

20  
15

RE  
—

# WSA SEARCH ACT SOLVE

#winchesterart

**Winchester School of Art**

University of Southampton

Park Ave, Winchester, Hampshire, SO23 8DL

T: 023 8059 6900



## Contents

4	Welcome to Winchester School of Art
6	Introducing Winchester School of Art
7	Executive Team
8	Showcasing our Talent
9	Employability
10	Undergraduate Programmes
19	Postgraduate Programmes
22	BA Fashion & Textile Design
32	BA Fashion Marketing/Management
40	BA Fine Art
48	BA Graphic Arts
58	BA Games Design and Art
60	MA Fashion and Textile Design
63	MA Graphic Art and Media
69	Research
73	Library
74	International Students
84	PhD Study
85	International Focus
86	Information for International Students
88	Student Union Advice and Information Centre
89	Supporting You
90	Mature Students
90	The Campus & Accommodation
94	How to find us

**At Winchester School of Art we are proud to be one of the UK's leading and 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 both fast-moving, forward thinking and which is 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.**

**We are proud that we are a recognised and respected institution and that 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, placements opportunities we are able to make our students 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 equipped with state-of-the-art facilities supported through the School and Faculty.**

**Our staff are leaders in their specialist subjects, with extensive experience and recognition across the fields of art, design and media. We are committed to investing in providing a quality teaching environment informed by research in a distinctive and well resourced and specialist campus. At our world class research centre we conduct leading, distinctive and prestigious research that influences and underpins the 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 will offer you the opportunity to enjoy an excellent student experience studying in one of the top rated Art Schools nationally.**

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

**Ed D'Souza**

Head of School

## Introducing Winchester School of Art

With more than 1,600 undergraduate and postgraduate students we are a vibrant and contemporary community where every person is recognised and valued.

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 10 miles from the vibrant, 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.

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 to all our 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, Apple authorised video-editing centre, laser cutting, 3D printing/proto typing, and networked data storage for all students. We also have our own gallery, library, students' union, and art and design supplies shop.

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 visible and accessible to staff and students alike.

## Executive Team

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

### **Ed D'Souza** **Head of School**

Ed is a designer, an artist and an academic whose practice brings together both theoretical and contextual thinking about design and art. Much of his internationally published work and exhibitions have centred around economic, political and social change focusing on identity, location and context with a critical focus on India's relationship to the West.

### **Ed D'Souza**

Head of School  
Director of Programme/Head of  
Department, Graphics, Art and Media

### **Stephen Mortimer**

Deputy Head of School

### **John Hopkins**

Director of Programme/Head of  
Department, Fashion and Textiles

### **Professor Ryan Bishop**

Director of Research  
Director of Doctoral Research

## **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 future employers.**

**Our Fashion students get the chance to exhibit their work at some of the most prestigious student fashion shows in the UK. New Designers, Free Range, Graduate Fashion Week and independent gallery shows are just some of the external events where they get the chance to showcase their work.**

**Graphic Arts students can also show their final year work at exhibitions at independent spaces that have included the Bargehouse Gallery at the Oxo Tower Wharf, Redchurch Street Gallery in Brick Lane, Shoreditch Town Hall, The Brick Lane Gallery and The Rag Factory in Shoreditch.**

**Our annual undergraduate and postgraduate degree shows see the whole campus turned into one large exhibition celebrating the diversity of the work produced by our students. Every year our students also hold a catwalk show at a local venue.**

**These opportunities to promote your designs will provide you with valuable exposure and the opportunity to build professional contacts and networks, and meet prospective employers. They will also give you the chance to develop the organisational, practical and teamworking skills necessary for a professional career in the creative industries and for your future success.**

## Employability

At Winchester School of Art we want to help you find the career that best suits you. As a graduate of a Russell Group university, the skills you will have learned here – self-confidence, teamwork, presentation, communication and problem-solving – will prepare you for the creative industries, as a practising artist, in self-employment and freelance design, teaching and much more.

The UK is home to leading global players ranging from gaming to music, fashion and film. These industries accounted for 1.68 million jobs in 2012 and the sector is the UK's fastest-growing, worth £71.4bn a year and outperforming other more high profile sectors. The UK fashion industry was estimated to have directly contributed 20.9 billion to the UK economy, and sales from London Fashion Week alone resulted in a £100 million boost for the UK.

Internationally, today the traditional markets, such as manufacturing, may be in decline in some countries but many emerging nations on the global/international market, such as China, see innovation as the key component of the new knowledge economy.

Employability is a major focus for the School, both within the curriculum - career-oriented core choice units, international exchanges and work placements, programmes designed to develop the practical, research and business abilities that are valued by

employers - and through a network of institutional, professional and industrial contacts. Undergraduate and postgraduate level students have opportunities to work on 'live' projects to build a wide-ranging, professional portfolio that will enhance their career prospects. Initiatives such as 'Studio 3015' provide paid design and marketing positions for our graduates and professional opportunities. Careers Fairs are held to introduce potential employers to our students and to allow students to develop an understanding of the careers and roles in the creative industries. Externally, our relationship with companies such as IBM explore potential collaborations preparing our students for successful careers. Many of our students find employment with large enterprises, but many also choose small, specialist design houses or self-employment.

As a result of these networks and work opportunities embedded within our programmes, 95 per cent of our graduates are working or in further study six months after they have graduated.

The principles of running a small start-up business also form part of our curriculum, tailor-made to the creative industries, and support is provided through the Faculty's Small Business Clinic, which provides free initial business advice on a range of issues.

