to be producing games and working in games studios: we see a move where more design companies are embracing games and the capabilities of indie development is really expanding the gaming community. It's a very exciting industry right now, not only in AAA but also in the indie space.

How does the course allow students to engage with these?

To enable us keep ahead of the games industry we have built an open and flexible curriculum to allow us to adapt and be agile in our approach to cutting-edge theory and practice. One of the main positive factors here is that we are an Art School, and our curriculum is built around the ethos of making through thinking; we directly apply design thinking within game play, and although our students will code and most certainly make games, the most important factor and demand from the industry is to create games that challenge and perhaps change the perception of gaming. As a Russell Group university we are leading research into new areas of gaming that have yet to be realised, and this feeds directly back into the programme.

How do industry connections outside of the university feed into the course?

We have a number of guest speakers and industry events we host and attend each year and, as members of TIGA, we have access to a broad range of UK companies. We have working relationships with a number of games companies and

have set up a Games Design Hub to nurture support in and out of these connections.

How does the course prepare students for life after graduation?

We try to ensure that our students have a rounded education that allows them to be creative individuals and leads them to be flexible and adaptable. This allows us to work on skills for the roles and jobs of the future, the jobs that do not yet exist. One key factor however for the games industry is the ability to work within a team and have an understanding of individual roles and how they connect. To enable this, our projects are almost all team-based.

What makes WSA a good place to study?

The campus is dedicated to art and design, which allows for natural collaborations across our disciplines. Students have access to fashion trend information that allows the games students to create more compelling and real characters. As most of our courses are studio-based as well, this allows students to nurture relationships outside the games design programme and at the very least they can quickly grab a host of students who don't know their projects to test ideas, concepts and prototypes.

What have your students been working on recently?

The most recent project has seen our students take a concept and the essence of narrative such as Romeo and Juliet and Alice's Adventures Underground to create, in teams, games that represent concepts around Life and Resurrection - or using the idea of the Cheshire Cat's ability to camouflage to create a puzzle game built around this mechanic. We don't just work on video games; we have made board games, kickstarter projects and geolocation games that broaden the idea of game play in and around society.







Q&A with BA Games Design and Art Year 1 Student

Why did you choose to come to Winchester School of Art?

I decided to come to Winchester School of Art as it offered great facilities and I felt the Games Design and Art course itself was unique and intriguing compared to other universities that I had looked at. As it was a course just starting out too, I wanted to see how it would flourish and grow during my time here and how I could help build the course for future students.

What did you think about the facilities at the university?

There are so many great facilities to cater for so many courses however I like how everyone is able to try them and can train on some of the equipment for future uses within our work to broaden our creativity within projects.

What will you do after you have graduated?

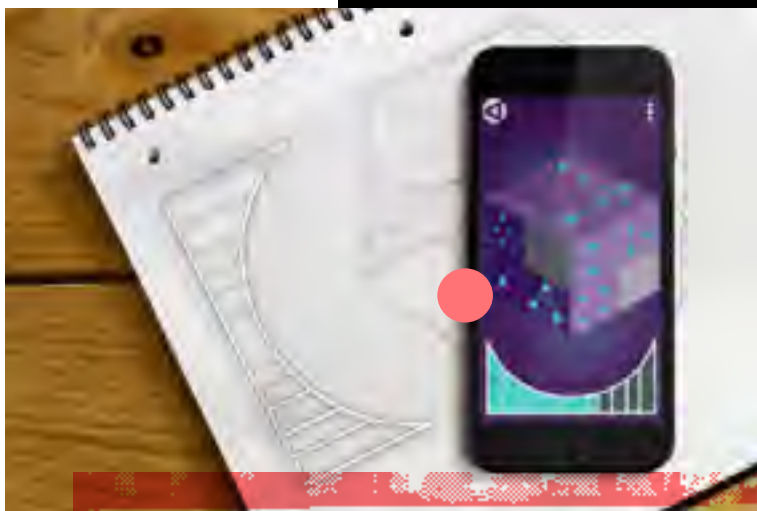
A few of us on the course have discussed a possibility of creating games together in the future so this is one path I am considering as we have worked well together on previous projects. However, I will be also spending my time applying for work experience and improving my portfolio using aspects that I have learnt from my time here at WSA.



"The Games Design and Art course itself was unique and intriguing compared to the other universities that I looked at."



SOUNDSCAPE



Typical Entry Requirements

A Levels: grades BBB (including an art- or design-related subject for Fashion and Textile Design, Graphic Arts, Fine Art and Games Design & Art and a humanities-related subject for Fashion Marketing/Management)

International Baccalaureate: 30 points, including 16 at higher level

Diploma in Foundation Studies (Art and Design)

Level 3 BTEC Extended Diploma: DDM

Other qualifications, including international qualifications, are considered on an individual basis.

International students must comply with the University of Southampton's English language entry requirements:

For studio-based programmes, an overall IELTS test score of 6.0 (with a minimum score of 5.5 in each component) or equivalent.

For Fashion Marketing/Management, an overall IELTS test score of 6.5 (with a minimum score of 6.0 in reading and writing and 5.5 in speaking and listening) or equivalent.

How to Apply

All applications, both UK/EU and international, should be made via UCAS:
www.ucas.com

Application Deadline:
15 January 2017

Deferred Entry

Generally we do not accept deferred applications. However, in exceptional circumstances we can defer entry to the following year once you have been offered a place and you have accepted us as your firm choice.

Portfolio Interviews

Applicants whose predicted grades are close to our minimum entry requirements and have applied for Fashion & Textile Design, Fine Art, Games Design & Art or Graphic Arts may be invited to attend an individual portfolio interview where they can demonstrate their creative ability. Portfolio guidance can be downloaded from our website at <http://www.southampton.ac.uk/wsa/undergraduate/apply.page>.

International Students

We do not expect international students who are not already studying in the UK to come to an interview here. On some occasions a member of staff may be visiting your country and an interview can be arranged. As a general rule international students are invited to send in a portfolio of work by email.

Fashion Marketing/Management

Applicants who are applying for our non-studio based Fashion Marketing/Management programme will not be required to attend a portfolio interview. An applicant's personal statement, previous qualifications and reference will all be taken into consideration and applications are considered on an individual basis.

For further information about undergraduate admissions or entry criteria please contact the undergraduate admissions team:
Email: ugapply.fbl@soton.ac.uk
Telephone: (023) 80 59 7005/7135

UK and EU Tuition Fees 2016/17

At the time of going to print, the University has not yet set its tuition fees for UK and EU students. For 2016/17, the tuition fees were £9,000. Please visit our website before you submit your UCAS form for entry in the 2017/18 academic year.

International Tuition Fees 2016/17

The standard tuition fee for international students starting full-time undergraduate programmes in 2017/18 will be £16,054 for each year of the programme.

Financial support

If you are a UK student starting a higher education course in 2017/18, you can apply for loans to help pay for both tuition fees and living costs.

Tuition Fee Loan

If you are a UK/EU student, you will not have to pay any tuition fees before or during your studies. Instead, you can take out a student loan for tuition fees. You can borrow the full cost of the tuition fee charged for your programme of study in 2017/18. The amount you receive does not depend on your financial circumstances and at present the loan is only repayable once you are earning £21,000 * a year or more.

Maintenance Loan

If you are a UK student, you can take out a student loan to help with living costs. The amount you borrow depends on your circumstances and like the tuition fee loan is only repayable once you earn over £21,000 * a year. Student loans are issued by Student Finance on behalf of the UK government – they are not commercial loans, interest is charged on a student loan from the date you receive it to the date you pay it off.

*correct as at April 2016.

Additional support

Depending on your household income, if you have a disability, or have a dependent, you may be eligible for a non-repayable maintenance or support grant.

For more information on grants from the UK government, visit: www.gov.uk/student-finance/loans-and-grants

Living costs

When planning your finances, you need to take into account the costs of living. These vary, depending on a range of factors, such as whether you live in catered or self-catered halls of residence, private rented accommodation or with your parents/carers. Typical costs include accommodation, phone calls, utility bills, transport, laundry, socialising and personal expenditure.

In addition to your tuition fee, you will need to consider course costs such as books, studying abroad, materials and equipment you may need for your studies.

For more information about living and course costs, go to www.southampton.ac.uk/ugp/livingcosts

Finance calculator

Our finance calculator is a useful tool to help you estimate how much university will cost. To help you budget for student life, you can also estimate your living costs as well as any books and equipment you will need to buy.

To use the calculator, visit: www.southampton.ac.uk/ugp/calculator

For further information on fees and what support you may be entitled to, visit: www.southampton.ac.uk/ugp/fees

For any other information relating to fees and funding please contact:

Email: ssc@southampton.ac.uk

Telephone: 02380 599599

Undergraduate Scholarships
Winchester School of Art runs a scholarship scheme.

For up-to-date information, visit: www.southampton.ac.uk/wsa/undergraduate/fees_and_funding.page#scholarships



Mature Students

We welcome mature applicants (over 21 years of age) as we feel that you make a valuable contribution to the school. Although you are not required to have the same qualifications as a school/college leaver, we do recommend that you do some study prior to starting here, such as evening classes or higher education Access courses.

Our programmes encompass artwork in all media including traditional areas of painting, sculpture and printmaking, as well as games design, fashion marketing and photographic art. If you are a resident in the UK, and are applying for a practice-based programme you will be invited to attend a portfolio interview at the WSA campus.

As the entry requirements vary and we understand that you often have to balance other commitments alongside your study, please feel free to contact us to discuss your application. Email: ugapply.fbl@soton.ac.uk Telephone: (023) 8059 7005/7135



Learning Progression

The first year of our four practice-based programmes - Fine Art, Graphic Arts, Games Design & Art and Fashion & Textile Design – is a diagnostic year. This will determine your strengths and interests and ensure you gain a full grounding in all areas of your chosen subject. Group work is a central part of your learning experience, from your first year where you will get a substantial support structure for peer-group learning, to your third year where teaching and learning strategies will enable you to constructively critique your own work.

Individual research in independent study time increases between year one and year three and encourages time management and project management skills, working to deadlines, visual and verbal presentation, and enhances employability.

Your assessment will be continuous rather than exam-based, and our final year Degree Show is the culmination of study and a showcase for achievement.

We actively support you to gain relevant work experience and we have a growing number of work placements, professional opportunities and exchanges.

Studying abroad as part of your degree can also add depth to learning and help you gain invaluable employability skills. Our undergraduate curriculum has been designed to allow you to spend the second semester in your second year abroad for all programmes except Games Design & Art, where specialist links are still in development. The work you do abroad will be assessed on your return and will contribute to your marks in the same way as units studied in the UK, except for the Fashion Marketing/Management

programme where assessment takes place at the host institution.

If you are studying a practice-based programme you will also produce a Reflective Journal in your second year and this can provide the chance to analyse your exchange experience.

We have key international partnerships with Erasmus exchange institutions across Europe. We also have our own links further afield. To find out more about our partners and students' exchange experiences, go to our website:

www.southampton.ac.uk/wsa/undergraduate/study/exchanges.page

All our programmes are structured as modules; core modules that are strengthened by career-focused optional modules.

Option Modules

All students studying the undergraduate programmes at WSA will have the opportunity to select one option module to study as part of their second and third years. This provides students with the opportunity to work in a multidisciplinary environment and supplement their core programme with a broader spectrum of knowledge and skills. The module choices are tailored to each programme.

Art of Marketing & Branding

This module will introduce a range of issues, terminology and theory around the subjects of marketing, branding and visual analysis. These ideas will be introduced by looking at case studies of existing brands and supporting campaigns to give a practical context, seeing the brand beyond the terms of merely graphic elements, but part of a whole creative process.

The module looks at the thinking, the execution and maintaining of a successful brand as well as the theory that underpins visual analysis of advertising in contemporary culture.

Visual Culture

We live in a world that is saturated by images; images from the far reaches of space to the sub-atomic level and just about everything in-between. Images seem to have a special power over our lives, playing a part in the construction of who and what we are and the ways in which we understand the world around us. Whether we like it or not, we live in a 'visual culture' in which virtually everything is mediated by the image.

This module takes as its starting point the assumption that as future artists and designers, you will be future producers of visual culture or even counter-cultures. You will be introduced to some of the core theoretical issues that underpin the production of visual culture, including questions of what an image is, how it works, its relationship to ideology and theories of representation. You will be introduced to a range of critical theoretical texts and examples from diverse visual cultural practices.

Digital Practices and Theory

The ambition of this module is to introduce students to both the practical and theoretical aspects of film-making within a stimulating and diverse critical context. The subject is introduced through a series of screenings and discussions across a broad range of moving image material, from historical/classic films to experimental video installations, pop promos and TV commercials.

The practical element of the module is supported by a weekly series of technical workshops to introduce key software, particularly Final Cut Pro, and group tutorials.

Design Futures

This module introduces the student to some of the debates and arguments that are central to an ethical understanding of the practice of design. You will be introduced to such issues as provenance and the subjects of sustainability, the value of cultural diversity and social responsibility of design and creative practice. You will be encouraged to debate these definitions and perspectives, and the apply these theories relative to your subject specific discipline.

The critical perspectives addressed in this module are viewed from the point of view of the practitioner. For this reason, you will be taught by contemporary art and design makers drawn from across the disciplines taught in the School. The skills offered by this module also offer a career-orientated focus for your programme of study.

Business for the Creative Industries

The UK demands and needs a more entrepreneurial focus and a good platform for young people to realise their ambitions within the creative industries sector. To this end, it is important that students are equipped with a good understanding of the sector together with a good knowledge of business formation, marketing, branding and use of a creative approach to developing businesses.

The course syllabus will contain various case studies and lectures on the basics of business formation to the growth and development of businesses exhibiting successful strategies in a range of different areas such as fashion, film, gaming, art, music and design.

Writing for the Creative Industries

Words have power to move the world if you just know how to use them. This module is intended to help you develop a range of writing skills and an understanding of the processes involved in preparing work for the market place and to introduce you to the relationship between writing and the creative industries.

You will be encouraged to engage and experiment with a range of written forms across different media for a variety of audiences. You will be guided to produce work that is imaginative,

original, technically skilled and professional.

The module will begin by considering the different types of writing encountered in the creative industries and how successful communicators use the written word to construct successful texts. The course will examine examples of good practice and will provide students with a set of skills that can be applied to a variety of situations and applications within the creative industries.

All our postgraduate programmes are designed to equip you with the critical skills you will need to advance your career and employment opportunities in your chosen specialist area.

Our MA Design programme offers pathways that will ensure you are up to date with the latest developments and technological advances. They are designed to hone your evaluative and research skills and provide you with a good strategic base to support your practical and theoretical learning.

Through the Department of Fashion & Textiles you can choose from pathways in Fashion Marketing and Branding, Fashion Design, Fashion Management, Luxury Brand Management and Textile Design.

Through the Department of Graphics, Art & Media you can choose from pathways in Advertising Design Management, Communication Design, Design Management and Global Media Management. This year we are also offering an exciting new pathway specialising in Games Design and Art.

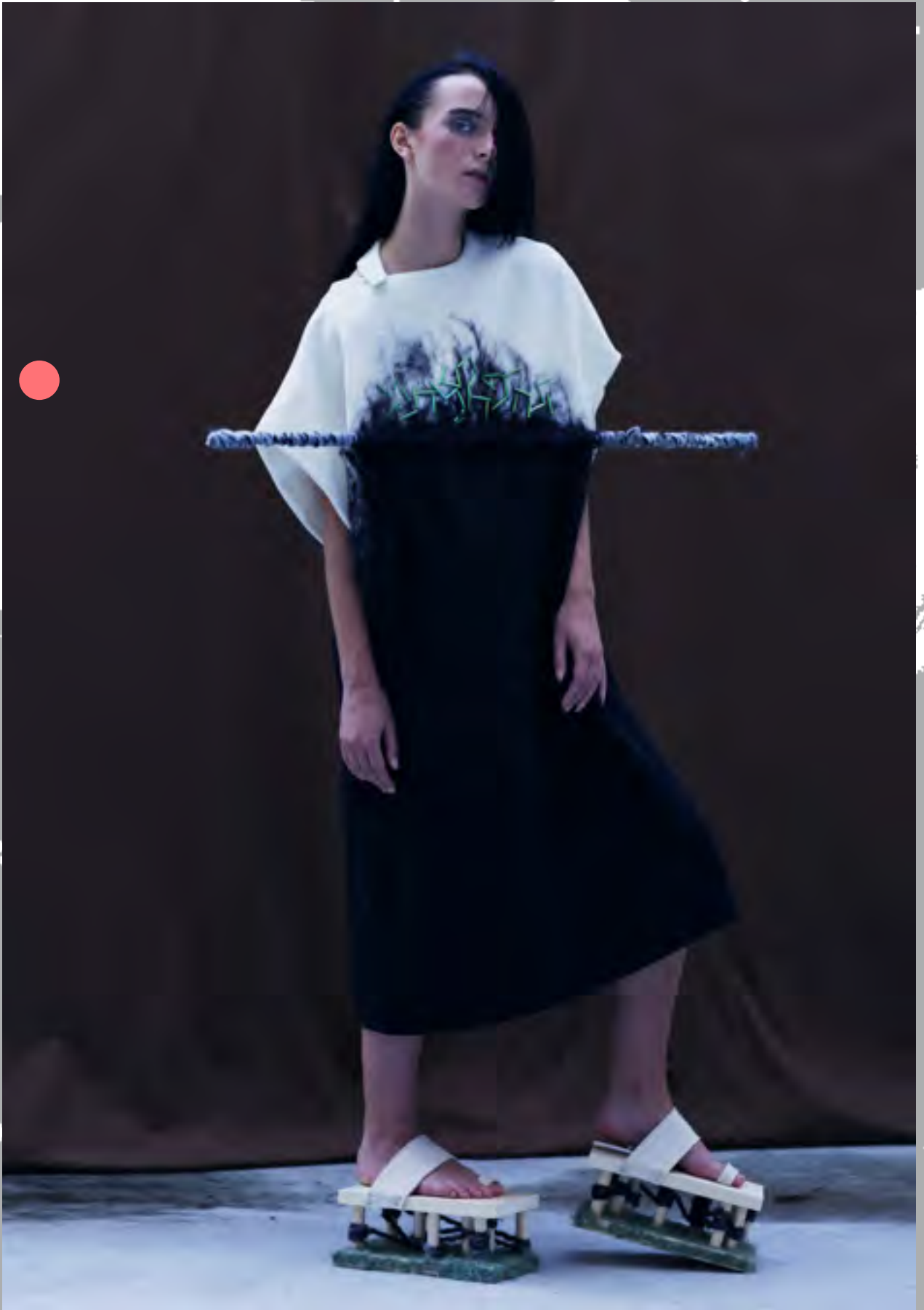
In addition, we offer a long-standing MA Fine Art and also new postgraduate programmes

in MA Contemporary Curation and MA Cultural Politics.