**Supported by Kay May**  
**Director of External Affairs**



## Undergraduate Programmes

### Department of Fashion & Textiles

- 22 **BA (Hons) Fashion & Textile Design \*WJ24**  
Fashion Design  
Knitwear for Fashion  
Printed Textiles  
Woven Textiles
- 32 **BA (Hons) Fashion Marketing/Management \*WN25**  
Fashion Marketing  
Fashion Management

### Department of Graphics, Art & Media

- 40 **BA (Hons) Fine Art \*W190**
- 48 **BA (Hons) Graphic Arts \*W210**  
Graphic Design  
Illustration  
Photography  
Motion Graphics
- 58 **BA (Hons) Games Design & Art \*1L6F**

- 74 **International Study Programmes**  
  
BA (Hons) Fashion & Textile Design  
Dalian  
BA (Hons) Graphic Arts  
Dalian

## **Undergraduate Programmes - About**

**All our programmes are structured as modules, comprising both core and optional modules. Our core modules are strengthened by career focused option modules including Digital Practice and Theory, Marketing and Branding, Visual Culture, Writing for the Creative Industries, Design Futures, Business for Creative Industries and Languages.**

**The first year of our four practice based programmes - Fine Art, Graphic Arts, Games Design & Art and Fashion & Textile Design - are diagnostic and broadbased. This will determine your strengths and interests and ensure you gain a full grounding in all areas of your chosen subject.**

**For the remaining two years you will get the choice of specialist pathways, although Fashion Marketing/Management is a single pathway programme that includes optional modules.**

**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.**

## **Undergraduate Programmes - About**

**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 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. 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.**

**During your second year you will also produce a reflective journal 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](http://www.southampton.ac.uk/wsa)**

## Undergraduate Programmes - Key Facts

### Typical Entry Requirements

- A Level, grades BBB (including an art or design related subject for Fashion and Textile Design, Graphic Arts, Fine Art, Games Design & Art)
- International Baccalaureate, 30 points including 16 at higher level Diploma in Foundation Studies (Art and Design)
- BTEC National 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 the speaking and listening components) or equivalent

### How to Apply

All applications, both UK/EU and international, should be made via UCAS:

[www.ucas.com](http://www.ucas.com)

### Application Deadline

15 January 2015

### Deferred Entry

Generally we don't accept deferred applications. However, in exceptional circumstances we can defer entry to the following year once you have been offered a place.

### Portfolio Interviews

Applicants who are meeting our minimum entry requirements and have applied to Fashion and Textile Design, Fine Art, Games Design & Art, Graphic Arts are invited to attend a portfolio interview where they can demonstrate their creative ability. Portfolio guidance can be downloaded from our website.

### 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 post or email.

### Fashion Marketing/Management

Applicants who are applying to 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.

## Undergraduate Programmes - Key Facts

### For further information email:

[ugapply.fbl@soton.ac.uk](mailto:ugapply.fbl@soton.ac.uk)

### UK and EU Student Fees 2015/16

For 2015/16, the annual tuition fee will remain at the 2014/15 level (£9,000 pa for UK/EU students). Some aspects of the financial support package will change, with a wider choice of support options available to students.

### International Student Fees 2015/16

The tuition fee for full-time international undergraduates starting in 2015 will be £14,660 pa.

### How am I going to repay my Tuition Fees?

If you are from the UK or EU and you apply for a Student Finance England Loan you do not have to pay your fees upfront. This covers all tuition fees for every year of study. You will only start repaying this once you have graduated and are earning over £21,000 a year. There is a set limit of 30 years in which the loan has to be repaid.

Students who live in Scotland, Wales or Northern Ireland will receive financial support from the Scottish government, the Welsh Assembly government or the Northern Ireland Executive (as appropriate).

Students who live in the EU and meet certain eligibility criteria can get a loan to cover the cost of their tuition fees.

### Living Cost

The living cost loan is available for each year of study to help with living costs such as food, accommodation and travel. The amount of loan you can borrow depends on your household income and varies depending on whether you are living away from home and studying in or out of London. This loan is linked to your tuition fee loan so you only make one monthly payment, once you start earning more than £21,000 per year.

Our finance calculator will help you work out the cost of coming to university, taking into account your study and living costs plus the different types of financial support available to you. To try our calculator, visit:

[www.southampton.ac.uk/calculator](http://www.southampton.ac.uk/calculator)

### Additional Support

Depending on your personal circumstances (eg your household income), you may also be eligible for:

- A non-repayable Maintenance Grant or Special Support Grant
- One of our bursaries

For further information visit:

[www.southampton.ac.uk/fees](http://www.southampton.ac.uk/fees)

Additional help is available if you have a disability or specific learning difficulty.



## **Undergraduate Programmes - Key Facts**

### **Dependent children or adults**

For further information on fees and what support you may be entitled to visit:

[www.southampton.ac.uk/undergraduate/  
tuition\\_fees/student\\_loans\\_  
andgrants\\_2015](http://www.southampton.ac.uk/undergraduate/tuition_fees/student_loans_andgrants_2015)

### **For further information visit:**

E: [ssc@southampton.ac.uk](mailto:ssc@southampton.ac.uk)

T: 02380 599599

### **Undergraduate Scholarships**

Winchester School of Art offers a variety of scholarships.

For up-to-date information please visit:

[www.southampton.ac.uk/wsa/  
undergraduate/fees\\_and\\_funding.  
page#scholarships](http://www.southampton.ac.uk/wsa/undergraduate/fees_and_funding.page#scholarships)

## Option Modules - Undergraduate Programmes – Year 2/3

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

### Introduction to Digital Practice & Theory

This option module introduces key aspects of digital visual practice related theory and practical elements centred on digital/lens based media. Students explore issues of technology and film through a series of lectures, tutorials, screenings and workshops using Premier Pro film software. Final assessment includes the design of short films across the two years, and students are able to position this work against their subject specialism.

### Introduction to Writing for the Creative Industries

The aim of this option module is to provide an introduction to creative writing and to familiarise students with a range of writing styles appropriate to effective communications in the wider context of the creative industries and public arena. You will learn and be subsequently assessed on written reviews, as well as portfolios of written work.

### Introduction to Design Futures

This module will deepen your awareness and critical understanding of a range of issues including provenance, new technologies, materials and sustainability, and how these effect fashion businesses today and in the future. Assessment includes written essays at level 5 & level 6.

### Introduction to Visual Culture

This option module addresses key ideas that underpin contemporary

## Option Modules - Undergraduate Programmes – Year 2/3

	<p>art and design practice and theory. The lectures focus upon a range of theoretical ideas including psychoanalysis, feminism, film theory and “theories of creativity”, combining close readings of short texts, screenings and a broad range of visual material. Students for assessment produce an illustrated essay demonstrating their understanding of design issues and contexts.</p>
<b>Introduction to Art of Marketing and Branding</b>	<p>The aims of this module are to introduce you to key ideas on branding, marketing communication and analysing advertising methods to explore and develop a range of visual applications of branding and marketing and to introduce you to theory and ideas of branding, marketing and visual analysis.</p>
<b>Introduction to Business for the Creative Sector</b>	<p>This module will give you an understanding of theories and practical factors related to branding and advertising, developing and communicating brand identity visually and the creation and marketing of brands. The key aims of this module are to develop an understanding of the creative industries environment, understand the role and entrepreneurial leadership qualities in creative businesses. You will explore successful businesses through case studies and to understand the roles of the digital space, strategic marketing and branding in promoting. You will formulate a business proposal with an appropriate rationale that will provide you with the skills and ideas necessary to develop</p>

## Postgraduate Programmes

### Department of Fashion & Textiles

- 60 **MA Design (pathways)**  
Fashion Marketing and Branding (M)  
Fashion Design (S)  
Fashion Management (M)  
Luxury Brand Management (M)  
Textile Design (S)

### Department of Graphics, Art & Media

- 63 **MA Design (pathways)**  
Advertising Design Management (M)  
Communication Design (S)  
Contemporary Curation (S)  
Cultural Politics  
Design Management (M)  
Global Media Management (M)  
Games Design & Art (S)
- 67 **MA Fine Art**  
(options in painting, drawing, printmaking, sculpture, installation, photography, video, web, temporary site-specific/time-based work and performance art)
- 84 **PhD Study**

Key

(M) Management Pathway

(S) Studio-based Pathway

## **Postgraduate Programmes - About**

**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 pathways will ensure you are up-to-date with the latest developments and technological advances and 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 and 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 and 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 & Art.**



## Postgraduate Programmes - Key Facts

### Typical Entry Requirements

MA Design Management and Studio Pathways including MA Fine Art

- Honours degree min. 2:2 or equivalent in a relevant subject.

### Luxury Brand Management Pathway

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

Other qualifications considered on an individual basis for all programmes and pathways.

### How to Apply

Apply online at:

[www.southampton.ac.uk/postgraduate](http://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:

- academic transcript
- degree certificate
- English language certificate (IELTS or equivalent)
- CV and personal statement
- two reference letters
- a portfolio of work for all studio 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

- UK/EU £5,580 (to be confirmed)
- International £14,440
- Luxury Brand Management £16,900

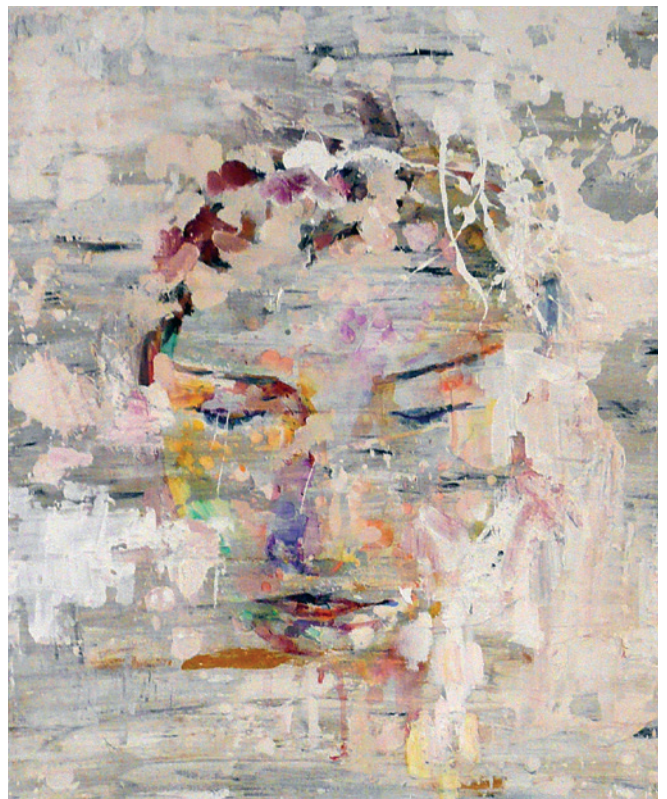
### Other Sources of Funding

Finding funding for postgraduate study in the UK is more difficult than for undergraduate study, as it is not customary for the government to provide assistance in the form of loans. International students should investigate funding opportunities in their home country. A list of suggested funding bodies is available on our website:

[www.southampton.ac.uk/international/scholarships/externalscholarships.html](http://www.southampton.ac.uk/international/scholarships/externalscholarships.html)

### 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.



# BA FASHION & TEXTILE DESIGN

## 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 knit 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, devore' and discharge printing. You will be encouraged to design textiles for interior and fashion applications as well as develop a final collection and portfolio of your textile design work which will be presented in a professional context. Our students continuously get exposed to industry practice through participation in national and international competitions, internships, visiting Fashion & Textile Designers and exhibiting their work in a range of specialist 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 hand looms, computerised looms and get access to our state of the art jacquard loom. You can also master the complexities of weave through technical workshops and demonstrations covering 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.