Our MA Programmes and Pathways reflect the world-class research being conducted by many of our staff and that directly underpins and feeds into our teaching. We ensure that our students directly benefit from our research excellence and not only attending at one of the top research led Universities but where the pressing issues and ideas of our time can be understood within an engaging, real world and relevant curriculum.

The School attracts a rich international group of teaching expertise with a range of staff that brings a truly global understanding of the issues and approaches fundamental to our students understanding of a world that they will contribute to on leaving their studies here.

Through the School's expanded links through our globally sourced staffing, extensive research networks and our collaborative partners in industry and the public and private sectors our students can experience and connect with the opportunities that are afforded by a top rated global University.



FASHION &



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John Hopkins

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MA



DESIGN TEXTILE

"Studio-based-practice focuses on expanding your critical and applied thinking realised by extending the possibility of your creative practice."

Fashion Design

Fashion Design will allow you to extend your knowledge and understanding through various projects, underpinned by research and creative practice. You will work across traditional and experimental boundaries, critically evaluating your working processes, methodologies and ideas. Core areas include research for fashion, sketchbook development, sustainable practice, construction techniques and materials, experimental practice, CAD skills and fashion portfolio skills.

The teaching team includes:

Delia Crowe

Delia is MA Pathway Co-ordinator for Fashion Design. Delia has nearly 20 years' experience working as a womenswear designer for many well-known British high street brands. This has included extensive worldwide travel and the building and sustaining of close working relationships with practitioners and factories in many countries, including China and India. She completed her MA in Fashion Design as a mature student, enjoying a period of intense personal and creative development, and has undertaken research into responsible design, concentrating on denim and sustainability. She recently organised the first WSA Fashion and Sustainability Forum, which will lead to further research in this area and become a yearly event for the school.

Reem Alasadi

Reem has presented her womenswear collections in London and Tokyo and specialises in highly innovative design, specialising in artisanship and hand-crafted excellence, mixing new and vintage in surprising combinations. She brings her considerable expertise as a sustainable and ethical designer to the course, and has led many workshops in non-waste design. She also brings her 'little black book' of high profile industry friends and contacts. She is an ambassador for the school – not only in sustainable practice, but also bringing her wealth of knowledge and expertise in retail, design, visual marketing and merchandising to the course. She works closely as part of the team with the MA Fashion Design students to bring their creative projects to life. Textile design will prepare you for further research or practice, drawing on your creativity and knowledge.

Employability:

Fashion Design: Fashion Designer, Costume Designer, Pattern Cutter, Illustrator, Fashion/ Photographic Stylist, Trend Forecaster, Fashion Buyer/ Merchandiser, Visual Merchandiser, Social Media,

Blogger, Fashion Editor, Textile Design: Textile Design Agency, In-house Designer, Greeting Card Designer, Illustrator, Design tutor, Setting up own label.

You will develop critical thinking skills and refine your textile design skills and methods of enquiry. You will acquire a critical understanding of your subject from different cultural and professional perspectives, and benefit from our international links. Core areas include textile design (print and embroidery), and supporting research skills.

Textile Design

Textile design will prepare you for further research or practice, drawing on your creativity and knowledge. You will develop critical thinking skills and refine your textile design skills and methods of enquiry. You will acquire a critical understanding of your subject from different cultural and professional perspectives, and benefit from our international and industrial links. Core areas include textile design (print and embroidery), and supporting research skills.

The teaching team includes:

Louise Gilbey

Louise is MA Pathway Co-ordinator for Textile Design. She has extensive knowledge in printed and embroidered textile design with more than 20 years of industry experience. She co-founded and managed a successful textile design studio in London where she produced printed and embroidered designs for the fashion, furnishing and packaging markets for clients in the UK, Europe, USA and Asia. Louise has also worked as an in-house textile designer for Delbanco Meyer & Co, where she designed printed and embroidered bed linen and accessories for leading retail brands. She has many years teaching experience in higher education.



Q&A with Delia Crowe, Pathway Co-ordinator for MA Fashion Design

What can students expect from your course?

One of the joys of teaching fashion design is to welcome students at the beginning of the course, with their heads full of dreams, and to oversee a studio where these dreams become a reality. The diversity of cultural backgrounds means that the students bring a wealth and variety of knowledge and skills to the course, providing a global edge and a strong foundation based on the genuine exchange of cultural, political and creative thoughts and innovations. There is no 'one-size-fits-all' method of design. We work closely with each student as an individual, to help them bring out these ideas and turn them into the finished garments. At the end of the year we have a professional photo shoot, which the students style and manage together – and this has produced a gorgeous look book with an editorial feel. We will be showcasing some of our students' final major collections in London. It's wonderful to work at WSA with students that are ambitious, creative, passionate and highly motivated.

What are the key issues facing your subject today?

The rapidly changing nature of the design industry presents many challenges – to people, the environment, during the design process; through development and production; to the consumer phase and product end-of-life. Sustainability and responsible design, along with 'fast' versus 'slow' fashion are the key issues faced by the fashion industry today, along with the technical, environmental, political and financial implications of these global issues. There is an increasing need for sustainable practice, and designers can play a vital role in shaping the future. Our students are encouraged to take a thoughtful approach to research and development through

studio practice and option modules, in order to become successful modern practitioners, and trailblazers in their subject. We have recently held our first Fashion and Sustainability Forum, organised by MA Fashion Design. This was well attended by staff and students of Winchester School of Art and will continue to grow. We had many speakers, all experts in their field, which lead to some fascinating conversations over organic wine at the networking event at the end of the day. You can view the talks on the Winchester School of Art YouTube channel, or look at twitter #WSA_sustainabilityforum.

What have the students been working on recently?

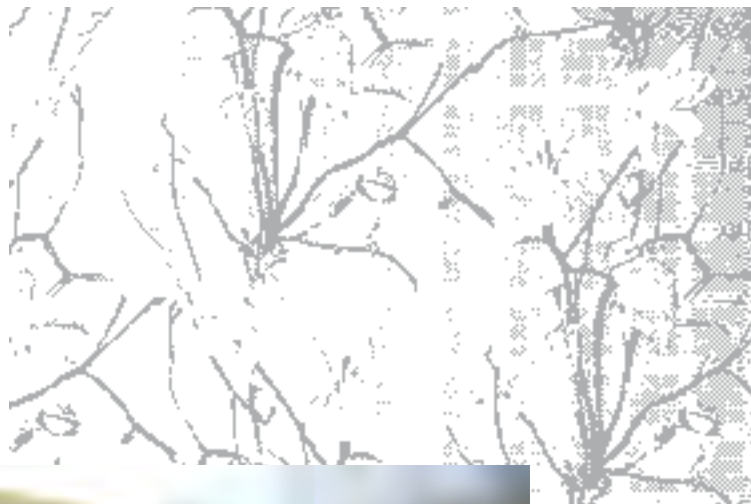
We have been working as a team on external projects and competitions – this year we made a beautiful sustainable Christmas tree out of donated charity garments – this was for a local event that attracted a lot of national press. We have entered the students' work into a non-waste competition – the Re:Design Challenge (in conjunction with Winchester Action on Climate Change and the PDSA who donated the clothes for us to re-use and re-cycle) - which has asked the students to research the subject of responsible design and to experiment with different ways of designing and making. This pushed many of the students out of their comfort zone, and we had some fantastic results.

How does the course prepare students for life after graduation?

Students work in a professional studio setting, with an enthusiastic and experienced team to support them. With high levels of engagement, students can enjoy improving their critical thinking and design skills, communication skills, project management skills and other key transferable skills that will enable them to join a highly competitive global design industry.

What have your graduates gone on to achieve?

Students go on to jobs as fashion designers and design teachers all over the world, or continue with their academic careers to PhD level. Many gain experience as interns – some of our graduates have worked in London at Gareth Pugh, Roksanda Ilincic, Jasper Garvida for Ethologie and Thomas Tait. Another recent graduate now has her own label in India, specialising in sustainability and reinterpreting the use of traditional skills with a contemporary vision; and she is now on the Fashion Design Council of India.



Option modules

extend the students' learning experience."

Q&A with Louise Gilbey, Pathway Co-ordinator for MA Textile Design

What can students expect from your course?

The course is aimed at ambitious print designers who wish to develop their design, drawing and compositional skills. Students are encouraged to advance and test their ideas which may include further analysis of the relationship between textiles and design, colour, texture, pattern, placement and suitability for purpose.

Set projects are supported by weekly tutorials in group and individual sessions. Projects are also supported with technical workshops and CAD skills sessions. Option modules extend the students' learning experience across a range of complementary disciplines.

In the second semester students start formulating a self-initiated body of work towards their chosen interest/ specialism that they confirm in their Final Project and Exhibition with a completed portfolio of work.

Some study trips are organised to visit established designers and print factories in response to student requests, and also trips to London visiting various galleries and exhibitions are undertaken by the students to support their learning.

What have your graduates gone on to achieve?

The students who study MA Textile Design at Winchester School of Art have gone on to pursue a broad variety of careers such as designing for a textile design agency on either a full-time or freelance basis, as an in-house designer for a design house or supplier, as a designer for a greetings card company, set up their own design company/label, become a design tutor, or continued their studies pursuing research at PhD level.

How do industry connections outside of the university feed into the course?

The MA Textile Design tutors are either current practitioners, or have considerable experience working within the industry. As such, they bring with them a wealth of knowledge and experience that is fed into the content of the course and their teaching in tutorials and seminars. Through their contacts in industry, placements have been arranged following completion of the course.

What makes WSA a good place to study?

WSA is set in a beautiful, ancient city, within easy travelling distance from London enabling access to museums, galleries and shops. The countryside and city surrounding the campus provide wonderful inspiration. The studio atmosphere is calm, allowing students to focus on their design development. The programme provides students with access to workshops in everything from traditional printing techniques and dyeing to CAD skills, digital and sublimation printing and laser cutting. Staff are engaged in both their own and their students' design work and the diversity of other courses at WSA provides a wonderful enriching environment enabling students to develop their design work within.

What have your students been working on recently?

My students are currently working towards their first Self-initiated Project and have just put up the Interim Exhibition showcasing their current work in progress. They have been busy designing for their display in an exhibition space presenting a variety of products such as mood boards, sketchbook pages, fabric swatches and wallpaper.





"Management pathways bring together the skills and knowledge of management and business applied to the creative industries."

Fashion Management

The Fashion Management pathway responds to the demand of the fashion industry for management specialists that have engaged in a study of both fashion and business. This course will equip you with a foundation of knowledge about the fashion industry and help you develop your creative thinking, marketing and business management skills. You will benefit from the teaching of fashion professionals with a wealth of industry experience. The course will improve your employment prospects, allow you to explore ideas for your own entrepreneurial venture, and prepare you for further fashion research-based postgraduate study.

The teaching team includes:

Dr Lipi Begum

Lipi Begum is pathway leader for MA Fashion Management. Lipi has experience in fashion retail, social enterprise and trend forecasting. Recently she consulted for the United Nations, Better Work in Textiles and Garments project for the Bangladesh Ready-made Garment Sector. Formerly she has been subject leader in Fashion Marketing and Branding at the London college of Fashion and Senior MBA lecturer at the University of Wales Trinity Saint David. She has consulted for fashion universities and industry in Bangladesh, Paraguay, Uzbekistan, India and China. Her research examines interdisciplinary approaches to contemporary fashion including popular culture, postcolonial theory, gender, sustainable strategy, education and leadership. She is co-editor of the forthcoming book: *South Asian Youth Cultures: Fashion Media and Society* (IB Tauris) and regularly publishes in academic journals, books and conferences.

Molly K Mills

Molly is a Senior Teaching Fellow. She has extensive fashion industry experience and expertise in design, logistics and supply chain management, including working as a designer and design manager in the fashion industry where she set up her own label and shop, "Molly K". She has worked as a senior women's designer at Full Circle, and most recently as a senior women's design manager at FatFace. Her key interests include sustainability in fashion, ethical supply chain development, design management and brand management.

Employability:

Fashion Buyer, Fashion Product Developer, Fashion Merchandiser, Fashion sourcing and supply chain manager, Fashion Marketing consultant, Fashion Retail Manager, Fashion Entrepreneur,

Fashion Brand Manager, Fashion Public Relations Manager, Stylist, Visual Merchandiser.

Dr Adam George Dunn

Adam is a Teaching Fellow in Academic Study Skills for the Fashion Management and module convener for Research Skills. His PhD was in political philosophy and before starting as a teaching fellow, he was a visiting lecturer specialising in academic and research skills. His research interests focus on the way in which fashion and luxury can contribute to individual and collective expressions of identity.

Dr Jonathan Faiers

Jonathan is Reader in Fashion Theory and his research examines the interface between popular culture, cinema, textiles and dress. His publications include *Tartan* (Berg, 2008) and *Dressing Dangerously: Dysfunctional Fashion in Film* (Yale University Press, 2013). Recently he has written essays for *Alexander McQueen* (V&A 2015), *Developing Dress History: New Directions in Method and Practice* (Bloomsbury, Nov. 2015), *London Couture 1923-1975: British Luxury* (V&A, Nov. 2015) and *Critical Luxury Studies: Art, Design and Media* (Edinburgh University Press, March 2016). In 2014 Jonathan launched *Luxury: History, Culture, Consumption* (Taylor & Francis Routledge); the first peer-reviewed, academic journal to investigate this globally contested term. He lectures widely on textiles and dress and is a founding member of the Winchester Luxury Research Group and the Advisory Committee for the Costume Colloquium, Florence.

Meng-Shan (Sharon) Wu

Sharon is a Teaching Fellow in Fashion Management & Marketing. She has recently been awarded a PhD from Royal Holloway, University of London, where she is actively involved in academic research in luxury consumptions and consumer behaviour. Sharon enjoys researching into the areas of luxury marketing, luxury consumption, consumer behaviour and issues of consumers' purchase intention. Her research has been presented and published in academic books, international journals and international conferences, including *Luxury Marketing*, *Ethical and Social Marketing in Asia*, *Qualitative Market Research: An International Journal*, *Journal of Travel and Tourism Marketing*, *Asia-Pacific Journal of Business Administration*, *Academy of Marketing*, *Monaco Symposium on Luxury*, and *Colloque Luxe et Contrefaçon*.

Q&A with Molly K Mills, Senior Teaching Fellow for MA Fashion Management

What can students expect from your course?

The MA in Fashion Management provides a comprehensive education in both fashion and business management. It is concerned with the successful management of all types of Fashion Brands including, fast fashion, sportswear, middle market, designer, lifestyle and luxury brands.

The structure of the programme is designed to provide students initially with a broad foundation of key principles and practices in fashion management, followed by the opportunity to research areas of interest in detail and depth. Optional modules allow the students to further individualise the programme to suit their own needs.

Topics covered to enable students to become familiar with the core issues involved in strategically managing a fashion business include, consumer behaviour, creative brand building and development, trend forecasting, supply chain management, product sourcing and development, integrated marketing communications, corporate social responsibility, sustainability, digital culture, and fashion theory and context.

Do your own research interests feed into the course?

Personally I am very interested in the area of sustainability and how this is being addressed by the Fashion Industry. In Semester 2 this is an area that we explore in depth, usually using a recent case study as a starting point.

What are the key issues currently facing Fashion Management as you see it?

The key management issues facing the Fashion Industry at the moment include sustainability, digital media management, creative brand identity

management, strategic brand growth and development globally.

How does your programme allow students to engage with these?

Each of the areas listed above are introduced in Semester 1 as part of learning about Creative Brand Building and Development. Additionally where possible we bring in guest speakers to give students further insight into how these topics are being addressed in the fashion industry. In Semester 2 we structure the learning around two different case studies one which is focused around sustainability, and one that focuses on strategic brand growth and development. In Semester 3 students have the opportunity to research an area of Fashion Management of interest to them personally. This gives them the opportunity to explore a topic in detail and depth.

What have your students been working on recently?

This Semester we have looked at the issues around sustainability and explored H&M's approach to them, followed by developing a growth strategy for celebrity Designer Victoria Beckham's clothing brand.

How do industry connections outside of the university feed into the course?

Where possible in Semester 1 we have guest speakers from industry come in and deliver a lecture relating to the weekly topic that we are covering. They provide valuable insight into that area of fashion management, and possible future careers.

How does the programme prepare students for life after graduation?

The programme is distinctive in that it provides students with an enhanced understanding of the linked creative design and business management of a Fashion company within a global setting. The combination of the development of academic research skills with practical

knowledge and industry skills will assist them in their future career development. For example in Semester 1 alongside developing academic research skills we include a number of key industry skill exercises as part of the learning. These include amongst other things, producing fashion trend mood-boards, competitive shop reports, and price positioning maps.

What have your graduates gone on to achieve?

Graduates have gone on to work for a number of different fashion brands including Seiko, Longines, Burberry, Arcadia Group, Longchamp, BestSeller Group, Wuyoung. They have been employed in a variety of different roles including sales managers, digital web image assistants, brand managers, marketing assistants, fashion buyers, freelance fashion journalists.

What makes WSA a good place to study?

A former student commented the "one-year intensive course at WSA gave me concepts on and structure of fashion industry and its customers. Visually and informationally, conceptually and practically, it gave me guide to the complexity of fashion and laid groundwork for my career."



Fashion Marketing & Branding

This course will lead to numerous job opportunities in the international fashion marketing world, from Marketing and Brand Manager/Analyst and Market Researcher roles to the highly valued position of Buyer for major global fashion brands. The Fashion Marketing & Branding pathway will enable you to engage with the complex marketing and branding challenges facing fashion brands in a global industry. Starting from a theoretical basis, you will develop the skills required to understand and build fashion brands, and to use design-led solutions to meet modern marketing challenges. Whether your interests lie with luxury, fast-fashion, lifestyle or other fashion brands, you will gain an understanding of how to apply your knowledge within a dynamic industry. Teaching on this pathway is provided by staff with many years of experience in the fashion and creative industries, and you will practise skills that will be directly transferable to a working environment or to further research-based postgraduate study. This is a one-year, full-time Master of Arts degree.

The teaching team includes:

Mike Bastin

Mike is a Senior Teaching Fellow and the Pathway Co-ordinator for Fashion Marketing and Branding, with more than 20 years' experience as a marketing academic specialising in all aspects of Fashion Brand Management and Consumer Behaviour with an M.B.A from Warwick. Mike's research work focuses on the cultural, social and personal influences on fashion brand consumption and on Asia and China in particular. Mike has worked internationally for many years, with spells in the US, India and Central Asia. In particular, Mike worked and lived in China for seven years, teaching at leading Chinese universities as well as delivering training programmes to international businesses based across China, and still holds a Visiting Professorship at the University of International Business and Economics, a top-ranked Chinese university. Mike's research work has been published in academic journals such as the Journal of Brand Management and Social Cognition.

Mike's work has also received recognition in the international media with regular publications and television and radio appearances, including articles published in the Financial Times and appearances on BBC World and China Central Television.

Dr Eirini Bazaki

Eirini is a Teaching Fellow with a PhD from the University of Glasgow in 2013. She holds an MSc Degree in Management Research (University

of Glasgow), an MSc in Marketing Management (Aston University) and a BSc in Sociology (Panteion University, Greece). Her research interests lie in the areas of branding, digital marketing and relationship marketing. She is an active member of the EIASM network (European Institute for Advanced Studies in Management). Her research has been presented at the European Academy of Marketing Conference, the Global Brand Management Conference, the Thought Leaders in Brand Management Conference and the Athens Institute for Education and Research.

Dr Malgorzata Drewruk

Malgorzata (Gosia) is a Teaching Fellow in Academic Study Skills with a PhD in Linguistics from Lancaster University (2014), and the Research Skills Module Convenor for Fashion Marketing & Branding. Gosia is an experienced English for Academic Purposes tutor with detailed knowledge of academic English and study skills. In the past she taught various linguistic modules, including language of advertising. At WSA she specialises in content and visual analysis. Gosia has also delivered conference papers and presentations internationally. Her research interests are: language of television, language of advertising, fashion and image, and language of social media.

Luxury Brand Management

Luxury brands are one of the fastest growing areas of global business. This course will provide you with the theoretical knowledge and practical skills required to succeed in the management of complex luxury brands. You will develop an appreciation of how luxury brands have evolved over time and place and will be introduced to the material, symbolic and experiential dimensions of luxury. Building upon the principles of creating and developing luxury brands, the course explores a range of premium industries including, for example, fashion, fashion accessories, perfume, jewellery, hotels and automobiles. You will gain a comprehensive grounding in luxury brand equity, portfolios, cobranding, brand extensions and the management of brand heritage, as well as exploring the globalisation of luxury brands and the influence of social media. It culminates in the strategic management and marketing of the business of luxury. The course has very strong ties with industry and students are able to benefit from these links through visits and consultancy projects. www.luxurywsa.blogspot.co.uk

The teaching team includes:

Dr Yasmin Sekhon

Yasmin is a Lecturer and the Pathway Co-ordinator for Luxury Brand Management. Her areas of expertise include branding, marketing communications, consumer behaviour and digital marketing. She has published in a number of academic journals such as *Consumption, Markets & Culture*, *Nonprofit and Voluntary Sector Quarterly* and *International Journal of Market Research* amongst others. She is also on the editorial board of the *International Journal of Market Research*. Yasmin enjoys researching into luxury brand consumption, materialism, and cross-cultural consumption. She continues to develop her research on luxury brand consumption from a cross-cultural, consumption and identity perspective. Most recently Yasmin won funding to investigate the luxury and children.

Debbie Pinder

Debbie is a Senior Teaching Fellow and a specialist in luxury brand strategy and creative direction. She has held senior global marketing and creative positions with De Beers diamond jewellers, Jo Malone, Estée Lauder Companies, Coty Prestige,

L'Oréal, Clarins and Godiva Chocolate. Debbie has achieved awards for outstanding performance within brands and also for her luxury designs at the Chelsea Flower Show. She has her own luxury brand consultancy and works with companies on launch campaigns and marketing strategies. She lectures in luxury brand management and leads on the development of the School's collaborative and engagement strategies with luxury brands. Debbie is also a member of the Luxury Research Group and is undertaking a research degree in 'Luxury and the Arts'.

Professor Joanne Roberts

Joanne's areas of expertise include knowledge, creativity, innovation and international business. She has published widely in academic books and international journals, including the *Journal of Management Studies*, *International Business Review* and *Research Policy*. She has authored or co-edited five books, most recently *A Very Short, Fairly Interesting and Reasonably Cheap Book about Knowledge Management* (Sage Publications, 2015). Joanne is the co-founder and co-editor of the award-winning journal *Critical Perspectives on International Business*; an editor of the journal *Prometheus: Critical Studies in Innovation*; and member of the editorial board of several journals, including *Luxury: History, Culture, Consumption*. She is currently co-editing *Critical Luxury Studies: Art, Design, Media* for Edinburgh University Press with John Armitage.

Employability:

Luxury Brand Management,
Advertising, Marketing,
Journalism, Editorial Fashion,
Corporate Management, Public
Relations, Brand Management,
Retail, Global Director.

Q&A with Mike Bastin, Pathway Leader for MA Fashion Marketing & Branding

What can students expect from your course?

They will be introduced to a powerful combination of practical global fashion industry and marketing and branding knowledge and the latest academic research models. Even more importantly, we have an extremely caring, considerate and helpful teaching team who will always be available to support students.

What are the key issues currently facing Luxury Brand Management as you see it?

Major fashion and luxury brands such as Burberry need to re-position their brands in order to target younger fashion consumers. Use of social media more and more in fashion marketing and branding. The emergence of fashion and luxury brands from Asia, the Middle East and South America. All of the above are addressed throughout the MA Fashion Marketing and Branding.

How does your programme allow students to engage with these?

We pride ourselves on very frequent use of tutorials, ie one-to-one discussion with the tutors, where students can really engage and express themselves. We also provide regular feedback to students, often via email, on their progress and assessed work. We invite many fashion industry experts to deliver guest lectures and then discuss their work with our students. We are also in the process of establishing even closer industry links and offering placement opportunities to students where they will complete their final project inside a fashion company.

What have your students been working on recently?

As always, there has been quite a range, including Harvard Business School case studies: LV and Burberry in particular, where they have to



advise these famous fashion brands on all aspects of their future marketing strategy. Our students have also recently returned from London on two visits to major fashion shows too.

How do industry connections outside of the university feed into the course?

This is an extremely important part of the student learning experience. We have extensive industry links where guest lectures are delivered by senior fashion industry executives. Final projects will also be offered inside fashion industry companies too. The academic tutors are also always in contact with fashion industry professionals in order to inject the latest information and trends into their teaching.

What have your graduates gone on to achieve?

Some of last year's students now work in the fashion industry in London: two in advertising and one works for a fashion magazine. Several have also started their own fashion clothing label. We are also keen to support students who wish to continue with a PhD and we are currently helping a few with their applications.

Q&A with Dr Yasmin Sekhon, Pathway Co-ordinator for MA Luxury Brand Management

What can students expect from your course?

Students will be given an overview of luxury in different contexts, gaining industry knowledge and expertise. Students will have the opportunity to focus on contemporary issues in luxury, understand and develop knowledge into luxury consumer behaviour, luxury branding and marketing as well as to understand design aspects of luxury.

Do your own research interests feed into the course?

Yes, as the programme leader I am researching into the cross cultural aspects of luxury, luxury consumption and children and luxury, this underpins

key areas of teaching across the Luxury Brand Management course.

How does your programme allow students to engage with these?

Through the units students have the opportunity to develop these areas, through core units, the final major project as well as through real briefs written by luxury brands for consultancy projects.

What have your students been working on recently?

Consultancy projects from luxury brands, HBS case studies, design luxury mood boards, as well as design projects relating to luxury brands.

How do industry connections outside of the university feed into the course?

Students have the opportunity to attend two trips where luxury brands deliver talks to students, (London and Paris)*subject to availability. Also students are given consultancy briefs, from luxury brands both national and international.

How does the programme prepare students for life after graduation?

Throughout the course students are given consultancy support, personal and professional development which covers key skills required in the luxury industry from writing business reports, undertaking audits, developing strategies, networking, presenting, in addition to the core teaching. Also the engagement with luxury brands give students insight into the workings of the industry.

What have your graduates gone on to achieve?

Some have started their own business, taken on various positions in luxury brands, from buyers, management, consultants to merchandisers and marketing roles.

What makes WSA a good place to study?

We are unique in that the MA LBM course features not only management teaching but also relevant design related teaching, allowing students to understand the key business considerations as well as consider the creative industries in a school of Art setting, also the strong connections with industry ensure the students get a well-rounded experience, allowing them to build on their strengths.





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Dr Ed D'Souza



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"Studio-based-practice emphasises the intersection and convergence of interrelated media and applied critical design thinking."

Communication Design

With a focus on digital media, the Communication Design pathway brings practical design work together with the latest thinking on a range of topics, including user-centred design, participatory/remix cultures and smart cities. An emphasis on research and criticality ensures students' work is informed by key contemporary debates and has relevance, impact and power in a distributed media space.

Through practical workshops, lectures, and seminars, WSA's MA in Communication Design takes on the big questions within the industry and equips students with the practical and theoretical skills to deal with them. Students graduate with a portfolio of high-quality design work and the professional skills they need to secure employment in the media and design industries, start their own businesses, or pursue further research.

Our WSAmacd Facebook page provides up-to-date information about the teaching and learning on the pathway, follow and like us there. Also, follow us on Twitter @WSA_macd to see the latest activity in our dedicated studio space.

The teaching team includes:

James Branch

James is the Pathway Co-ordinator for Communication Design, his recent research (published in the *Journal of Communication Design*) explores how designers, artists and media scholars are critically addressing communication media through infrastructure mapping projects. James has gained extensive teaching experience whilst working at a range of institutions including; Kingston University, City University and Suzhou Art and Design Technology Institute and he is currently an external examiner for University of West London. Prior to his current research and teaching roles, he ran a design company in London and also worked freelance with leading design agencies, publishers and architectural organisations.

Andy Lapham

Andy is an experienced educator and lecturer in interaction design. He is also a web designer, photographer and an accomplished sportsman. Andy's work focuses on the roles of design thinking

and design research in the visual and information design for digital devices. He writes code and has a career-long interest in enhancing learning experiences through digital technologies. This has led to academic papers on topics ranging from the use of social software to support learning through to creativity and the use of learning journals in the reflective process. In 2013, in recognition of his sustained impact on learning and teaching, Andy was awarded a Principal Fellowship of the Higher Education Academy. He is currently an external examiner at two UK universities and leads the Interaction and Web group on the British Computer Society HE Qualifications Panel.

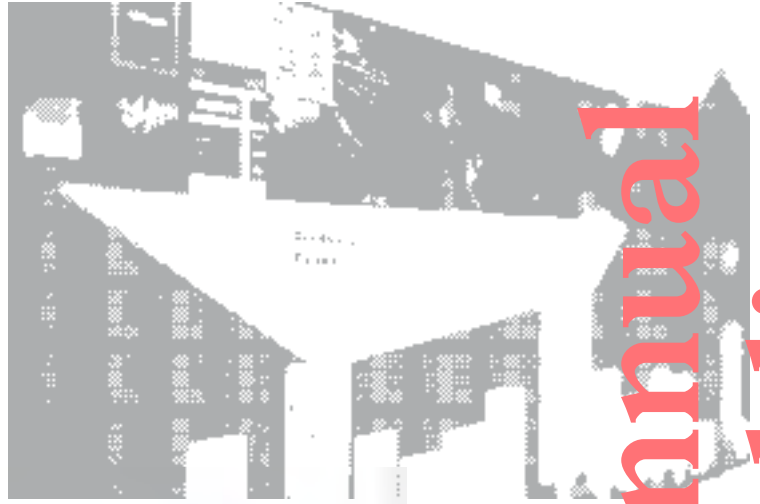
Jacqueline Perkins

Jacqueline is a Teaching Fellow in Graphic Arts for Communication Design. She has an established professional background in graphic design and art direction across television, film and print. She has directed her concepts for titles, content, commercials and brand identities across a wide range of media, working for the BBC and for clients including Channel 4, ITV, independent production companies and agencies. She has been a judge for the British Film and Television Awards. A wealth of leading international industry contacts enriches her research into work-related learning in design, industry collaboration and employability.

Employability:

Digital Design, Web Design, Interaction Design, User Experience Design, User Interface Design, Information Design, Data Visualisation, Mobile Design, Digital Product Developer,

Internet of Things, Motion Design, Graphic Design, Visual Design, Print/ Digital Publishing, Design Research, Brand/ Content Manager, Project Manager, Artworker.



**"We organise annual
studio visits and live**

briefs with industry partners."

Q&A with James Branch, Pathway Co-ordinator for MA Communication Design

What can students expect from your pathway?

In the first semester students gain an understanding of design thinking and user-centred approaches to design, while establishing a clear set of strategies and skills that they can use to navigate complex, multi-disciplinary problems. In the second semester, the course works with an industry partner project that gives students the opportunity to apply the skills and knowledge they gained earlier. In the final semester, students pick from a range of key debates relevant to the discipline and develop an in-depth, research-led response that often forms the centrepiece of their portfolio upon graduation.

What are the key issues currently facing Communication Design as you see it?

The tools and methods that were once the preserve of design and designers are now available to almost anyone with a laptop and internet connection. As a result, audiences/users are no longer passive recipients, but active collaborators, community members and remix artists. This means that designers need to re-think their traditional roles, how they generate income and where the value of their practice resides.

How does the Communication Design pathway allow students to engage with these?

To prepare for the challenges and opportunities that this rapidly changing disciplinary landscape presents, our students study user-centred design and participatory culture, and they learn to be adaptable, critical and independent thinkers. We also strongly encourage a solid grasp of contemporary design tools and practices relevant for work with digital media.

How do industry connections outside of the university feed into the course?

Our staff team has developed ongoing relationships with a number of renowned design agencies and we organise annual studio visits and live briefs with these industry partners. In 2014/15 we ran a live brief with Kin Design in London that touched on a shared research interest in the notion of the "Smart City".

What makes WSA a good place to study?

The close proximity of WSA to London and the wealth of galleries, talks and events that go on there is certainly a draw. Our students enjoy being able to jump on the train and see and hear what is going on in the world of contemporary design, art and media, which then feeds into the work they produce on the course.

What have your students been working on recently?

Our students have just finished a project with Kin Design in London, which concluded with a series of student presentations at the Kin studio. The students gained a huge amount from the experience of pitching their ideas to both company directors and senior designers.

What have your graduates gone on to achieve?

This year we are particularly proud that one of our current students has been selected from hundreds of applicants to reach the second round of interviews with IBM Design, we also have two #WSAmaacd students with offers to work at the Alibaba Group in China and National University of Singapore when they graduate. In previous years, our students have gained internships and employment at Design Bridge, Cowan Design, L&Co and the Telegraph.



Games Design and Art

The Masters pathway in Games Design and Art will launch in October 2017 and is an innovative and creative new approach to games design, bringing the latest technologies and techniques together with a study of the fascinating world of games-based art and design. You will learn to create valuable graphic assets setting you apart from others in your field, as well as develop a keen understanding of games design in the professional world, and also how to develop your own games with a variety of tools and programming skills. As well as being a student of the University of Southampton, as a games design student you will also be a member of the Games Design Hub, bringing valuable research opportunities and professional contacts to your fingertips, enabling you to consider commercialising your final projects. It will enable you to develop, innovate, and create in an environment of exploration and study with tutors with top industry experience. Taking the Games Design and Art degree will provide you with all the skills you need to take any position in games development: programmer, concept artist, developer or games animation.

The teaching team includes:

Andy Lapham

Andy is an experienced educator and lecturer in interaction design. He is also a web designer, photographer and an accomplished sportsman. Andy's work focuses on the roles of design thinking and design research in the visual and information design for digital devices. He writes code and has a career-long interest in enhancing learning experiences through digital technologies. This has led to academic papers on topics ranging from the use of social software to support learning through to creativity and the use of learning journals in the reflective process. In 2013, in recognition of his sustained impact on learning and teaching, Andy was awarded a Principal Fellowship of the Higher Education Academy. He is currently an external examiner at two UK universities and leads the Interaction and Web group on the British Computer Society HE Qualifications Panel.

Employability:

Game Designer, Creative Director,
Game Development, Level Editor,
Concept Artist, Animator, Lead
Artist, Indie Game Design &
Development, Project Manager,
UX Designer, App Designer, UI

Designer, Producer, Consultant,
Interaction Designer, Script
Writer, User Interface Design,
Digital Product Developer,
Character Developer, Digital
Artworker.

"Management pathways that bring strategic thinking and approaches to the challenges of a globalised and developing industry."

Advertising Design Management

The advertising industry is undergoing massive changes as new technologies alter the way in which marketing professionals communicate with their target customers and understand the impact of their designs. On this pathway you will learn how advertising is created from the advertising pitch, through to target audience identification and segmentation, the creative strategy, creative briefing, the appraisal of creative ideas and campaign evaluation through set projects and live industry set briefs. You will build a critical awareness of the advertising industry and the challenges it faces today, and develop an understanding of how other communication tools work.

The focus is on understanding the theoretical underpinning to marketing communications, being able to engage in discussion and debate on communications issues and developing a practical understanding of the functions of this important industry. While creative issues and design are examined and discussed in depth in the pathway, it is aimed at people who wish to manage the process rather than act as creative people or designers in their own right.

The teaching team includes:

Dr Nik Mahon

Nik is a Senior Teaching Fellow in Advertising, and Pathway Co-ordinator for MA Advertising Design Management. He has designed, developed and delivered higher education courses in this subject area for more than 20 years. His research is involved with new techniques and approaches for fostering creativity and he has written several books in this area. The most recent of these is titled *Ideation*, published by AVA/Bloomsbury. Prior to entering Higher Education, Nik worked as a creative director in advertising agencies both here in the UK and overseas. He continues to provide freelance creative services and training to agencies and major blue chip organisations.

Dr Ashok Ranchhod

Ashok is a Principal Teaching Fellow and the MA Co-ordinator for the Design Management, Advertising Design and Games Design and Art Pathways. Ashok has published more than 50 papers

in Marketing, Branding and Digital Marketing. He is a Fellow of the Chartered Institute of Marketing and a Member of the Worshipful Company of Marketors. He leads a team of PhD researchers and is actively involved in Knowledge Transfer Partnerships projects with companies in Hampshire. He has written book *Marketing Strategies: A Contemporary Approach*, was published by FT Pearson. Ashok is supervising seven joint PhDs in gaming with the School of Computing, with one specialising in Advergaming.