## 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, Visual Culture, Modern Languages and Writing for the Creative Industries
- Career and employability 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 & Textiles industry
- Shima Seiki knitting machines covering 6, 12 and 18 gauges
- Mimaki digital printers 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, Free Range Fashion Week and New Designers

## Employability:

- Fashion Design
- Textile Design
- Knitwear Design
- Fashion or Textiles Buying
- Trend forecasting, styling & visual merchandising
- Fashion PR & Communication



**99% of students have been able to contact staff when they needed to.**

**97% of students think that staff are good at explaining things.**

**86% of our students in professional graduate jobs or MA studies 6 months after graduating in DLHE Destinations of Leavers from Higher Education survey.**

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

Our dedicated studios and workshops are equipped with a wide range of cutting edge machinery and resources; Mimaki Digital Printer, Laser Cutter, Wallpaper Printer, three Shima Seiki machines, Dubied Knit machines, Jacquard loom, hand and computerised looms and a range of industrial sewing machines, which students get to work with throughout their time as students.

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's, Chloé, Jenny Packham, Erdem, i-D magazine, The Arcadia Group, Cath Kidston, Osborne & Little, Stephen Walters, Cole & Sons, H&M, Preen, M&S, Mantero, WGSN and many more. We are also proud members of the British Fashion Council's Colleges Council allowing our students to participate in prestigious competitions and projects.

In the first year 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 2 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 Semester 2 Year 2, which enable you to develop your understanding of different cultural and professional viewpoints, while developing the independent learning skills required to progress to Year 3.

In Year 3, students explore their subject area in depth, utilising their skills to produce increasingly sophisticated pieces of work that communicate their ideas through to the graduate shows. Where Year 2 encourages diverse experimentation and a challenging approach to thinking and ideas, in Year 3 you will utilise your skills 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.













## Undergraduate BA (Hons) \*WJ24 Fashion & Textile Design

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

The teaching team includes:

### Programme Leader: 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 'Excellency in Teaching' Award. She studied Fashion Design with Print at Central St 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 & Textiles. Cecilia has worked internationally with a range of companies and clients including Ghost, Gunila Axe'n and Nelly Rodi. Her research interests focus on 'Fashion, Textiles and Sustainability.

### Reem Alasadi

Reem is a Reader in Fashion Practice and an international fashion designer. She presents her womenswear collections in London and Tokyo and specialises in highly innovative design.

### Victoria Beardsall

Victoria is a Teaching Fellow in Digital Fashion Communications and the Fashion and Textile Design Social Media Champion. She has an MA from the Royal College of Art and is a successful London based designer with extensive industry experience, working with major national and international luxury and lifestyle fashion labels. She has been published in 'Textile View', and has assisted styling shoots for Vogue. Victoria has a strong understanding of trend forecasting and manufacturing in Europe, Asia and India. She teaches the Adobe Creative Suite to Fashion and Textile Design, developing her students' Photoshop and Illustrator skills to advance their portfolios and employability. She has developed and manages the Programme's highly successful social media and online content.

### Lisa Burn-Hunter

Lisa is a Teaching Fellow in Fashion Knitwear specialising in men's and women's knits and Shima Seiki industrial machines. She has worked with Charnos and Todd & Duncan to produce a womenswear collection and 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. She is working with Givenchy, Louis Vuitton, Calvin Klein,

## Academic Staff

Michael Kors, DKNY and Marc Jacobs and with clients such as Alberta Ferretti, in Italy; Julian Macdonald and Marks and Spencer in the UK. Lisa also works with various clients for fashion styling and interiors projects.

### Deirdre Campion

Deirdre is a Senior Teaching Fellow in Textile Design: Print with extensive industry and commercial expertise within fabric printing, wallpaper design, design for embroidery and decorative pattern for jacquard weaving. She has worked with high-end furnishing brands as designer and design director. Initially trained in Ireland followed by a masters degree from the Royal College of Art and Victoria and Albert Museum in Design History she combines modern textile techniques and innovation with archival research for interior use. She is interested 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.

### Saier Chen

Saier is an Associate Teaching Fellow in Fashion. She has worked internationally for a number of years as a fashion designer and merchandiser within the fashion Industry. Saier specialises in hand and digital embroidery and pattern cutting and construction.

### 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 all around the world in Europe, 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 Pret-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. 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 Michiko Koshino, Carolyn Massey, Sid Bryan

knitwear consultancy and Lyle & Scott. Sarah has brokered contacts with industry, running successful knitwear design competitions with companies including DAKS, in collaboration with The Campaign for Wool, Rowan, 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.

#### **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 1888-1935. 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. 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. She 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.

#### **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 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 about woven textiles, art and design, jewellery, hand drawn lettering and up-cycling amongst other things.

#### **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 contemporary Menswear Designer. He graduated from the Royal College of Art with a Masters Degree in 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 being a Fashion Design Teaching Fellow at Winchester School of Art he works as a Design Consultant for Companies in the Fashion and Lifestyle Industries.

## Undergraduate BA (Hons) \*WJ24 Fashion & Textile Design



### Panagiota (Betty) Nigianni

Panagiota (Betty) Nigianni is a Teaching Fellow in Responsible Design teaching on Design Futures option Modules. Originally trained in architecture, Betty has worked as an architect in architectural practice. She holds an MA in Architectural History and Theory and an MPhil in Critical Theory. She has written papers and articles on visual culture, architecture and urbanism. She is currently commencing studies as a PhD candidate in Media and Communications at Goldsmiths, University of London.

### 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 from the Central Saint Martins MA and has designed a capsule range for ASOS as well as designing the womenswear range for the B store's in-house label. She now works as a freelance designer, occasional illustrator, and teaching fellow in creative pattern-cutting.

## Academic Staff

### Sharon Williams

Sharon is a Teaching Fellow in Fashion and Level 1 Coordinator 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 like Nike and Stella McCartney. Also Sharon recently founded UK FASHION INTERN, a resource of opportunities for students and recent graduates.