Julian Gee

Julian is a Teaching Fellow in Advertising Design Management. He has extensive industry experience as an advertising practitioner, which comes from establishing and running advertising agencies as well as managing advertising on behalf of major organisations. Following an economics degree, Julian worked in London with some of the most respected agencies of the 1980s. This was followed by a move client-side where he specialised in financial services for Royal Insurance Group and managing advertising through Saatchi & Saatchi. Julian combines his teaching with consultancy work through a directorship of a Southampton-based marketing agency and his business *Big Bang Boom*, which runs enterprise events in secondary schools.

Giulia Zaniol

Giulia is a Teaching Fellow in Advertising Management. Her career began in the creative department of the international advertising agency, Leagas Delaney. She is based in London and works as a visual communications consultant and fine artist. Her artworks are part of the collections of the Victoria and Albert Museum in London, the Ashmolean Museum in Oxford and Clifford Chance. She is the initiator and artist behind *Brand Art Sensation* and *Art Debrand*: two art projects and online debates that question today's branding techniques applied to art and celebrity artists. She is passionate about teaching visual analysis and semiotics; often, challenging students with sociological issues and high-tech inspired creative briefs. She is part of The Luxury Research Group and recently published the article "Brand Art Sensation: from high art to luxury branding?" for the academic journal *Cultural Politics*.

Employability:

Account Management, Account Planning, Client Services, Brand Management, Strategic Planning, Production, Copywriting, Art Direction, Marketing Communication, Social media,

Campaign Planning, Media Buying, Sales Promotion, Event Planning, Market Researcher.

Q&A with Dr Nik Mahon, Pathway Co-ordinator for Advertising Design Management

What can students expect from your pathway?

Students can expect to get a broad experience of the many different aspects within Advertising Design Management. This ranges from areas such as visual analysis, management practice, communication design and marketing strategy, through to current and emerging media technologies, the advertising process and the management and development of advertising and branding campaigns.

What have your graduates gone on to achieve?

Our graduates typically go on to get jobs as account managers, brand managers and other managerial positions as account executives either within the advertising industry, or 'in-house' with the clients and brands themselves. Many of them currently hold very senior posts and have achieved considerable recognition for their achievements, such as the British Arrows Gold Award for Best Creative Team which was won by one of our graduates this year.

What are the key issues currently facing Advertising Design as you see it?

New developments in communication technology and the changing digital landscape are undoubtedly at the forefront of key issues facing Advertising Design, alongside the fragmentation of advertising media and the growth of social media as a channel for communicating the advertising message. In addition to this, advertisers and their brands have to come to terms with the fact that their audiences are no longer passive receptors of the advertising message, but instead prefer to engage in dialogue with the brand. All of this poses challenges for the industry and creates the need for a new wave of recruits who have the knowledge and

insight to foresee and seize the opportunities that these changes present.

How does the Advertising Design Management pathway allow students to engage with these?

The Advertising Design Management pathway provides students with a variety of opportunities to engage with these issues. The assignments and projects that students work on are designed to simulate professional practice and provide a chance for each student to put theory to practice. Three key themes are embodied within the course content: Business and Management, Visual Culture and Contemporary Media, and Creative Thinking and Problem Solving. Each of these themes are presented in a manner that enables students to contextualise the taught content of the course with the practical issues faced within the industry, enabling them to clearly see the relationship between each.

How do industry connections outside of the university feed into the course?

Most of the tutors on the pathway are either current practitioners, or have considerable experience working within the industry, and as such bring with them a wealth of knowledge and experience that is fed into the content of the course and their teaching. Through their contacts and affiliation to various agencies and professional bodies such as the Chartered Institute of Marketing, the Chartered Society of Designers and the Design & Art Directors Association, regular contact and engagement with the industry is maintained on the course.

How does the pathway prepare students for life after graduation?

The pace at which technology is driving changes within the media and communication industry in general, requires the course to remain current and provide its students with the chance to 'get ahead of the game'.

The projects and assignments that students undertake are designed to present them with the kind of tasks they can expect to encounter in the workplace itself. Much of this involves thinking strategically and creatively to solve problems. In view of this we try to foster a creative problem-solving approach that students can apply as transferable skills to a much wider range of problems and tasks beyond just the conventional creative problems associated with advertising alone. This equips our students with a much broader portfolio of skills on graduating from this course.



Design Management

Sir George Cox have highlighted that “Design is what links creativity and innovation. It shapes ideas to become practical and attractive propositions for users or customers.” Excellence in design gives companies the means to gain competitive advantage by creating attractive propositions for more demanding customers. Managing the generation and successful exploitation of new ideas is crucial for all companies.

This course explores the effective use of design in a commercial, business and social context. It explains the position of design within companies, its relationships with marketing and other departments, how design is used to deliver business goals, and the importance of measuring design effectiveness.

The course is aimed at designers and non-designers from business, management and other sectors, who want to develop their career by taking on a more strategic, managerial role or to accelerate their careers by developing a greater understanding of the value of design and innovation and how to harness its power within a corporate context.

You will be encouraged to develop original and creative ideas that will allow you to negotiate and co-create with designers, marketers, financiers, lawyers, and clients in the pursuit of the best design thinking. Our curriculum is based on the issues of product design, process design, services design and brand design.

You will also investigate the applied issues of risk management, design law, consumer behaviour and corporate identity in relation to sustainable design process, and will gain a valuable understanding of how to assess the commercial return on design investments within a company.

<https://www.facebook.com/wsadesignmanagement>

The teaching team includes:

Dr Yuanyuan Yin

Yuanyuan is a Lecturer and the MA Pathway Co-ordinator for Design Management. Her research has been concentrated on promoting business performance through developing design and brand

strategies, understanding customers and users, supporting design collaboration, and improving innovation in product design. Yuanyuan has published more than 20 academic papers in design management. Currently she holds an Economic and Social Research Council Award as the Principal Investigator in understanding the role of design in helping elderly consumers with their shopping problems in supermarket retailing within the UK and China.

Aqeel Ahmed

Aqeel Ahmed is a Senior Teaching Fellow and teaches in the domain of design management, global marketing, and art of marketing and branding. Aqeel is a member of Chartered Institute of Marketing (MCIM) and a Fellow of Higher Education Academy (FHEA). His research expertise deals with the management of corporate brand portfolio, reputation, corporate identity positioning, corporate image and performance measurement of intangible assets.

Sara Ekenger

Sara is a Teaching Fellow in Design Management and has a creative background in business, design and theatre. Her practice-based research and expertise centres on fostering creativity in organisations and individuals, and developing cross-disciplinary teaching methods for design management and innovation. Sara has international experience in experiential store planning and is a practising designer and sculptor working with various theatrical and educational organisations, delivering scenographic solutions and a range of design and performance workshops.

Ian Solway

Ian is a Teaching Fellow in Design Management and has expertise in business and entrepreneurship in relation to design companies and the enhancement and management of design practices. Before his career in teaching he was a consultant employed by the UK Government to develop the capabilities of high growth start-up companies in Dorset, Hampshire and the Isle of Wight. Throughout his working life he has been involved at start-up or board level in a large number of commercial organisations across a broad range of industries. His industry specialism, teaching and research activities range through innovation, lean systems design and intellectual property law.

Employability:

Product Design, Service Design, Process Design, Design Strategy, Corporate Brand Identity, Strategic Branding Design, Customer Experience Design, Design Event Management, Design

Consultancy, Design and Operations Management, User Experience Design, Web Design, Multimedia Design, Advertising Design, Design Research, Design Education.

Global Media Management

News, entertainment and communication media are being transformed through the global development of the Internet, social networks and mobile media. This pathway will give you a critical understanding of the technological, cultural and political implications of these changes, and the skills to engage with and shape them. Supported by the teaching, research and professional expertise of internationally renowned academics and sector-leading professionals, you will apply academic debates and industry perspectives to your investigation of media organisations, consumers and audiences, and digital innovation.

You will explore the strategies and management techniques employed by commercial, non-government (NGO) and community-based (CBO) organisations, how creative ideas are developed, and how audiences and users respond to them or generate their own media material. Critical essays, practice-based projects, and scholarly reports will prepare you with the strategic and analytical skills to pursue careers in cultural and creative organisations and businesses or to pursue doctoral research.

The teaching team includes:

Dr Daniel Ashton

Dan is MA Pathway Co-ordinator for Global Media Management. His research and teaching is in the areas of media industries, digital technologies and participatory cultures. He is the co-editor of *Cultural Work and Higher Education* (Palgrave Macmillan), and has published work in a range of academic journals including: *Convergence*; *Journal of Cultural Economy*; *Games & Culture*; *Fibreculture*; and *Television & New Media*. He has also worked in partnership with a range of cultural organisations on public exhibitions, teaching initiatives, and research bids. Currently he is co-editing a special issue of the journal of *Convergence* on 'writing digital', writing a chapter on vlogging as a form of creative labour, and collaborating with colleagues in China on creative industries geographies.

Dr Rohit K Dasgupta

Rohit is a Lecturer on the MA pathway in Global Media Management. His research interests are South Asia, queer identities, new media, queer politics and

Indian cinema. His publications include *Masculinity and its Challenges in India* (co-edited with K Moti Gokulsing; McFarland, 2014) and *Rituparno Ghosh: Cinema, Gender and Art* (co-edited with Sangeeta Datta and Kaustav Bakshi; Routledge, 2015). He received the Sir Peter Holmes Memorial Award from the Royal Society for Asian Affairs in 2013 to conduct research on launda dancers in India. Most recently he has become lead investigator on a Wellcome Trust funded project, 'Mobile-ising for Sexual Health'

Dr Seth Giddings

Seth is Associate Professor of Digital Culture and Design. His research and teaching address the design, testing and everyday use of playful technologies from popular videogames and participatory media to experimental mobile games and robots. His book *Gameworlds: Virtual Media and Children's Everyday Play* is published by Bloomsbury (2014). He is a co-author of *New Media: A Critical Introduction* (Routledge 2009) and the editor of a companion volume *The New Media and Technocultures Reader* (Routledge 2011). Recent projects include researching the development of a robotic gaming platform and digitally augmented playground equipment, and a project to develop a location-based dance game.

Dr Valentina Cardo

Valentina is Lecturer in Social Media and Network Culture, teaching primarily on MA Global Media Management. Her teaching and research address media and politics, particularly the role that media and communication play in contemporary democratic processes and institutions. She is interested in questions of power, identity and difference, the changing relationship between the media and modes of political and civic agency and the impact of new technologies on traditional communication strategies.

www.wsagmm.wordpress.com
www.facebook.com/WSAgmm
TWITTER: @WSAgmm

Employability:

Digital Strategist, Social Media Manager, Community Manager
Media Planner, Advertising Account Executive, Brand Manager, Digital Marketing Executive, Content Strategist.

Q&A with Dr Yuanyuan Yin, Pathway Co-ordinator for Design Management

What can students expect from your pathway?

Students will gain an insight about design, design process and design management. The curriculum will provide a comprehensive understanding about the use of design as a competitive advantage. The lectures will build a strong foundation for the participants in linking the themes of innovation and creativity with design process.

What have your graduates gone on to achieve?

Our graduates typically go on to get jobs as design managers, brand managers, design researchers and other managerial positions as account executives either within the design industry, or 'in-house' with the clients and brands themselves. Many of them have also started their own businesses such as design consultant or design agent or have become lecturers in design management in their own countries, while others have continued their education with PhD study in Design Management.

What are the key issues currently facing Design Management as you see it?

Enhancing the product/service portfolio through design is an ongoing process due to global competition. Promoting a culture of innovation, capturing creativity and maintaining competitive design excellence, and building up design leadership that guides organisations in planning and fulfilling desired outcomes for their clients are the key issues in the domain of design management.

How does the Design Management pathway allow students to engage with these?

The curriculum, teaching, assessment and other pedagogic activities (lectures, workshops, seminars, group tutorials, individual

tutorials and study trips) ensure that the participants are aware of theoretical and empirical development in the field of design management. By the end of course, students possess knowledge and understanding about the management and marketing of design.

How do industry connections outside of the university feed into the course?

The students of Design Management visit various organizations across different industrial sectors to observe and gain empirical understanding about product design, process design and brand identity design. Guest speakers from the industry are invited in regularly to deliver the thoughts and promote a solution-based approach of design management.

How does the pathway prepare students for life after graduation?

The MA Design Management programme is aimed at revealing the management and entrepreneurial aspects of design. Student learning covers the aspects of product design, process design, services design and brand design. The syllabus is delivered in the format of a well-integrated series of lectures, tutorials, industry tours and seminars delivered by different academics and practitioners. The theoretical base for this programme also equips students with the skills to manage design projects and enhance the product/service design through research on user-centric approach.

Q&A with Dr Daniel Ashton, Dr Valentina Cardo, Dr Rohit K Dasgupta and Dr Seth Giddings from Global Media Management

What can students expect from your programme?

On Global Media Management (GMM) we explore the rapidly changing media landscape. There is a lively and exciting mixture of lectures from international researchers and industry experts, small group seminars to share and debate ideas, and practical workshops to explore digital media technologies. On our core modules we explore the role of social, networked or mobile media for the management of journalism, entertainment, marketing and community projects and campaigns. The option module is a way to develop further specialization and collaborate with postgraduate students from across Winchester School of Art. With our professional practice modules there are opportunities to develop research skills and receive support in addressing career plans.

Do your own research interests feed into the course?

Very much so! Everyone in the teaching team is an internationally recognized researcher in the field of digital media and media industries. In the last twelve months, the teaching team have presented at international events and conferences in Australia, Finland, Germany, India, Italy, and the United States. They have published their research in books and journals, and received funding to develop new projects in areas including media industries, games and entertainment apps, media activism and politics, and digital culture. The programme is built around this cutting edge expertise.

What are the key issues currently facing Global Media Management as you see it?

Established media companies and media forms from television and newspapers to marketing and PR have been fundamentally challenged

by the global reach of the Internet and its new interactive flows of communication. Suddenly ordinary people can make and share images, videos, ideas and reportage. At the same time mobile media devices such as smartphones and tablets have transformed everyday life with their ready access to a world of information and new forms of social connection. Traditional democratic institutions (from political parties to government departments; from interest groups to social movements) are being transformed through globalisation and digital technologies. The challenge for the media managers of the future is to understand these technological, social, and economic changes and to harness the potential of this new participatory culture.

How does your programme allow students to engage with these?

MA Global Media Management gives students the theoretical ideas and resources to analyse global media changes. Through directed and independent research we apply these theoretical insights to contemporary media platforms, activities and images. The programme provides training in research methods from media analysis to ethnographic audience research. As well as studying social media, we explore and use all their multimedia and communication possibilities, from photography and video to Wordpress and writing for online communications.

What have your students been working on recently?

Topics we have covered recently include location-aware media, games and gamification in contemporary media, user-generated content, and crowdfunding. For each topic we have a lecture and screening to explore current debates and themes, and an invited guest speaker to share their industry insights. Our practice-based workshops in the Mac Suites are a way to explore digital media platforms and technologies in depth, and seminars are a way to connect to

academic literature and develop new ideas and directions. We travel further afield, with students attending Digital Marketing week in London and visiting museums and galleries in Bristol for our study trip.

How do industry connections outside of the university feed into the course?

Industry connections are a hugely important part of the programme. During 2015-16 we welcomed the Head of Market Insights for Google India; a filmmaker from the United States of America; the Head of Content from a London investment bank; an international author and researcher on crowdfunding; and researchers working on digital media projects with external partners.

The University of Southampton is home to three world-renowned arts and cultural organisations – the John Hansard Art Gallery, the Nuffield Theatre, and the Turner Sims Concert Hall. GMM has excellent links with all three and in March students enjoyed a ‘behind-the-scenes’ visit that included talks and workshops on management, marketing, and audience engagement. In the evening we had held a drinks reception at the gallery and visited the exhibition before heading to the theatre for a performance.

How does the programme prepare students for life after graduation?

As well as supporting our students to develop a rich and critical understanding of the global media environment, we also nurture the transferable skills of individual research for academic, business and audience research, team and group work, audio-visual production and writing for social media, and confidence in the discussion and presentation of ideas and research.

The careers guidance expertise within the University of Southampton is embedded into the programme and there are dedicated talks and workshops for GMM students.

These are complemented with our ‘industry insights’ series in which invited guest speakers share their experiences on projects and campaigns they have been involved in. These sessions are a great way to ask detailed questions about opportunities for life after graduation, to make contacts, and to swap business cards!

What have your graduates gone on to achieve?

There have been notable successes for GMM students in securing internships whilst on the course and permanent positions upon graduation. Through the Excel Southampton scheme, one student gained an internship in Social Media & Marketing in the Children Services Department at Hampshire County Council. Another student took up a placement as on a publishing project.

We love to keep in contact with students and have recently spoken with Cathy Liu about her role as a Digital Marketing Executive. Having graduated from the Global Media Management Programme at Winchester School of Art in 2015, former student Cathy Liu secured a job role at 59 Global Ltd - an e-commerce company that hosts online stores on both eBay and Amazon. Having started in 2013, GMM already has a network of alumni extending across the globe from the UK, to Europe, South America, and China.



MA Fine Art

The MA Fine Art encompasses the full diversity of contemporary art. Your art will be facilitated through studio-based practice and the consideration of key related contemporary art theory.

You can engage with a single medium or with diverse media including; painting, drawing, printmaking, sculpture, installation, photography, video, temporary site-specific or time-based work, digital media and performance art.

A key aspect of the programme is the balance between academic study and studio art practice, understood within the context of the wider contemporary art context. Through tutorials, screenings, seminars and lectures, you will be encouraged to ground your art practice in relation to the key ideas and issues that inform contemporary art today, nationally and internationally.

The MA Fine Art staff are drawn from the wider Fine Art Programme. The Programme Leader, Nick Stewart, brings 30+ years of experience to the course, both as a successful artist and as an academic. Other Fine Art staff create diverse works that range from painting through sculpture, video and book publishing, to socially engaged practice. Recent visitors to the course encompass a wide range of internationally respected artists and thinkers including; Mark Titchner, Vanessa Jackson, Dryden Goodwin, Marcus Coates, Simon English, Brian Eno, Dougal Hine, Paul Winstanley, Joanne Lee, Shezad Dawood, Siobhan Hapaska, James Lingwood, Hayley Newman and Anna Lucas.

We organise regular trips to London and other regional art centres to visit important exhibitions, conferences and other cultural events. We visit artists' studios in London where you will experience first-hand the life of a professional contemporary artist today.

Your development will be supported by an excellent team of technical staff who organise their specialist workshop areas and facilitate your art, in printmaking, 3D printing, laser cutting, painting, sculpture, video, sound and photography.

In Semester 2 your MA course can benefit through the study of a module from a range of options including; Visual culture, Responsible Design and, Digital Cultures.

There are regular opportunities to exhibit your work both on site and through other initiatives and venues. WSA possesses excellent exhibition spaces, and the campus based Winchester Gallery hosts a year round programme of exhibitions, events and symposia.

The culmination of your studies will be a final major professional exhibition that uses the extensive facilities and exhibition spaces of Winchester School of Art. Exhibition opportunities are also sought in London in collaboration with the Final Year BA Fine Art students.

The MA course blog at: fineartwinchester.wordpress.com includes video records of exhibitions, trips and workshops and is a must-view for any student considering an application to WSA.

www.fineartwinchester.wordpress.com/category/ma/

The teaching team includes:

Nick Stewart

Nick is the Programme Co-ordinator for MA Fine Art. He has more than 30 years of professional practice in drawing, installation, photography, performance, video and text. He has exhibited widely in Europe, Canada, USA and India. Major exhibitions of his work have taken place at the Arnolfini Gallery, Bristol (1997), Chisenhale Gallery, London (1998) and in Belfast (1996, 2005). He has received awards, residencies and commissions from the Canada Council, British Council, British Film Institute, Arts Council England and the Royal Festival Hall, London. In 2007 he published *No-one's Not From Everywhere*, which researched Irish artists and the Irish identity. In 2012 the John Hansard Gallery published the second of a projected series of books, *Which is The: 49 Views*. Nick is currently working on two feature-length film projects in Mexico and in Ireland.

Employability:

Contemporary Art Practice,
Freelance and Commissioned
Public Art, Artist in Residence,
Workshop Coordinator, Teaching
and Education, Lecturing, PhD
Research, Video Editor/Producer,

Printmaker, Photographer,
Gallerist, Studio Manager,
Curator, Arts Management.

Q&A with Nick Stewart, Programme Co-ordinator for MA Fine Art

What can students expect from your pathway?

MA Fine Art delivers a practical engagement of intensity and depth, a close approach to creative resolution, the very elusiveness of which underpins the whole discipline.

Students join a small, friendly cohort and, during the course of the year, develop close and lasting professional friendships. The MA has its own studio, where students and staff take part in tutorials, seminars, screenings and informal discussions on a daily basis.

We offer a combination of discipline and freedom. You have the chance to determine the direction and medium of your own work within a structure that facilitates your knowledge and experience of art today. You have access to workshops in everything from traditional printmaking to 3D printing, and from painting to video. We have strong links with the MA in Curatorship, offering enhanced focus on professional outcomes, in terms of both exhibit presentation and curatorial practice as a career.

Students will develop the confidence and experience to take forward their career in the world after university. Links with other WSA programmes draw on expertise from beyond Fine Art to broaden students' understanding of technical possibilities outside the established Fine Art skillset. This provides insight into the potential of a range of techniques, consistent with current professional practices, which include third-party execution of additional processes. We seek to link students from different disciplines for the purposes of project-specific skill-sharing.

What are the key issues currently facing the art world as you see it?

The tension between globalism and localism is a key concern of many

artists today. Questions about identity in an increasingly homogenized world are also still crucial. Possible futures for traditional media such as painting and sculpture are ongoing debates.

How does the programme allow students to engage with these?

The MA offers focused delivery, with a systematic exposure to ideas, and learning opportunities geared to technical accomplishment and conceptual engagement. Staff on this course are embedded in these wider discourses through their own art practice and naturally bring them to bear on their teaching. Visiting staff also bring fresh perspectives. Weekly seminars and lectures provide contexts for ongoing discussion. Regular tutorials support each student's developing knowledge and understanding. University of Southampton researchers from beyond the School of Art regularly lead debates which enhance the contemporary and social relevance of the programme, increasing students' confidence to conceptualize, and providing exposure to issues of pressing societal concern, with a view to developing relevant work.

How does the programme prepare students for life after graduation?

The expectation that our students develop a mature and independently-minded approach to their art is a key aspect of the course, and one that provides the student with the personal strengths and confidence to take their career forward at the end of their time at WSA. Recognizing that the art world is endlessly restless and dynamic, we seek to provide fresh perspectives on building an individual creative profile, developing exhibition opportunities and approaching the market. In the final semester, workshops are conducted in specific aspects of professional practice: on statements, project-proposals, networking, social media and relationships with galleries. MA Fine Art students also have the opportunity to take an integrated leadership role in our Shared Drive

initiatives, which see all Fine Art students at all levels collaborating on short-term studio projects with large-scale, collective outcomes. These projects encourage the ability to develop and negotiate ideas, and to manage and deliver solid professional outcomes. These are essential, transferable skills in the world of work, and part of any professional creative practice. Previous graduates are enjoying success in teaching, the media industries, animation, curating and exhibiting.

What makes WSA a good place to study?

It is a beautiful campus set in a beautiful, ancient city, within easy travelling distance from London. The community spirit on campus is strong, whilst the University frames our creativity within the bigger picture. The staff are deeply committed to their students' progress, and the diversity of other courses at WSA provides a wonderfully enriching environment within which to take your practice to the next level.









MA Contemporary Curation

The Master's Programme in Contemporary Curation supports the growing need for critical, theoretically informed, practical approaches to both the curation of contemporary art and the art of curation today. This one-year, full-time MA offers the research training, hands-on experience, and 'behind the scenes' industry insight needed in the innovative and expanding field of curation.

Based in the Winchester Gallery, with links to the University of Southampton's three renowned art centres, students studying the MA Contemporary Curation will explore the creative, theoretical, and practice-based issues curators face across organisations today, including at festivals, international biennials, and galleries and museums. The programme involves hands-on development and delivery of the exhibitions and events programme at the Winchester Gallery. Students also benefit from knowledge-sharing visits with leading curatorial professionals working in the field today.

This programme is delivered by experts from WSA who are practice-based and academic researchers in the field. The MA's core modules provide a foundation in the history, theory, and techniques and approaches associated with curation, leading to a final exhibition and research project.

The MA Contemporary Curation Programme offers students the latest perspectives and skills in what is a growing and exciting profession

The teaching team includes:

Dr August Jordan Davis

August is Programme Leader for MA Contemporary Curation and her research cuts across modern and contemporary art and curation of North America and Europe, especially conceptual and post-conceptual practices from 1960 to the present. Her research specialisms include feminisms and globalisations; art and 'the war on terror'; the art and activism of Martha Rosler; art historiography and critical theory; trends and innovations in curation; and American cultural, political, and social history. Recent publications include: "Remote Control: From Theatre of Drones Back to the Living Room War, Martha Rosler's 'Bringing the War Home'"

Employability:

Assistant Curator/ Curator/ Head of Exhibitions/ Artistic Director at a gallery or museum (including art, maritime, science, or history museums) or heritage organisation or cultural trust or international

art fair or biennial/ Public Programming co-ordinator for a gallery, museum or heritage organisation/ Curator / Editor for an arts or culture or lifestyle publication

Officer for Arts Council England or a cultural trust/ Freelance Curator working for arts agencies, festivals, and biennials.

in *Woeful Weapons: Josep Renau & Martha Rosler Reacting to War* (exhibition catalogue, edited by Juan Vicente Aliaga, for Institut Valencià d'Art Modern, Spain, 2015); and "Star Wars: Return of the Sixties: Or, Martha Rosler versus the Empire Striking Back" in *Third Text* (number 123, July 2013). As well as co-editing the forthcoming special issue of *Third Text* (number 135): "Trans-figurations: Transnational Perspectives of Domestic Space", it includes her newest article "Reading the Strange Case of the Woman-as-Appliance: On Transfigurations, Cyborgs, Domestic Labour, and the Megamachine".

Professor James Hall

James Hall is Professor of Art History and Curation. He is a leading Art Historian, Critic, Lecturer and Broadcaster. Formerly Chief Art Critic of *The Guardian*, he contributes to many journals and catalogues. James has written four major interdisciplinary books, most recently *The Self-Portrait: a Cultural History* (2014/15), already a standard work translated into five languages.

Q&A with Dr. August Davis, Programme Leader for MA Contemporary Curation

What can students expect from your programme?

Students on the MA Contemporary Curation programme will learn about the history and theory of curation. Importantly, they also are offered myriad opportunities to develop their own curatorial practice. Engaged in programming the Winchester Gallery for hands-on, practical curatorial experience, students additionally will learn from professional visits with contemporary artistic directors and curators of a wide range of institutions and organisations locally, regionally, nationally and internationally.

What are the key issues currently facing the role of the curator as you see it?

Within the traditional home of curators, the museum and galleries sector, as well as heritage and other creative industries, curatorial practice continues to encounter funding challenges, necessitating innovative approaches to realise projects. But new media, social media, and the digital environment present contemporary curators exciting opportunities to assist the development of such innovative approaches.

In recent years the activity of curation has expanded beyond the gallery, in the performance of editorial design within various arenas. Through this expanding field of curation, the profession's associated skills are much prized in a range of employments, taking curators today into a wide range of organisations presenting ever more diverse challenges and opportunities.

How does the Contemporary Curation programme allow students to engage with these?

The MA Contemporary Curation offers students insight into real-world

examples of today's challenges and opportunities, especially through our professional visits and knowledge-sharing symposia with curators and artistic directors running world-leading organisations nationally and internationally.

This programme grounds students solidly within the intellectual aspects of curation across a range of specialisms. But we also support students in hands-on curatorial practice via projects throughout the course, culminating in students' final major curation project. Based in the Winchester Gallery and working with the University of Southampton's John Hansard Gallery, students work on exhibitions and related programming that gives them experience in the project management and conceptual scoping that constitute the art of curation today.

How do industry connections outside of the university feed into the programme?

Building upon the network of curators, artists, designers and researchers with whom we at WSA work nationally and internationally, students on the MA Contemporary Curation programme benefit from exposure to top professionals in the curatorial field as well as from opportunities to travel and become involved in the range of projects. These include: the Kochi-Muziris Biennale in Kerala, India; the Transmediale annual digital arts festival in Berlin; Contemporary Istanbul, the contemporary arts fair in Turkey; and an array of top organisations in the UK. Winchester School of Art already has worked on projects with the Science Museum, the National Media Museum, TATE and the V&A amongst others...

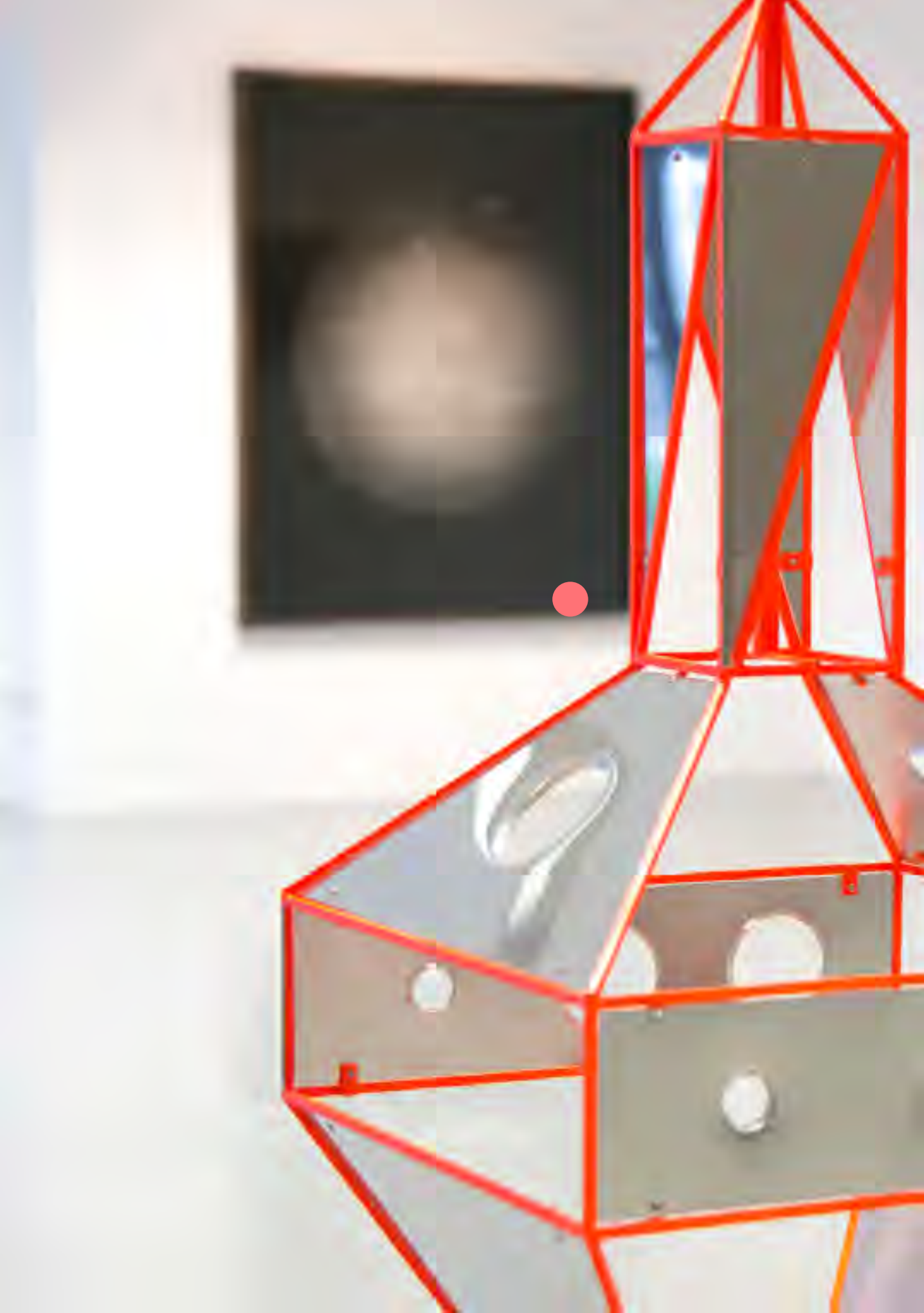
How does the programme prepare students for life after graduation?

The MA Contemporary Curation prepares students for postgraduate employment by giving them the opportunity to build a portfolio of

experience within curatorial practice while they build or expand the network of professionals with whom they can work. The MA equips its students with the intellectual discourse of curation - its methodological, historical, and theoretical framework. But it also allows them the space and resources necessary to experiment with innovative curatorial approaches and ideas, whether they are coming fresh to the programme from an undergraduate course, or returning to higher education for Continuing Professional Development.

"Sharing symposia with curators and artistic directors."







The following programme is due to launch in September 2017:

MA Cultural Politics

The MA Cultural Politics is an interdisciplinary programme in cultural and political studies, aimed at students from a broad range of disciplines in the arts and humanities, political and social sciences, artists, and professionals in the cultural, political, policy and media sectors.

The aim of the MA is to address contemporary issues in culture from a political perspective, drawing on the commitment of Winchester School of Art and Politics and International Relations at the University of Southampton to build students' theoretical and practical knowledge of these subjects. The MA is organised around a critical interrogation of the key thematic concepts of its title: 'culture' and 'politics', as well as 'cultural inquiry', 'cultural theories', and 'cultural practices'. Each of these concepts is conceived in this programme as a question for critical consideration and students are encouraged to pursue independent research projects that investigate the meanings ascribed to these ideas in, for example, option modules focused on contemporary design, digital and cultural contexts. The programme is also concerned with the connections between culture and security, the politics of public policy and democracy, and the contemplation of the cultural politics of migration, justice, international relations and China as a rising global power.

The teaching will include:

Professor Ryan Bishop
Dr Sunil Manghani
Professor John Armitage
Professor Jussi Parikka

This programme will have ties to the Cultural Politics journal (Duke UP) co-edited by Ryan Bishop, John Armitage and Doug Kellner (UCLA), and a new, related book series with Duke, with the same editors.

Employability:
Cultural and Public Policy Making,
Cultural and Political Funding
Agencies, Cultural and Political
Administration, Cultural Community
Groups, Political Parties and
related organizations like Trade
Unions, Voluntary Sector.

"The MA is organised around critical interrogation of the key thematic concepts of its title: 'culture' and 'politics'."

Option Modules

All students studying on one of the postgraduate programmes at the School will have the opportunity to select one option module to study as part of their degree. Currently the following option modules are available:

Contemporary Issues

The aims of this module are to enable you to make relationships between recent and current critical thinking and artistic/design practice, to develop critical thinking about your research in relation to a variety of art and design contexts, to explore and critically reflect on your work and ideas in relation to relevant issues and critical discussions, and to establish methodologies and ways of working to advance your work and ideas.

Entrepreneurship

This module will enable you to differentiate between entrepreneurs, owner-managers, inventors and innovators, and identify their principal characteristics, to analyse the advantages and disadvantages of running one's own business and the dynamics of sustaining creative businesses, to understand and engage with the concepts of entrepreneurship and enterprise in relation to your subject-specific practice, and to understand the nature and importance of a business plan and business plan presentation.

Responsible Design

This module enables you to extend your critical understanding and engage with debates that inform a responsible approach to design and the creative industries. It will deepen your awareness and critical understanding of a range of issues including provenance, new technologies and materials and sustainability.

Digital Marketing Communications

The aim of this module is to introduce you to the key concepts of online marketing communications and to enable you to understand how the use of such tools can be optimised in the business environment. It will help you understand the major issues facing marketers in the rapidly growing area of online marketing communications, with particular emphasis on the scale and scope of the marketing communication opportunities presented by recent developments in digital media and the organisational implications of evolving business models and the associated new marketing applications.

Global Marketing

This module aims to equip students with contemporary knowledge and practical skills in a challenging global environment. You will examine global marketing content in a critical way, with an emphasis on the relationship between content, management and medium, critically analyse various global marketing plans and strategies, the ramifications of contemporary approaches on global marketing, understand how global marketing management operates, taking into account its two main branches of advertising and public relations.

Digital Cultures

The aim of this module is to enable you to understand a selected range of critical concepts with applications to the analysis of digital cultures, contexts, issues and debates relating to the cultures of digital technologies, their use, practices, historical and contemporary discourses, varied practices, materials and technologies for idea generation, and concept development applicable to digital culture in a historical and contemporary

perspective. You will analyse, evaluate and make informed judgments regarding theoretical perspectives on topics such as networks and the Internet, mobile media, screen culture and the relation between the analogue and the digital.