### Meng-Shan (Sharon) Wu

Sharon is a Teaching Fellow in Fashion Management & Marketing. She is currently in the process of completing her PhD at Royal Holloway, University of London, where she is actively involved in academic research in luxury consumption and consumer behaviour and is an associate of the Higher Education Academy. Previously, she has taught at Fooyin University and Royal Holloway, University of London. Her research interests are based on the areas of luxury marketing, luxury consumption, consumer behaviour and issues of consumer's purchase intention. Her research work has been presented/published in various national and international conferences.





**Lauren Bates**  
**Woven Textile Design Graduate**

*"The facilities for the woven textiles pathway are outstanding. We have the ability to learn and use the industrial Jacquard machinery as well as the traditional hand weaving techniques. Being able to use a range of technical machinery has really helped me to understand the craft and explore contemporary avenues."*

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)





Lauren Maslen



**Jonny Wadland**  
**Knitwear for Fashion Graduate**

*"Throughout my time at WSA I have gained a great many skills, not just within fashion and knitwear, but also valuable life skills."*

*The tutors have fantastic contacts. Through these contacts I have gained internships at labels such as Sibling and Preen by Thornton and Bregazzi.*

*The facilities at the University are excellent and I have had the opportunity to mix different media, such as knitwear and print. I have enjoyed my time at WSA immensely!"*

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)



Linjing Feng





**Carmen Lever**  
**Printed Textile Design Graduate**

*"The Printed Textile pathway within the Fashion & Textile Design course at WSA has helped ready me for my future as a printed textile designer. My tutors have provided guidance, support and valuable information throughout my whole learning experience."*

*"I have really enjoyed using the extensive facilities that Winchester School of Art provide, they have made my design ideas become possible and enabled me to work to a high level."*

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)



# BA FASHION MARKETING /MANAGEMENT

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 the 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 brands 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 consumer 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.

In the second year you will deepen 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 year to study in a multidisciplinary environment with students from fashion design, graphic design 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, creative 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 substantial 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 Graduate Fashion Week in London and other key industry events including the programme's annual Fashion Events held at the start of each year.

## Digital Practice & Theory:

This option module introduces key aspects of digital visual practice related theory and practical elements centred on digital/lens based media. Students explore issues of technology and film through a series of lectures, tutorials, screenings and workshops using Premier Pro film software. Final assessment includes the design of short films across the two years, and students are able to position this work against their subject specialism. This option module offers valuable learning to fashion marketing students interested in the digital side of the industry.

## Writing For The Creative Industries:

The aim of this option module is to provide an introduction to creative writing and to familiarise students with a range of writing styles appropriate to effective communications in the wider context of the creative industries and public arena. You will learn and be subsequently assessed on written reviews, as well as portfolios of written work. This option module will be of great benefit to fashion marketing/management students interested in content centric promotional roles such as fashion PR and fashion journalism.

## Design Futures:

This module will deepen your awareness and critical understanding of a range of issues including provenance, new technologies, materials and sustainability, and how these effect fashion businesses today and in the future. This module will benefit fashion marketing / management students wishing to showcase key strategic thinking skills to future employers in fashion business. Assessment includes written essays at level 5 & level 6.



**93% of students think that staff are good at explaining things.**

**92% of students have been able to access general IT-resources when needed.**

**90% of our students in professional graduate jobs 6 months after graduating in DLHE Destinations of Leavers from Higher Education survey.**

#### Visual Culture:

This option module addresses key ideas that underpin contemporary art and design practice and theory. The lectures focus upon a range of theoretical ideas including psychoanalysis, feminism, film theory and 'theories of creativity', combining close readings of short texts, screenings and a broad range of visual material. Students for assessment produce an illustrated essay demonstrating their understanding of design issues and contexts relating to fashion marketing.

#### Languages:

FMM students have the opportunity to select a foreign language as part of their option modules during the second and third years of their studies. Students will find this beneficial if they wish to pursue careers in fashion buying.

#### Exchange Opportunities:

We have Erasmus links with five institutions selected for their equivalency with the programme: The Amsterdam Fashion Institute (AMFI), Reutlingen University, Germany, TEKO, Denmark, Ryerson University, Canada, Fashion Institute of Technology (FIT), New York and Hong Kong Polytechnic.

#### Highlights include:

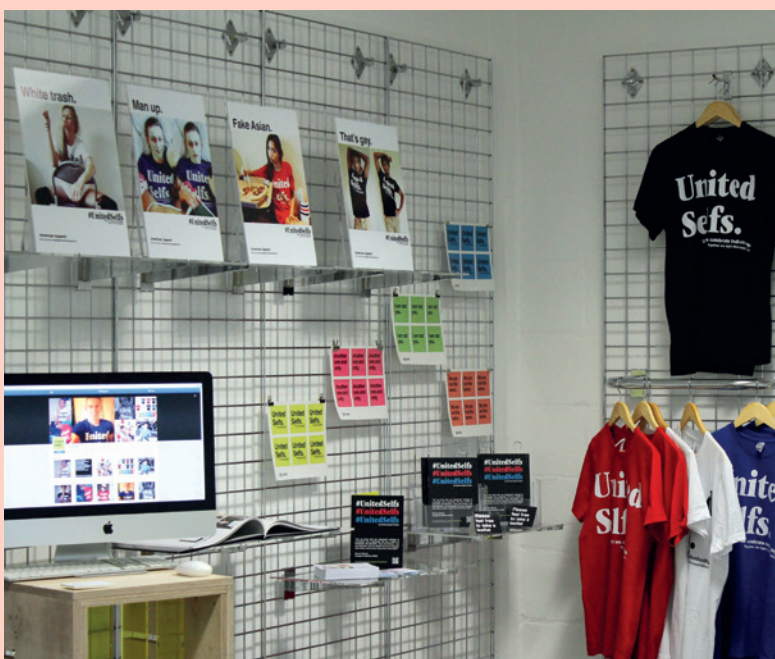
- Key visiting professionals from across the industry provide a commercial context to all learning experiences
- Learning resources including dedicated fashion marketing teaching suites with cinema screen audio visual equipment
- Leading industry research resources
- Fashion styling photo studios
- Library, lecture theatres, seminar and conference rooms
- 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 both in the UK (attending trade shows, events and store openings) and overseas. Some recent events have included a trip to Paris to visit luxury brands Hermes as well as Fendi and Valentino in Rome. New York is planned for the forthcoming academic year

- Sourcing of work experience to enhance your commercial awareness and provide context to your academic studies as well as providing valuable connections and learning opportunities
- Internships at leading fashion companies, such as; Stella McCartney, Net-A-Porter, Exposure PR, Marks and Spencer, John Lewis Head office, WGSN, Stylesight, Dazed and Confused, Roland Mouret, Alexander McQueen and Harpers Bazaar
- Students are taught confidence skills to enable them to communicate with other creative professionals in industry, and to present their work professionally and to exceptional standards, this makes our graduates highly employable and relevant to career roles in the fashion industry

#### Employability:

- Marketing and Management
- Fashion buying
- PR
- Digital marketing and digital commerce
- Merchandising
- Retail management and brand management
- Styling
- Branding
- Journalism
- Creative direction

Level 1, Fendi rooftop in Rome



**Hannah Tagulao**  
Fashion Marketing Graduate

"Studying here has unlocked and developed the right balance of the creative and business mind required to flourish within the fashion marketing industry."

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)





**Louisa Kimmins**  
**Fashion Marketing Graduate**

*"Fashion Marketing tutors have amazing connections with the industry from Burberry to Valentino. I feel armed with up-to-date industry knowledge, skills and understanding with a futuristic outlook on the fashion industry."*

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)



*Fashion styling workshop*



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

**Programme Leader: Amanda Bragg-Mollison**

Amanda is the Programme Leader for Fashion Marketing/ Management. She has 15 years of international experience in marketing/ management and has held strategic roles with companies in the fields of branding and fashion promotion, both 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, WGSN, Stylesight, Burberry and *Drapers*, the leading industry publication. Amanda recently won an award in Innovative Teaching for her contribution to teaching and learning on the Fashion Marketing / Management programme, and her research interests centre on the digital environment for fashion and consumer behaviour.

**Clare Harris**

Clare Harris 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 and Spencer, Brighton Museum, National Trust and the Towner Art Gallery 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 Teaching Fellow in Fashion Marketing/ Management with extensive commercial experience in retail buying and product development having worked for Marks and Spencer, Debenhams and Habitat where she held the post of a 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 with international manufacturers. She studied at University of East London in Fashion Design with Marketing and has a postgraduate teaching qualification in Academic Practice.

**Paul Mackie**

Paul is a Senior Teaching Fellow in Fashion Marketing. He has extensive retail management experience at a senior level within buying and merchandising for multinational retailers. 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 designers, suppliers and supply chain management, 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 within buying and merchandising.

**Anna Pegg**

Anna Pegg 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 and Spencer, Nike, Nokia and Ford Motors. She combines her teaching with freelance trend scouting for denim and footwear brands and international design agencies.

**Vicki Vyse**

After graduation Vicki worked her way up to become a Fashion Buyer in Ladieswear, Childrenswear and in Home Interiors. During this time she was involved in trend prediction, product development, range selection and negotiation. Vicki travelled to Japan, New York, LA and Europe to find new ideas and innovations that would contribute to designs and forthcoming collections. She worked closely with manufacturers in the Far East, Indian subcontinent and Europe to ensure that products were delivered on time. Since leaving the fashion industry Vicki has taught both Undergraduate and Postgraduate students fashion marketing, buying, trend forecasting and promotion while also being involved in redeveloping curriculums. Her links with industry has enabled students to get involved in industrial live projects and enter national competitions set by key retailers or designers. Most of all she has ensured that the student experience is at the heart of all her work.









Are you interested now? Are you  
impressed?

[http://www.youtube.com/watch?  
v=g\\_8Gag5Mc74](http://www.youtube.com/watch?v=g_8Gag5Mc74)



# BA FINE ART

The programme encompasses image-making of all kinds, text-based work, time-based digital outputs and performance.

Join us; join in; share; be part of something – a taskforce, a research group, a family. The Fine Art programme is about collective practice and individual achievement. Learn to work together, to cooperate and collaborate; develop your project management abilities, leadership skills, and fresh approaches to problem-solving. Learn from the broad experience of teachers who are engaged with professional practice now; learn from your fellow students; and learn to pass on what you discover, as an essential member of the team, on a programme which is about enrichment through openness. In the process, you will find your personal strengths, and your individual voice will emerge. You will develop a practice which is conceptually distinctive and technically accomplished, informed by an understanding of the traditions it is built upon, of the theoretical considerations that underpin it, and of the professional realities it must confront. The Fine Art programme creates the conditions in which all this happens.

The basic structure is simple: first-year students have their own studio, while second- and third-years choose between studios with different emphases, on painting, printmaking, sculpture and the very newest media. All students have access to all the workshops and facilities, and may work in any medium they choose at any time. At regular intervals throughout the three-year programme, all students come together to participate in ambitious, large-scale collective projects with shared outcomes. In the intervening weeks, first-years are given studio assignments with individual outcomes, and second and third years develop their own individual practices. All work produced is discussed and critiqued, and there are formal and informal opportunities for this kind of contact with staff and other students every week. All studio activity is supported by regular technical training in the workshops.

Each semester includes a written module, designed to develop research and communication skills and awareness of contemporary issues, art theory and history, career-oriented options, and reflective practice. There are weekly lectures by visiting practitioners, and lectures addressing employability, professional engagement and postgraduate study. In our studio projects, we build upon our connections with other departments in the University of Southampton to engage with research in many fields, which allows us to

explore the ability of art to promote debate, stimulate new thinking, and address issues of pressing societal concern.