Display: Interpreting the Language of Design

The aims of this module are to consolidate your critical and historical knowledge of design contexts, facilitate your understanding and use of appropriate critical discourse in professional design contexts, analyse key historical developments in visual communication in relation to your chosen pathway and to explore and apply the potential of interdisciplinary approaches to design and display.

MA Contemporary Curation

Honours degree minimum 2:1 or equivalent in a relevant subject.

MA Cultural Politics

Honours degree minimum 2:1 equivalent in a relevant art, humanities or social sciences subject.

MA Design - Luxury Brand Management Pathway

Honours degree minimum 2:1 or equivalent in a relevant subject. Two years' work experience in a related field.

MA Design - Management and Practice Pathways and MA Fine Art

Honours degree minimum 2:2 or equivalent in a relevant subject. Other qualifications are considered on an individual basis for all programmes and pathways.

English Language Requirements

All students whose first language is not English must

comply with the University of Southampton's English language entry requirements as well as any requirements specific to the Winchester School of Art. All English language tests must be no more than two years old before student enrolment.

MA Design Management Pathways, MA Contemporary Curation and MA Cultural Politics

An overall IELTS test score of 6.5 with a minimum score of 6.0 in the reading and writing components and 5.5 in all others.

MA Design Practice Pathways and MA Fine Art

An overall IELTS test score of 6.0 with a minimum score of 5.5 in each component.

Applicants who have studied at least two years at a UK university and have subsequently been awarded a degree from a UK university may also be offered an exemption. Please contact us for further information.

For further information about postgraduate admissions or entry criteria please contact the Postgraduate Admissions team:
Email: pgapply.fbl@soton.ac.uk
Telephone: (023) 80 59 4393

Pre-Sessional courses in English for Academic Purpose
The University of Southampton's Centre for Language Study offers Pre-sessional courses in English for Academic Purpose (EAP). You may apply to one of these programmes if you feel you would benefit from taking part or if you are required to join one as a condition of your offer to study. For any questions regarding making an application or for further information on EAP courses visit:
www.southampton.ac.uk/cls

How to Apply

Apply online at:
www.southampton.ac.uk/postgraduate

As well as completing the application form online, applicants should upload supporting documentation as part of their application. These documents should preferably be in PDF format and must include:

- An academic transcript
- A degree certificate
- An English language certificate (IELTS or equivalent)
- A CV and personal statement
- Two reference letters
- A portfolio of work – this is only applicable for all practice pathways.

Please note: You must also provide official translations of your documents where necessary. If at the time of application you have not yet completed your undergraduate degree or met our English language requirements, we may still be able to make you a conditional offer.

Application Deadline

We accept applications from October of each year. There is no application deadline, but early applications are recommended, as places are limited.

Postgraduate Taught Tuition Fees 2017/18

UK/EU: To be confirmed
International: To be confirmed
Luxury Brand Management: £19,500

Where tuition fees have not been confirmed at the time of going to print, please check our website for up-to-date information:
www.southampton.ac.uk/wsa/postgraduate/fees_and_funding.page?#fees

Other Sources of Funding

The government has announced a postgraduate loan scheme for students from the UK and EU studying both taught and research masters programmes worth up to £10,000 per student.

Eligibility

Postgraduate loans are available to UK Nationals (and individuals with settled status in the UK) who have been ordinarily resident in the UK and Islands for three years on the first day of the first academic year of their course. You must have been most recently resident in England, and must not have moved there from elsewhere in the UK and Islands solely for the purpose of attending the course. You may also be eligible if you are an EU national or if you have the residency status of refugee, humanitarian protection, EEA or Swiss migrant worker. More information on eligibility can be found on the Student Finance England Postgraduate Loan policy summary.

The loans will be available for full-time, part-time and distance learning Masters programmes. Students under the age of 60 are eligible. Find out more on the Student Finance England website. International students should investigate funding opportunities in their home country. A list of suggested funding bodies is available at:

<http://www.southampton.ac.uk/uni-life/fees-funding/international-fees-funding/funding-partnerships.page>

Postgraduate Taught Scholarships

Winchester School of Art offers postgraduate taught scholarships to UK, EU and International students. For up-to-date information please visit:
www.southampton.ac.uk/wsa/postgraduate/fees_and_funding.page?#scholarships

Winchester School of Art offers an interdisciplinary, research-intensive environment for full and part-time postgraduate research students from a range of areas of art, design and global culture.

As a research student you will be supervised by leading academic specialists headed by Professors Ryan Bishop, John Armitage, Joanne Roberts, Jussi Parikka and by Associate Professors/Readers Jonathan Faiers, Sunil Manghani and Seth Giddings. For a list of supervisors see: <http://blog.soton.ac.uk/wsapgr/supervisors/>

You will have access to excellent workshops, study areas and media facilities, lectures by leading academics and professionals and contact with senior researchers across the university. Your supervisory team will help identify your research skills training needs.

The university's Research Development and Graduate Centre offers a range of programmes to help meet these needs. Support is also provided through the faculty's dedicated PhD resources.

Your training will cover research project management, preparation for examination and

publication, as well as technical and practical skills appropriate to your project. You will also take part in regular research seminars and you will be encouraged to play an active role in developing exhibitions, events and research outputs. You can present your research at annual conferences and participate in inter-university symposia and other national and international academic events and exhibitions.

We welcome applications for both practice- and non-practice-based PhD research in Fine Art, Graphic Arts, Media, Fashion, Textiles, and Art and Design Management. As part of a vibrant research-intensive University, cross-disciplinary engagement is encouraged and many of our PhD students extend their research across academic disciplines and collaborate with researchers in areas outside of the creative arts.

For further information visit:

www.southampton.ac.uk/wsa/postgraduate/research_degrees.page.

See also our Postgraduate Research Website:

<http://blog.soton.ac.uk/wsapgr/>

BARCELONA

MASALA

**NARRATIVES
&
INTERACTIONS**

in **CULTURAL
SPACE**

Edited by

Robert E. D'Souza

Daniel Cid Moragas

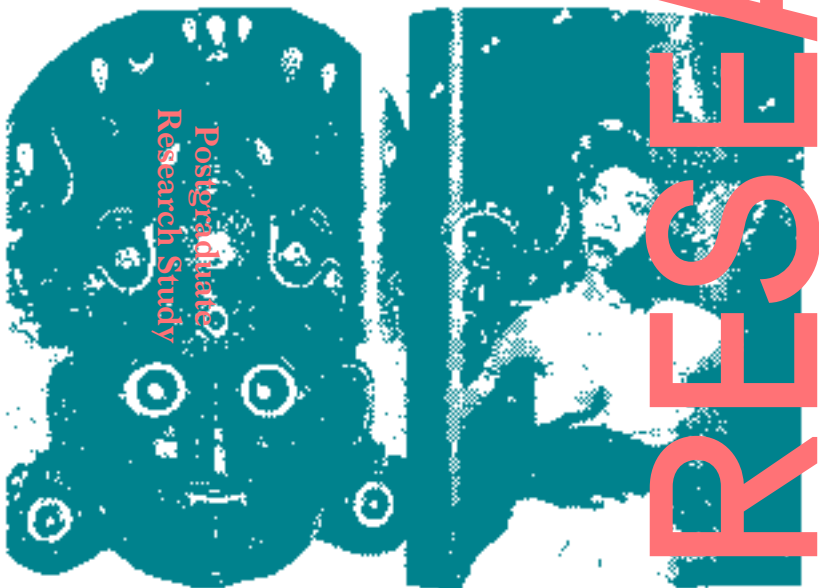
ACADEMIC



PhD
Seminars

RESEARCH

Director of Research
Ryan Bishop



Postgraduate
Research Study

"In REF 2014,
40% of the
research
produced by
WSA academic
staff was
awarded the top
grade 4
(world class)."

Winchester School of Art is recognised as an international centre for research in global art and design, culture and communication and as part of the University of Southampton – a Russell Group, research-intensive university - it enjoys a reputation as a world leader in ground-breaking study.

Research is important to a university department, especially of a Russell Group status. The assessment is termed the 'Research Excellence Fund (REF)' which took place in 2014. Southampton is one of the world's top research universities and WSA is an important part of this. In the REF 2014, 40% of the research produced by WSA academic staff was awarded the top grade 4 [world class], which informs and supports the teaching.

Our staff are engaged in creative and critical practices across a wide range of research interests and disseminate their work through internationally recognised publications and exhibitions. Research connects directly with everything we do as a School and informs teaching at all levels of our undergraduate and postgraduate programmes and postgraduate research.

Across all areas of our research, we engage in both material and intellectual practices as specific ways and means of thinking in order to produce critical knowledge and innovative objects. We are proud to be a hub for collaborative projects and public events, offering a vibrant venue for artists and intellectuals to debate the key issues of the 21st Century. The school's Centre for Global Futures in Art, Design & Media provides an overarching vision for all of the school's research activities. Its activities are focused on creating and sustaining mutually beneficial and interactive partnerships with a range of public organisations. These include galleries, museums, arts and community centres, publishers and online sources whose activities may benefit diverse social groups locally, nationally and around the world.

Publications:

Jussi Parikka is the founding co-editor of a new book series Recursions: Theories of Media, Materiality and Cultural Techniques (Amsterdam University Press) and John Armitage, Ryan

Bishop and Joanne Roberts edit Technicities (Edinburgh University Press), which is a new series focusing on latest philosophical and critical theory thinking about our increasingly immaterial

technocultural conditions, with a specific focus on the context of art, design and media. Ryan Bishop edits the book series "Theory Now" (Polity Press).

Q&A with Professor Ryan Bishop, Director of Research

Can you explain more about research at WSA?

Because WSA is part of a Russell Group University, research plays a central role at all levels. The School is recognised as an international centre for research in global art and design, culture and communication and enjoys a reputation as a world leader in research. In the 2014 REF evaluation exercise — the UK national research excellence measurement — almost 80% of the school's research was judged to be world-leading or internationally significant. The research staff cover a wide range of areas from art to experimental curation to media and technology to aesthetics to luxury and fashion to gaming to global online communities and creative industries, to film, just to name some. These staff publish books and articles as well as exhibit work in world-leading venues, and they collaborate with scholars, artists and institutions from around the world. Many staff edit major journals and book series with some of the top international academic publishers and university presses.

We regularly collaborate with the Tate, the V&A, the National Media Museum, the India Biennale and the long-running and very significant new media arts festival based in Berlin: transmediale. We have a research consortium linking the Department of Visual Arts at the University of California San Diego and the Center for Transformative Media at the Parsons School of Design (The New School).

Regardless of the research output by staff or students — whether it is a book or a painting, an article or a fashion line, an exhibition or performance piece, it must be research-informed and be both critical and imaginative. That is what characterises research at Winchester School of Art.

What makes WSA a good place to study and conduct PhD research?

PhD Candidates at the School work with Faculty engaged in creative and critical practices across a wide range of research interests and who disseminate their work through internationally recognised publications and exhibitions. The School's postgraduate researchers engage in both material and intellectual practices as specific ways and means of thinking in order to produce critical knowledge and innovative objects. The School is proud to be a hub for collaborative projects and public events, offering a vibrant venue for artists, designers and intellectuals to debate the key issues of the 21st century. The School's Centre for Global Futures in Art, Design and Media provides an overarching vision for researchers at the School. Its activities are focused on creating and sustaining mutually beneficial and interactive partnerships with a range of public organisations. These include galleries, museums, arts and community centres, publishers and online sources whose activities may benefit diverse social groups locally, nationally and around the world.

Also because WSA is situated in a Russell Group University, interdisciplinary research that allows students to work with internationally recognized scholars in other fields is encouraged and fostered. Our students have worked with many parts of the university including Medicine, Information Sciences, Computer Engineering, Archaeology, Politics, Geography and other areas.

How does your own work and research influence your teaching?

My own research informs all of my teaching and my teaching informs my research. Research is always an ongoing engagement with critical issues in dialogical, feedback manner with all elements informing one another. Similarly all of my editing work — journals, books, book series —

play an important role in establishing networks of scholars for staff and students alike to share in collaborative research projects and the enthusiastic sharing of ideas that marks academic life. Most academicians pursue university careers because intellectual and creative pursuits provide them so much pleasure and enjoyment, and they wish to share it. I am no different in that regard.

What have your graduates gone on to do after completing a PhD?

Successful students have gone on to do a number of different careers and projects, from being practicing artists to curating exhibitions to working in university life as academicians to teaching. One of my former PhD students curated a major ground-breaking Picasso retrospective at the Picasso Museum in Barcelona that connected his work to the emergence of the art market.





"Staff publish books and articles as well as exhibit work in world-leading venues."

Engaging in the domains of fine art, graphic arts, media and cultural studies, critical theory, fashion and textile design, marketing, branding, management and contemporary arts and curatorship, the school focuses upon five main areas of research:

Critical Practices

Critical Practices encompasses several research strands concerned with critical practices in art production, history, theory and criticism. Our staff are experts in their fields and are widely published. They are regularly involved in organising and hosting both national and international conferences and exhibitions. Key partners include: Tate, the Kochi-Muziris Biennale (India) and the university's own renowned John Hansard Gallery.

Media Transformations

Media Transformations approaches media writ large through its link to science, technology and critical theory with a strong emphasis on artistic practices. Members of the group edit the journals Cultural Politics and serve as editorial board members of Theory, Culture & Society and The Journal of Visual Culture. They are the founding editors of two scholarly book series, Recursions: Theories of Media, Materiality and Cultural Techniques (University of Amsterdam Press) and Technicities (Edinburgh University Press). Key partners include the Science Museum Group and Berlin's major new media arts festival, Transmediale.

Design Innovations

Design Innovations spans a range of projects and collaborations engaged with creative and critical practices in design and fashion innovation. A current Economic and Social Research Council-funded project, partnering with Sainsbury's, is examining grocery store design for the elderly in the UK and China. Another key partner is the Victoria and Albert Museum, with staff involved in the co-development of exhibition and conference activities.

Winchester Luxury Research Group

Winchester Luxury Research Group encompasses luxury-based production across the areas of fine art, design, and media, and is engaged in a range of research projects that concern the theory and practice of concepts such as pleasure and sumptuousness, excess and waste, extravagance and consumption. Several members of the group are on the editorial board of the new journal *Luxury: History, Culture, Consumption*, including the journal's founding editor. The Research Group also works with the V&A in London.

Serious Gaming Hub

Serious Gaming Hub is a joint venture between WSA and Computer Science at the University of Southampton. The hub works to develop 'Serious Games' and helps to promote their use in various areas such as health, education, governance, market research and business. Key industry partners include Codemasters, SAP, Lubetech, Research through Games and IBM. The hub has established Knowledge Transfer Partnerships and is a member of The Games and Industry Association.

For more details regarding research at Winchester School of Art visit our website:
www.southampton.ac.uk/wsa/research/index.page

For information regarding opportunities to join the research community through our doctoral programme visit:
www.southampton.ac.uk/wsa/postgraduate/research_degrees.page



Professorial Researchers

Professor John Armitage

John is Professor of Media Arts. His research interests fall into two distinct areas: luxury and visual culture, and the work of the French media philosopher and artist Paul Virilio. He is currently writing *Luxury and Visual Culture for Bloomsbury*, co-editing *The Luxury Reader for Bloomsbury* with Jonathan Faiers and Joanne Roberts, and co-editing *Critical Luxury Studies: Art, Design, Media for Edinburgh University Press* with Joanne Roberts. John is the founder and co-editor of the journal *Cultural Politics*. His most recent book is *Virilio for Architects* (Routledge, 2015).

Professor Ryan Bishop

Ryan is Director of Research and Professor of Global Arts and Politics. His research areas include critical theory, visual culture, literary studies, militarisation, urbanism, architecture and aesthetics. He co-edits the journal *Cultural Politics*, the *Global Public Life* sections for *Theory Culture & Society* and edits the book series "Theory Now" (Polity) and co-edits the book series "Technicities" (with John Armitage and Joanne Roberts). His recent books include *Cold War Legacies: Systems, Theory, Aesthetics* (forthcoming 2016), *Virilio and Visual Culture* (Edinburgh UP, 2013), *Comedy and Cultural Critique in American Film* (Edinburgh UP, 2013), *Otherwise Occupied* (Al-Hoash/Third Text, 2013), *The City as Target* (Routledge, 2011), *Modernist Avant-Garde Aesthetics and Contemporary Military Technology* (Edinburgh UP, 2010) and *Baudrillard Now* (Polity, 2009).

Professor Victor Burgin

Victor Burgin, Professor of Visual Culture, is a leading artist and theorist who first came to prominence in the 1960s as an originator of Conceptual Art. His still and moving image works are represented in major museums worldwide; his publications include *The Remembered Film* (2004), *In/Different Spaces: Place and Memory in Visual Culture* (1996) and *Thinking Photography* (1982). Burgin is an emeritus professor at the University of California, Santa Cruz, and at Goldsmiths College, University of London.

Professor James Hall

James Hall is Professor of Art History and Curation. He is a leading Art Historian, Critic, Lecturer and Broadcaster. Formerly Chief Art Critic of *The Guardian*, he contributes to many journals and catalogues. James has written four major interdisciplinary books, most recently *The*

Self-Portrait: a Cultural History (2014/15), already a standard work translated into five languages.

Professor Jussi Parikka

Jussi teaches and writes on the philosophy and history of digital culture and art. He is keen to promote such approaches that teach the practice and theory of design through a critical understanding of contemporary media culture. In addition, Jussi is a widely published media theorist whose books include *Digital Contagions* (Peter Lang, 2007), the award-winning *A Geology of Media* (University of Minnesota Press, 2015), *Insect Media* (University of Minnesota Press, 2010) and *What is Media Archaeology?* (Polity, 2012), as well as such edited volumes as *The Spam Book* (2009), *Media Archaeology* (2011) and *Medianatures* (2011).

Professor Joanne Roberts

Joanne's areas of expertise include knowledge, creativity, innovation and international business. She has published widely in academic books and international journals, including the *Journal of Management Studies*, *International Business Review* and *Research Policy*. She has authored or co-edited five books, most recently *A Very Short, Fairly Interesting and Reasonably Cheap Book about Knowledge Management* (Sage Publications, 2015). Joanne is the co-founder and co-editor of the award-winning journal *Critical Perspectives on International Business*; an editor of the journal *Prometheus: Critical Studies in Innovation*; and member of the editorial board of journals, including *Luxury: History, Culture and Consumption*. She is currently co-editing *Critical Luxury Studies: Art, Design, Media for Edinburgh University Press* with John Armitage.

Associate Professorial Researchers

Dr Daniel Cid

Daniel is Associate Professor in Design and Theory. He has carried out several applied design research projects intending to connect the society with academia. Previously he was Scientific Director of Elisava Barcelona School of Design and he was in charge of the Design Decoding research project in collaboration with elBulliLab. His research also includes theoretical thinking about art and design.

Dr Jonathan Faiers

Jonathan is Reader in Fashion Theory and his research examines the interface between popular culture, cinema, textiles and dress. In 2014 Jonathan launched *Luxury: History, Culture, Consumption* (Taylor & Francis Routledge); the first peer-reviewed,

academic journal to investigate this globally contested term. He lectures widely on textiles and dress and is a founding member of the Winchester Luxury Research Group and the Advisory Committee for the Costume Colloquium, Florence.

Dr Seth Giddings

Seth is Associate Professor of Digital Culture and Design. His research and teaching address the design, testing and everyday use of playful technologies from popular videogames and participatory media to experimental mobile games and robots. His book *Gameworlds: Virtual Media and Children's Everyday Play* is published by Bloomsbury (2014). He is a co-author of *New Media: A Critical Introduction* (Routledge 2009) and the editor of a companion volume *The New Media and Technocultures Reader* (Routledge 2011).

Dr Alessandro Ludovico

Alessandro Ludovico is Associate Professor of Design and Fine Art. He is an artist, media critic and chief editor of *Neural* magazine since 1993. He received his Ph.D. degree from Anglia Ruskin University in Cambridge (UK). He has published and edited several books. He most recently taught at Parsons Paris - The New School.

Dr Sunil Manghani

Sunil is Reader in Critical and Cultural Theory and Director of Doctoral Research at the Winchester School of Art, University of Southampton. He is an Associate Editor for the journals *Theory Culture & Society* and *Journal of Contemporary Painting*. He is the author of *Image Studies: Theory and Practice* (Routledge, 2013); *Image Critique & the Fall of the Berlin Wall* (Intellect, 2008); editor of the four-volume anthologies *Images: Critical and Primary Sources* (Bloomsbury, 2013) and *Painting: Critical and Primary Sources* (Bloomsbury, 2015); and co-editor of *Images: A Reader* (Sage, 2006) and *Farewell to Visual Studies?* (Penn State University Press, 2015). He was also the co-curator of 'Barthes/Burgin', an exhibition at the John Hansard Gallery, and co-author of the accompanying book, *Barthes/Burgin* (Edinburgh University Press, 2016).

Dr Jo Turney

Jo is Associate Professor of Fashion and Design. She is a Design Historian specialising in fashion and textiles. Her work encompasses a broad range of interests from knitting to deviancy, domestic interior design to elasticated waistbands. Her focus is interdisciplinary and always aims to recover the extraordinary in the ordinary.

"We are proud to be a hub for collaborative projects and events."



Publications:
Armitage and Bishop are founding editors of the journal Cultural Politics (Duke University Press) and Bishop is a commissioning editor for the journal Theory, Culture & Society (Sage). Jonathan Faiers is the founding editor of Luxury: History, Culture, Consumption (Taylor and Francis). Research The Consortium with The Department of Visual Arts, University of California, San Diego (Benjamin Bratton and Jordan Crandall) and The Center for Transformative Media, Parsons School of Design, New School, NYC (Ed Keller and Ken Wark).

Typical Entry Requirements

Master of Arts in a relevant subject. Other qualifications are considered on an individual basis.

Tuition Fees 2017/18

At the time of going to print these are yet to be confirmed, so please check our website for up-to-date information:
www.southampton.ac.uk/wsa/postgraduate/fees_and_funding.page?#fees

English Language Entry Requirements

An overall IELTS test score of 7.0.

For more information on the list of English language tests accepted and countries exempted from language testing visit:
www.southampton.ac.uk/studentadmin/admissions/admissionspolicies/language/

All students whose first language is not English must comply with the University of Southampton's English language entry requirements as well as any requirements specific to the Winchester School of Art. Visit: www.southampton.ac.uk/international/entry_reqs/english_language.shtml

Pre-sessional English Language Programme

Winchester School of Art and the Centre for Language Study offer 11-week and 6-week Pre-sessional English Language programmes. If you feel you would benefit from taking part in any of these programmes or if you are required to join one as a condition of your offer to study please visit: www.southampton.ac.uk/cls

Postgraduate Research Scholarships

A range of scholarships, bursaries and fee waiver packages are available each year

and students may be eligible for a fee waiver review after one year of study in their programme. For further details visit and complete the WSA Postgraduate Research Scholarships Application Form: www.southampton.ac.uk/wsa/postgraduate/research_degrees.page

How to Apply for Postgraduate Research
Apply online at:
www.southampton.ac.uk/postgraduate

As well as completing the application form online, applicants should upload documents as part of their application. These documents should preferably be in PDF format and must include:

- A research proposal
- An academic transcript
- A degree certificate
- An English language certificate (IELTS or equivalent)
- A CV and personal statement
- Two reference letters
- A portfolio of work (only if applying for practice based research)

Please note: If at the time of application you have not yet completed your postgraduate studies or met our English language requirements, we may still be able to make you a conditional offer.

Application Deadline

We accept applications from October of each year.

Terms and Conditions

Full Terms and Conditions and our Admissions Policy can be found in the main University of Southampton prospectus at <http://www.southampton.ac.uk/courses/prospectuses.page>



STUDIO



WUSA
Facilities

Creative Director
Jodie Silsby



Instagram
@Studio3015

3015

Studio 3015 was envisaged as a tangible creative space situated physically within the educational setting of Winchester School of Art that would contribute to a wider questioning and rethinking of what design education might be in the future.

The Studio's remit is to create opportunities to explore and develop our students experience and understanding of design within the environment of a fully working studio run by design educators and alumni.

Currently Patrick Nicholas and Katie Evans, recent graduates from the Graphic Arts programme work alongside, creative director and Graphic Design tutor, Jodie Silsby. Students from the Graphic Arts course can elect to work in the studio for project-length periods, the Studio team directs students around live projects to gain experience of professional design and understand how collaborative work with various external providers can occur as part of an experience hard to replicate in the conventional studio teaching set up.

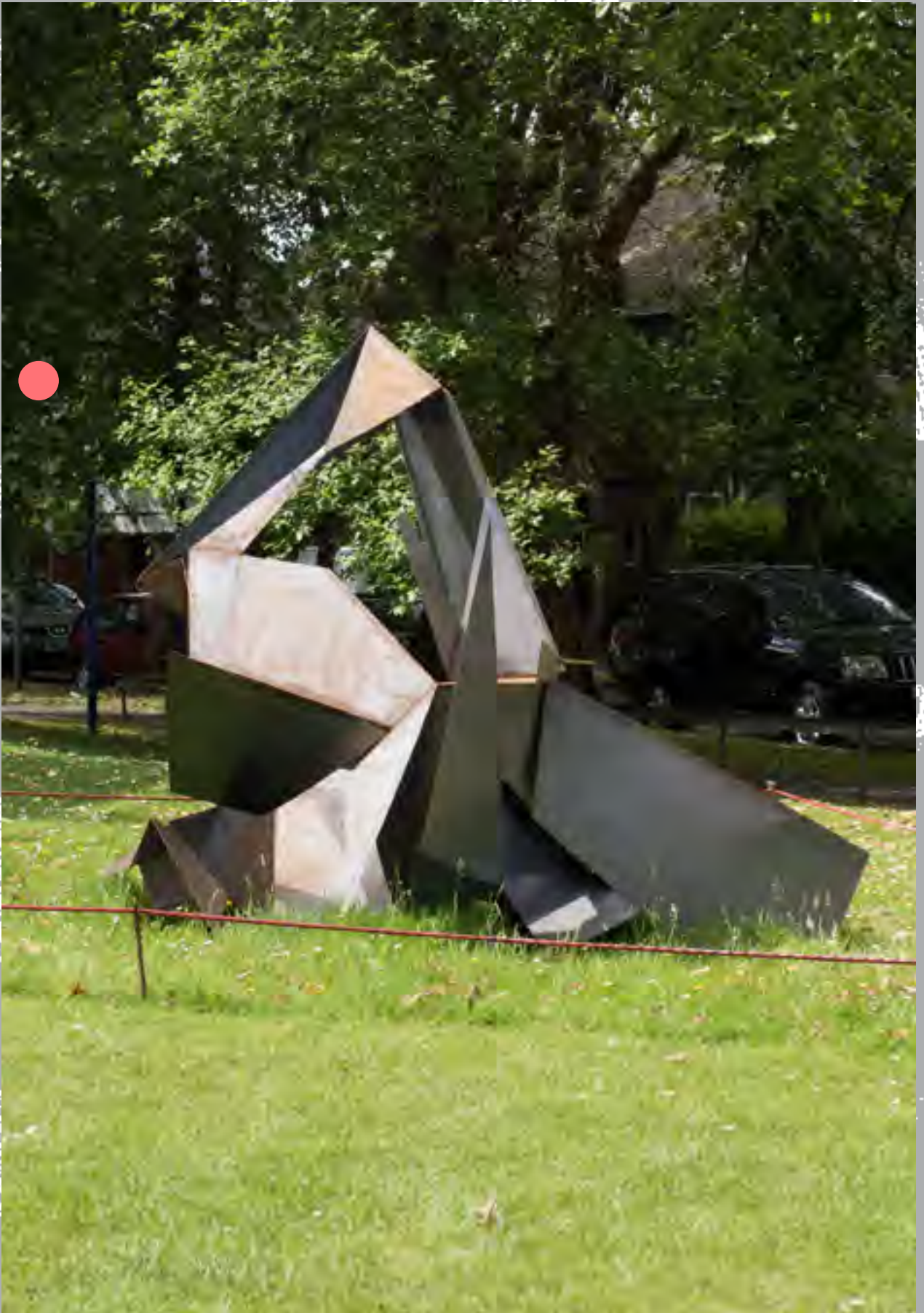
www.studio3015.com





3015





WINCHESTER GALLERY

WSA
Facilities

Head of Gallery
August Davis

Collaborative
Space



Since 2012, The Winchester Gallery has been a hub for the Winchester School of Art (WSA) Research Centre and the Winchester Centre for Global Futures in Art Design & Media.

Our mission is to showcase the wide array of talent at WSA. With this in mind, our exhibitions and events focus on the work of staff, students, and alumni, together with the network of curators, artists, designers, and researchers with whom we work locally, regionally, nationally, and internationally.



The Winchester Gallery is also the home for our MA Contemporary Curation students. This course, and its gallery-based learning, offers students the opportunity to gain invaluable insights into the professional practice of curation.

At The Winchester Gallery we aim to involve students from BA, MA, and PhD courses of study and research in a variety of ways in the programming and activities of the gallery. Recent examples of this include our exhibition in November 2015 entitled Reading Room: Leaves, Threads, Traces. This was a new iteration of an exhibition curated by Amit Jain originally for the Sri Lankan Biennale in 2012 and reimaged

again for the Kochi-Muziris Biennale in Kerala, India in 2014. For this version at WSA, we co-curated with Amit another reimaging of this exhibition of artists' books, bringing his works from various South Asian artist into conversation with a selection of artists' books from our Winchester School of Art Library Special Collections. This co-curation extended beyond just faculty at WSA to include our PhD students who collaborated in the gallery on the selection and layout and installation of the show, also producing the publicity material and interpretation text and invigilating the exhibition.

The gallery is proud to offer opportunities like Reading Room to expand the opportunities our students have to research through myriad practices including curatorial practice.





LIBRARY



WSA
Facilities

Head of Library
Linda Newington



Artist Book
Collections

Many contemporary artists, designers and writers make positive use of libraries in developing and finding ideas as part of their working practice. Our approach at Winchester School of Art Library has been to take that approach to build and develop a specialist art and design library that is integral to your creative process. It is one of the five libraries that together comprise the University of Southampton Library. Our aim is to enrich the student experience through the library collections and services.

Art and design collections

Our collections of printed and electronic books, journals and magazines reflect the subject specialisms of the School covering art and design history, theory and practice, fashion, fashion management and theory, contemporary and historical textiles, contemporary and historical fine art, graphic design, photography and photographers, new media, and the creative industries. They include not only text books but also specialist publications such as exhibition catalogues, monographs on artists and designers, and catalogue raisonnés as well as a range of journals and magazines which date from the late 19th century through to the present day. There is also an extensive DVD collection with an emphasis on artists' and art house films.

Online resources and services

Our aim is to provide specialist resources on site as contextual materials are available through inter-site loans and as electronic full text articles and books via the library online catalogue and specialist subject databases.

There is an inter-site loans service which means items may be selected and reserved through the online catalogue from within the University Library, items are then be delivered for collection from the Winchester School of Art Library. There is also an inter-library loans service for items not available from the University Library.

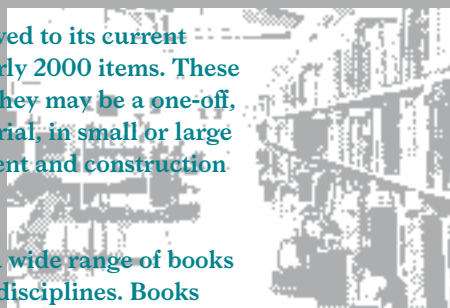
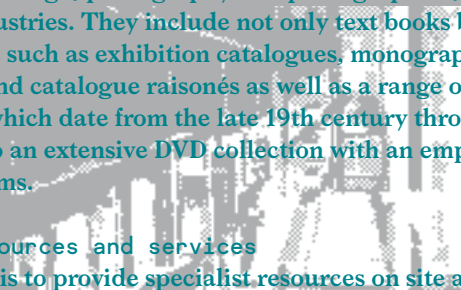
Special Collections

We work collaboratively with academic staff to develop and provide resources for assignments and studio based projects using the different types of collections from across the library including the Archives and Special Collections located on site. These outstanding and distinct resources enhance and enrich the contribution made by the library to the student experience at Winchester School of Art.

The Artists Books Collection

This collection started shortly after the School moved to its current premises in Park Avenue in 1966, it now numbers nearly 2000 items. These are all books created, designed and made by artists. They may be a one-off, a short or larger edition, made of paper or other material, in small or large formats and sometimes challenge the traditional content and construction of the book form.

Our emphasis since the 1980s has been on acquiring a wide range of books which will engage students and academic staff across disciplines. Books have been acquired from both established names and new talent, also from artist's book fairs, exhibitions, specialist bookshops and through a network of contacts.



The Knitting Reference Library

The Knitting Reference Library comprises books, knitting patterns, journals and magazines all focused on the single theme of knitting. This collection includes the libraries of three renowned figures with international profiles in the knitting world: Richard Rutt (1925-2011) popularly known as the Knitting Bishop, Montse Stanley (1942-1999) and Jane Waller.



The collection is of national standing and has been the source for a number of public events and exhibitions including: the exhibition Knitting 1914-2014 in the Special Collections Gallery and show casing work by our students, as part of the International Textiles Festival with Shetland Arts in 2013 and in various publications, for example Rowan Magazine of Knitting and Crochet, and Textile the journal of Cloth & Culture. We continue to add new resources to the collection including items on contemporary knitting and fashion knitwear.

Key Library Staff:

Linda Newington

Linda is the Head of Library and Archive Collections for Art and Design at Winchester School of Art, the specialist art and design library which is part of the University of Southampton Library.

Linda is the founder and Director of In the loop, a series of five international, interdisciplinary conferences with a focus on the many aspects of knitting. The conferences have resulted in a range of cutting-edge research on knitting with contributions from academics, archivists, alumni, curators, designers, students and knitters worldwide.

In 2007 she completed an MA in the History of Textiles and Dress with the Textile Conservation Centre. Her most recent projects include curation of the exhibition “Knitting 1914-2014” which was held in the Special Collections Gallery at the University of Southampton in 2014. Linda is a former graduate of the School and teaches part-time on the Fine Art course embedding the Special Collections in her work with students.

Catherine Polley

Catherine has responsibility for art and design academic engagement, including collections management and information skills teaching, at Winchester School of Art Library. She has a background of working with art library collections having held posts at the British Library, National Art Library and Chelsea College of Art and Design, prior to joining the staff at Winchester School of Art. Having helped to develop WSA's Artists' Book Collection and Archive, Catherine regularly gives talks on these and other specialist resources to students, external visitors, and groups from local colleges and societies. Working with WSA's staff and students, she contributes to special projects and events, such as World Book Day.

Barbara Dorward

Barbara has recently joined the team at Winchester School of Art Library. In recent years she has been closely involved with developing learning materials on library related topics and is now part of a small team providing resources and support for students in the area of Academic Skills. This involves making available resources and tutorials on topics such as academic writing, critical thinking and academic integrity and providing workshop sessions and drop-in support as required.

Winchester School of Art is an international centre for ideas and a vibrant, modern campus. Our international student body reflects our universal spirit, with more than 600 students from over 30 countries pursuing BA, MA and PhD degrees. Our international focus is a valuable resource for all our students who will be entering a global workforce and this ethos underpins the curriculum and research of the School.

With the majority of our postgraduate students coming from outside the UK, you will encounter a more international peer group here than at almost any other top university in the world. It is a resource for people from around the globe who thirst for knowledge and demonstrate exceptional promise.

We offer a place that celebrates cultural difference, shares knowledge and experiences, and forms lasting friendships and international working networks long after you have finished your studies with us. We are very proud of our international students who have helped to build our world-class reputation.

Excellence in teaching and learning is all about people, and our international community of staff

and scholars bring valuable diversity to our work. Our growing cohort of international students informs and enriches our activities, contributing to our ranking as one of the top UK universities. We engage in world-class research and our work is renowned as being internationally excellent and relevant to the global creative industries.



Our aim is to give you a valuable, productive and enjoyable student experience, with cultural respect, equality and fairness. Student services provided by the university and the Students' Union are there to support you from application through to graduation.

Winchester is a welcoming city: historic, beautiful and safe, with one of the better climates in the UK. The city has a strong reputation for its education, is within easy reach of London, and has twice been voted one of the best places to live in the UK.



We look forward to welcoming you on our campus in the near future.

The Winchester School of Art collaboration with Dalian Polytechnic University in Dalian, China, offers an exciting opportunity to study Graphic Art and Fashion Design over four years in an international environment. Dalian is one of China's most affluent cities and is home to a large number of hi-tech enterprises as well as hosting China's long-established international fair for the fashion and textile industry.