Exhibitions are an important aspect of the programme: we go on gallery visits, taking maximum advantage of our proximity to London; students organise exhibitions of their own work throughout the year, on and off the campus; and we curate exhibitions of material produced as part of our research-led projects or brought in to support them, in The Winchester Gallery, an on-campus facility. We organise an annual overseas study trip, which in recent years has seen our students take part in the Transmediale digital media festival in Berlin. Our Fine Art Degree Shows have a reputation for ambitious and challenging projects that attract broad public interest. They take place in Winchester and at a central location in London, and provide an effective platform from which our graduates launch their careers with confidence. Those graduates are self-motivated, flexible, highly creative individuals who go on to succeed in a diverse range of fields, which as well as fine art includes the film and music industries, publishing, and museums and galleries.

## Highlights include:

- Individually tailored studio teaching and monitoring
- A choice of option modules in Design Futures, Visual Culture, Digital Practices and Theory, Business for the Creative Industries, Modern Languages and Writing for the Creative Industries
- Visits to museums and galleries
- Public lectures with leading figures in contemporary art and culture
- Lectures and seminars in art history and contemporary theory
- Purpose-built studios including specialist painting sculpture, printmaking and flexible project spaces
- Extensive resources in new media, photography, digital printing, time-based media and computing
- Exhibition and professional practice opportunities delivered by practising curators and artists
- High profile degree shows in Winchester and London

Visit film at: [www.southampton.ac.uk/wsaprospectus/FA](http://www.southampton.ac.uk/wsaprospectus/FA)





Peter Driver

BA Fine Art



Chloe Cusse



Guy Blundell

Emma Port



**Isaac Whitcombe**  
Fine Art Graduate

*"The facilities at WSA are great. There is the space in the sculpture studio to be able to produce large works and everything is always at your disposal. The Gallery at WSA has helped show us how to hang our works and that has given us good curatorial experience. We can now hang work to a professional standard."*

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)

Raft of the Medusa





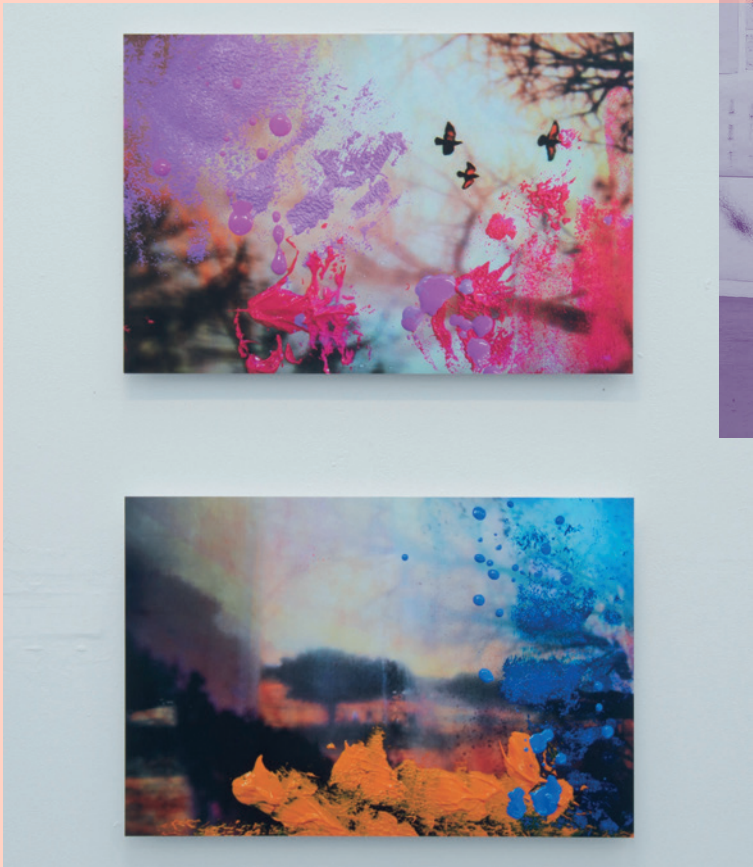


**Guy Blundell**  
**Fine Art Graduate**

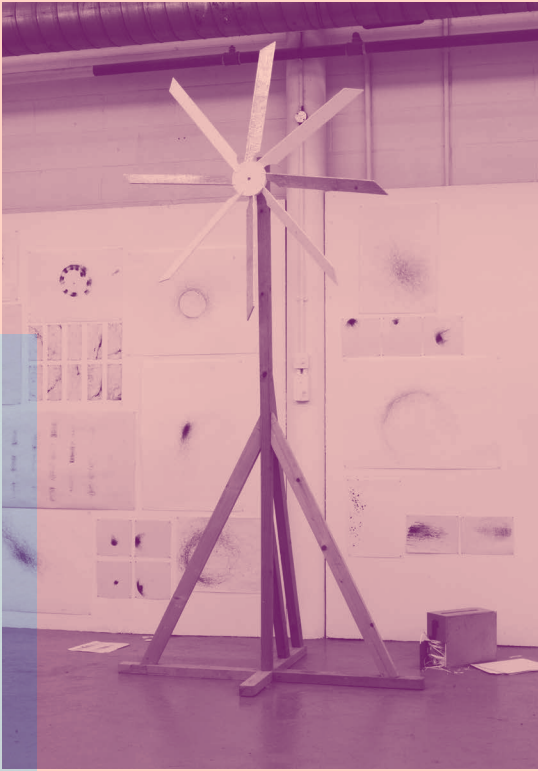
*"The course has been amazing and has taught me so much. Before I came on this course I knew nothing about technology and the course has taught me so much. It seemed daunting at first but the teachers and the technicians have been amazing. They have given me all their support and beyond."*

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)

Chris Herbert



Aniko Gajdos



## Undergraduate BA (Hons) \*W190 Fine Art

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

### Programme Leader: Dr John Gillett

John is the Programme Leader for Fine Art. John is a curator of contemporary art exhibitions, with his own practice as a digital video artist, publication designer and writer. He has specialised in issues of audience engagement and the interpretation of art for the viewer, an interest developed as a trainee with the Arts Council of Great Britain at Southampton City Art Gallery, and later as Keeper of Art at Worcester City Museum and Director of The Winchester Gallery. He co-edited the *Winchester School of Art Research Anthology* (University of Southampton 2010), edited *The Seven Billionth Citizen* (Townhouse Gallery 2012, Solent Showcase Gallery 2013) and *Setting the Scene* (Crafts Study Centre, Farnham 2013).