Dalian Polytechnic University

High-quality teaching, excellent facilities and the opportunity to work with industry experts on live projects gives you a rich and supportive opportunity to develop the skills and attributes most valued by the creative industries. Individual research through independent study time encourages project management skills, and the visual and verbal communication skills that will enhance your employability. Your assessment will be continuous rather than exam based and the final year Degree Show is a showcase for achievement. Programmes are taught in both Mandarin and English and offer a progression route to study at Winchester School of Art.

#1 Qinggongyuan Dalian
Liaoning China
T. +86-411-86324486
+86-411-86324515
F. +86-411-86324513
www.dlpu.edu.cn

Courses include:
BA (Hons) Fashion Design
BA (Hons) Graphic Arts

BA (Hons) Fashion Design

Fashion Design stimulates your exploration of fashion and helps you develop industry-standard skills and techniques. Specially designed briefs will challenge established thinking and will enhance your understanding of this complex subject. Studio-based activities and workshops will encourage your experience of practical techniques such as flat pattern cutting and fashion illustration. Our teaching is of the highest calibre and aims to inspire both imaginative study of this dynamic and fast moving area of the creative industries, and the development of a high-quality portfolio of fashion designs.

The teaching team includes:

Acting Programme Leader: Olivier Blanc

Since 2006 Olivier has worked as an independent creative designer and fashion illustrator with an international clientele. He has created and collaborated with brands such as Hallmark, Clintons, Undiz, Etam group, Waterstones, Calvin Klein, Digital Arts magazine and Hilton and he regularly exhibits internationally. As a Teaching Fellow, Olivier specializes in the creative and intellectual approach to the practice of fashion design. His industry experience informs and connects his teaching with the reality of the fashion markets and brands constraints.

Mads Ascanius

Mads is a Senior Teaching Fellow and, shaped by a background in traditional European (Danish) design, he draws on 30 years of practice in the creative industries and has taught internationally for many years. He has been based in China since 2011.

Dr Dev Paramanik

As an alumni of the prestigious Pearl Academy of Fashion, New Delhi, India, and Nottingham Trent University, Dev research focused on digital textile printing. During his tenure, he established Pearl Design Studio and successfully served as a design consultant to the large textile export market and continued to extend his professional skills and textile design knowledge to work on graphic design projects and corporate branding.

Jennifer Robinson

Senior Teaching Fellow and experienced teacher, Jenny has taught internationally for many years in China, Italy and the UK. She has been teaching on the WSA BA Fashion Design programme in Dalian since the course started in 2011. Jennifer started her fashion and textile teaching career after selling her designs in stores in London, America and Hong Kong.

Fedrick Wong

An internationally experienced womenswear fashion designer Fedrick specialises in extending innovative construction techniques for garments through his designs. His teaching experience of over 10 years with international students, including China Malaysia and Japan, provides him with a broad experience in pedagogy to support students in their technical and contextual learning from a global perspective. Many of these students successfully continued into the fashion industry and obtained awards in sustainable fashion design.

BA (Hons) Graphic Arts

Graphic Arts aims to develop ambitious and confident students who are able to compete in and contribute to the media and communications industries. You will be encouraged to develop your creative skills as well as employability skills such as strategic thinking and responsible problem-solving. There is a high emphasis on studio practice, technical workshops and live projects inspired by industry, and these will provide you with the opportunity to create ambitious work. Specialist training in a supportive environment provides the critical input for you to develop a refined portfolio of contemporary designs.

The teaching team includes:

Richard Child

Having worked within the field of visual communication and education since graduating from De Montfort University, Leicester (UK) in 1995, Richard uses a multi-discipline approach to image-making that combines traditional approaches to drawing, printmaking and photography with new media and digital methods. His full time teaching career commenced in 2003 and he has more than 10 years of educational experience in graphic arts in both the UK and China, specialising in graphic design, typography and publishing.

Daniel Hobson

Teaching Fellow Daniel has a thorough understanding of Graphic Design developed through his studies at Winchester School of Art on a BA in Graphic Arts and an MA in Communication Design. With two years' experience of teaching design in an international context, Daniel also works professionally as a co-founder of start-up creative agency D-Fragment, which enables his professional practice to continue to inform his teaching.

Dr Peter Jones

Internationally published and renowned illustrator and designer, Peter is a Fellow of the Chartered Society of Designers and member of the Royal Society of Water Colourists and Association of Illustrators. He has been actively involved with extending international design and education collaborations during his teaching career, which has crossed many continents.

Jose Lord

Jose is both a freelance graphic designer and an experienced teacher, teaching for over 10 years visual communications in Beijing, both at degree levels for international schools and foundation courses in Beijing. Freelance work has provided a wide range

of experience, from print to UI design, through packaging and concept art for computer games, his understanding of visual communications covers the whole spectrum of possibilities ready to be shared with the students.

Yuanyuan Wang

Yuanyuan holds an MA in Luxury Brand Management and has worked as an external consultant for a fur company in China and an Italian shoe brand. Her current research interests centre on methodologies concerning the establishment of genuine high-end labels originating from China.

The English Language Modules team includes:

Michael Farrelly

Overseeing the English teaching team in Dalian Michael Farrelly has almost 15 year's experience of teaching English as a foreign language after gaining a first-class MA in History from University College Galway in Ireland for his thesis on the Social History of Cinema in Ireland. As an experienced IELTS examiner he has been living in China for more than 10 years. For six years his own business provided training for companies in Dalian where clients included many Fortune 500 companies including Accenture, SAP, HP, Dell and Ernst & Young.

Michael Salmon

Having qualified to teach English as a Foreign Language in 2007, Michael has continued to work internationally and teach a range of learners in literacy, numeracy and computer skills, as well as supervising online learning and remote access to courses. In Dalian, his experience as an IELTS examiner continues to support the students and further their understanding of Art and Design through English media.

What can students expect from your programmes?

The international Art & Design programmes in Dalian have the benefit of providing English language modules alongside the technical and contextual modules, with the emphasis of students becoming active practitioners that investigate and extend global design perspectives.

Do your own research interests feed into the course?

How students engage with learning and become critically aware of their environment and intrinsic or extrinsic cultural influences is key to my research and directly impacts on my management role and teaching within the design modules.

What are the key issues currently facing the creative industries?

Globally there are many challenges and variances regarding consumerism, sustainability and economic growth these are the issues design students everywhere need to consider if they are to make a positive impact when they graduate.

How do your programmes allow students to engage with these?

The subjects are brought into the design briefs to encourage students to make informed decisions and to experiment with alternate solutions.

What have your students been working on recently?

As the programmes aim to encourage students to engage with global design many opportunities are incorporated into the programmes. Currently the year 1 and 2 Fashion Students have been working on live briefs relating to Dutch design, with visiting design lecturers from the Netherlands and an exhibition of their work at the Dalian Dutch Days festival. Year 3 are extending their knowledge on commercial design considerations whilst designing for global airlines and the final year are preparing their collections for Beijing Graduate Fashion week.

The Graphic Art students are recording personal 'journeys' which examine many different themes that will be visually documented using a variety of materials and techniques whilst Year 3 students explored the historic town of Lushun, Liaoning Province, which was once one of the most strategic ports defending the Bohai Sea and is now a source of much inspiration. The final year Graphic Art students are busy working across screen printing, photography and multimedia studios to realize their work and showcase their skills in their final major projects.

How do industry connections outside of the university feed into the course?

As a city with over 7 million occupants Dalian is fortunate to have a range of creative industries, trade exhibitions and host the annual international fashion show. The teaching team is committed to connecting with the designers and artists, seeing them as the foundation of the creative enterprises that are able to provide current and emerging professional knowledge that prepares students with the skills employers require. In addition these relationships enable live briefs, lectures, workshops and internships to be available to the students and contribute to the positive alignment of their student journey and career pathway.

What makes WSA Dalian a good place to study?

WSA Dalian is the ideal place for students to develop their English language and design skills simultaneously. Taught by academic and creative designers plus a dedicated English language team, students are able to gain confidence to visually and orally communicate concepts and are actively encouraged to question the world they live in. After successful completion of 2 years in Dalian Students are able to transfer to WSA UK, or stay in WSA Dalian, to complete their studies: thus ensuring WSA Dalian students are global

graduates who have engaged with multiple cultures, political and socio economic factors during their studies.

Bao Yuting Fashion Design student testimonial:

I'm really satisfied with my university school life. Before I came to the university, I felt very worried about how university study would be. Fortunately, I have received a lot of help from all my teachers and classmates. Although sometimes it is a little bit difficult, it is great fun as well. I really enjoy the process of discussing fashion design or English with different teachers. The teachers are always patient, honest, and thoughtful. All of them are always willing to help me with my study and life, and I'm extremely grateful for their help.

Ni Jiajia Graphic Arts student testimonial:

I really enjoy the study life here. Besides studying Graphic Arts, we also learn English. We have both Chinese and native English teachers and all of those teachers are patient and helpful, which I really appreciate. I enjoy having classes that are taught by native English teachers because in those classes I can learn natural English and practice my listening. As for our graphic design classes, I like them too. Also, we have our own studios which are clean and bright, and provide a good place for us to do independent study outside of class time. I am really looking forward to the next three years.

Pre-sessional courses in English for Academic Purpose

To help meet the challenges of studying and living in the UK, we work closely with the University's Centre for Language Study to develop a Pre-sessional course in English for Academic Purpose (EAP) tailored to the needs of international art and design students. 6-week and 11-week courses are offered.

Joining the EAP programme has several advantages:

You learn English in the UK, the most appropriate place. You get used to life in the UK and at Winchester School of Art before the start of your programme. You will learn specialist art and design vocabulary, as well as everyday English.

The EAP programme aims to:

- Improve oral presentation skills.
- Improve listening skills for academic study.
- Improve reading skills and apply these to programme-related materials.
- Develop appropriate academic writing skills.
- Develop critical thinking and reference skills.

As an EAP student, you can use all the university's Students' Union facilities and access the university's libraries and computer facilities. There will also be a number of excursions and a range of evening and weekend activities. The EAP courses are open to students who have achieved an IELTS test score of 5.0 (5.5 for all Management Pathways) or above.

The University accepts applications for the EAP course up to two weeks before the start date of the course, however we suggest that you apply as soon as you can so that you have at least

six weeks to apply for a Tier 4 student visa in your home country.

If you feel you would benefit from taking part in one of these programmes, or if you are required to join one as a condition of your offer to study, please contact the Centre for Language Study:

www.southampton.ac.uk/cls/english/presess.html

T: +44 (0) 23 8059 3344

E: elaccess@southampton.ac.uk

Term-time English Language Support

You may need a little more support once your studies begin, so we offer weekly English Language support classes for all international students. The classes cover particular aspects of English, such as academic writing or oral communication.

The University's International Office

The University's International Office works as a central co-ordination point for the international activities of the University of Southampton. It informs potential students and partners of the university and makes the processes and experience of joining the university as simple as possible. The International Office can assist you with any queries you may have before you make a decision to apply or come to Southampton. It can also provide you with details of international education fairs that staff will be attending, so that you can have a face-to-face discussion with a university representative.

We also have representatives resident in many countries who can help you to choose your programme, complete your application form and apply for your visa.

The International Office also runs the free coach pick-up service – Meet and Greet – so when you arrive at London's Heathrow Airport (Terminal 3) over the two days just before the International Students' Welcome Programme, they will be there to transport you to the university.

The university also offers an International Welcome Week. It has been designed to help you settle into the City of Southampton, university life, and make new friends. The programme takes place at the end of September with a number of additional activities available to those students arriving from 19 September onwards. The Students' Union also arranges activities during that time. For further information visit: www.southampton.ac.uk/international

WSA International Staff:
Pei Lu

Pei has years of experience in educational project management and currently provides support to the Winchester Student Experience Programme (STEP).

Craig Wadman

Craig is responsible for WSA's web information, promotional materials and the annual RE:Work careers fair.

Student Union Advice

To help you settle in quickly we hold an International Students' Induction Week for new international students just before the start of the academic year. This event will help you to familiarise yourself with the university and to meet other students and make friends before the start of your programme.

During the induction you will also meet staff from SUAIC. There are advisors who are available five days a week to answer (confidentially) any queries you may have on issues such as loans, opening bank accounts, council tax, insurance, housing rights, working in the UK and academic issues and useful contacts.

For further information visit: www.info.susu.org

Part-time Work

Current immigration rules allow international students to work a maximum of 20 hours per week in part-time employment. Part-time work can provide you with extra money for leisure activities, but it should not interfere with your studies. Our temporary job agency, called the Temp Bank, offers part-time temporary positions at the university.





Supporting Our Students

All students can make use of services and facilities run by the University's Student Services.

These include everything from helping you pay your tuition or accommodation fees, receiving guidance on your visa applications, getting financial advice or support, accessing specialist help with your studies, emotional or learning support and access to career advice and opportunities.

Student Services provide you with advice and information about the range of financial support available to you during the course of your studies. They will be able to guide you through student loans, bursaries, scholarships and hardship funds available from national funding bodies.

Our finance calculator helps you work out how much it will cost to come to university, taking into account both your study and living costs and the different types of financial support available to you. Try the calculator at: www.southampton.ac.uk/calculator

Our team is experienced in supporting international students and their dependants in successfully applying to extend their visa in the UK as well as offering comprehensive advice on immigration issues.

Career Destinations has a wide range of resources, group workshops and events available for you to develop your work-related skills to ensure that you have the best possible opportunity of getting the career you want after university. These events include career fairs, employer presentations, assessment centres, internship programmes and business simulation exercises designed to help develop

your commercial awareness.

Our students can access job opportunities on the Student Services portal:
www.student.careers.soton.ac.uk

Enabling Services provides support to students with a wide range of specific learning difficulties, physical and emotional disabilities, health conditions and temporary injuries. You can receive information and support on a wide variety of topics including accessible accommodation, learning support, additional examination arrangements, library support, specialist equipment and sources of disability-related funding.

Support for students with dyslexia or other specific learning difficulties is available through individual and group study skills tutorials, screening and full diagnostic assessments where appropriate.

For further information visit:
www.southampton.ac.uk/studentsservices

T: +44 (0) 23 8059 9599
E: ssc@southampton.ac.uk

The Campus and Accommodation

With a small, friendly and creative campus, you also enjoy all the benefits of being part of a larger campus university. At the Students' Union our aim is to find out what we can offer you. But it is also about what you can offer us and other students by getting involved - becoming a course representative, joining one of more than 200 societies or clubs, or even just turning up at Your Freshers and a broad and exciting events calendar at the Students' Union – you name it, we'll do it. Plus, it's a great way to meet new people and try the exciting, fun opportunities on offer.

We are also here to support you every step of the way, be it with a financial problem or course issues. We have a team of advisors available every week who all operate an open door policy. We are here to facilitate your needs.

You can contact us at:
vpsites@soton.ac.uk



Accommodation

We offer all full-time registered undergraduate and international postgraduate students an offer of a place in halls during your first year of study, providing the following criteria are met:

- You make University of Southampton your firm choice.
- Your residence application form is received by 1 August in the year in which your studies begin.
- You are unaccompanied; you do not bring any dependants, such as a partner and/or children.

In years of exceptional demand, in order to meet our guarantee, we may offer accommodation in a twin-shared room at the start of the academic year for a short period. We may also offer accommodation in Southampton.

Erasmus Park is our purpose-built student accommodation in Winchester with between seven and 10 bedrooms per flat/house with a shared kitchen/dining area. Accommodation is self-catered. Cooking facilities such as hobs and fridges are provided but you will need to bring your own cooking utensils, plates, glasses and cutlery with you. All bedrooms feature ensuite facilities with a toilet, sink and shower, and each bedroom contains a single bed and single mattress, a cupboard, a desk and a chair. You will need to bring all bedding and bathing materials with you, such as sheets, duvets, pillows and towels. All rooms have telephones as well as data connection points giving unlimited access to the university's high speed internet network. The Junior Common Room (JCR) organises a programme of social events throughout the year. The common

room is open from 8.30am to 11pm daily, and is Erasmus Park's social centre. Students can meet there to play pool or table football, or simply to relax on the sofas in front of the widescreen TV with satellite subscription. There is also a laundry room on site.

The Residence Support Team acts as a first point of contact for residents 'out of hours' (6pm to 8am). Team members give advice, information and support and, where necessary, signpost residents to the right support services either within the university or beyond. They operate regular drop-in sessions for residents and are proactively involved in promoting a study-conducive environment in halls. They ensure that residents adhere to the hall regulations while being mindful of all residents' health and safety.

Erasmus Park
Easton Lane
Winnall
Winchester
SO23 7XA

How to find us:

By Train

Trains leave London Waterloo for Winchester hourly. The journey takes around one hour. It is a 10-minute walk from Winchester Station to Winchester School of Art. Walk down City Road, cross straight over the traffic lights and continue down North Walls. Park Avenue is the third turning on the left.

By Car

Take Junction 9 off the M3. Following signs for Winnall Industrial Estate, drive down Easton Lane, past the Superstore on the left. Continue along this road until you reach the junction of Durngate and Union Street just after the Willow Tree pub. There is no visitor car parking available

on site, but there are a number of pay-and-display car parks very close to the campus.

By Air

Winchester is readily accessible by road and rail from London Heathrow airport. There is a direct train link to Winchester station from Southampton Airport, which offers regular flights to and from the continent and within the UK.

By Coach or Bus

National Express coaches run between London and Winchester almost every hour. For timetables and bus station details, visit: www.nationalexpress.com

By Taxi

If you are arriving by air, you can book a private taxi to pick you up from the airport. For more details, contact English Rose Collection: www.englishrosecollection.co.uk

Contact Us:

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This brochure is prepared well in advance of the academic year to which it relates and the University offers the information contained in it as a guide only. While the University makes every effort to check the accuracy of the factual content at the time of drafting, some changes will inevitably have occurred in the interval between publication and start of the relevant academic year. You should not therefore rely solely on this brochure and should consult the Winchester School of Art website:

www.southampton.ac.uk/wsa

For up-to-date information concerning course fees, course content and entry requirements for the current academic year. You should also consult the University's prospectus or go to:

www.southampton.ac.uk/inf/termsandconditions.html

For more specific details of the limits of the University's liability in the event of changes to advertised courses/programmes and related information.

A translation of this booklet is available at:

www.southampton.ac.uk/wstranslations

@winchesterart

#wsa_ba

#wsa_ma

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