### Kjetil Berge

Kjetil Berge is a Norwegian artist based in the UK. He works with performance, video and sculpture in a range of social contexts. He also curates international exhibitions in Norway and in the UK. He has published several books of his work, the most recent of which *NearFar* includes an introduction by Turner Prize nominee, Tacita Dean.

### Andrew Carnie

Andrew works with a range of media to address the construction of knowledge between science and the arts. He is a lead participant in Hybrid Bodies, a major Canadian project on Heart Transplant, and has work in Images of the Mind, a touring exhibition by the Hygiene Museum in Dresden, and Moravska Museum, Brno. His work has been exhibited at the Science Museum, London; the Natural History Museum, Rotterdam; the Design Museum, Zurich; and the Pera Museum, Istanbul. His Magic Forest has been installed at the Wellcome Trust headquarters, London.

### Stephen Cooper

Stephen creates painterly and sculptural assemblages in response to exhibition sites. His work references the history of modernism within a context, which includes scientific, futuristic, and sci-fi imagery. He is currently working on The Offering, a large-scale, collaborative installation with Alice Kettle, in the south transept of Winchester Cathedral.

### Ian Dawson

Ian is a practising artist specialising in sculpture. He has exhibited widely in New York, Los Angeles, Paris and Berlin,

## Academic Staff

with work that combines a variety of materials (aluminium, plastics, bitumen), and with processes such as collage. His recent book *Making Contemporary Sculpture* investigates the studio practice of some of the most exciting sculptors of his generation, including Keith Tyson, Fiona Banner, and Gavin Turk.

### Colin Harper

Colin has an extensive experience of art education and pastoral care. His research interests are informed by an enduring engagement with restoration and reconstruction, both as practical and conceptual preoccupations within the arena of fine art and beyond. His practice employs text, performance and collaborative processes in the production of work which addresses issues of proximity, distance and separation in a temporal as well as a spatial sense. His teaching engages with issues around the perception of creativity and, in particular, the reflective core of artistic endeavour.

### Gordon Hon

Gordon is a Lecturer in Contemporary Studies and his background is in painting and video. His research interests include the political uses of contemporary art, particularly in regards to nationalism, identity and globalisation and he has recently published *The Origin of Palestinian Art*, University of Liverpool Press, 2013, *Blessed Oblivion: Palestinian Video Art and the Avant Doc*, in *Palestinian Video Art: Constellations of Moving Image*, Art Court Al-Hoash 2013, and the accompanying catalogue, *Otherwise Occupied* for the 55th Venice Biennale, published by Art Court Al-Hoash 2013. His practice ranges from exhibitions such as, 'Picture Theory' 2011 and *NearFar* 2013, to producing a radio series called 'Daily Subversions' in 2011. He recently co-founded the Oktopus Film Collective and he is currently making a series of short films and planning another radio series.

### Dr Sunil Manghani

Sunil is Reader in Critical and Cultural Theory. His research concerns critical and cultural perspectives in the arts, with a specialism in visual culture and image studies. He regularly publishes in academic journals and presents works internationally, with particular links in the USA and Japan. He is author of a series of books, including *Image Studies: Theory and Practice*.



### Mia Taylor

Mia is an MA Pathway Coordinator for undergraduate New Media and is a Teaching Fellow whose work in painting and sculpture has been exhibited internationally, most recently in New York. Her current art practice involves the employment 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.

### Nicola Thomas

Nicola Thomas is lead tutor for Level 1. She completed her MA at the Royal College of Art, where she was awarded the Augustus Martin Prize 2013 and the RCA Graduate Jealous Print Prize 2013. She was also the recipient of the London Print Studio New Graduate Award 2013. She has shown her films recently in Paris, Berlin and Miami. Exhibitions include Multiplied at Christie's; Carousel at Aspex Gallery; and Parallax, at CG Projects. Nicola's prints are included in the V&A Special Print Collection, and form part of the RCA Special Print Collection. Her book art (under the name of COFA) is included as part of the Chelsea College of Art and Design Artist's Books Collection. [www.nicolathomas.com](http://www.nicolathomas.com)



Connie Durnford











The arc of the  
**MORAL**  
**UNIVERSE**  
is long but it  
bends towards  
**JUSTICE**

You  
are  
BEAUTIFUL

for  
ism

ea  
nails & beauty

easternart

Exhibition  
00 00



# BA GRAPHIC ARTS

The Graphic Arts Programme is structured around four pathways and connections and collaborations 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 indepth specialist knowledge while creating opportunities for students to connect this knowledge with other related disciplines and fields of knowledge. Our belief is that, as a creative practitioner, you can have a social, economic and cultural impact in 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 forms of cross-disciplinary collaboration that is a key feature of contemporary creative practice. Importantly, this Programme allows the development of a community that allows staff, students and industry practitioners to share research, refine and develop skills while experiencing a range of collaborative practices in a studio environment. Practical activities are further underpinned by a Programme designed to build critical and contextual understanding by developing a rich insight in to related issues and perspectives measured and explored through academic writing and research. To this end, students examine relevant 'contemporary issues', essential 'professional practices' and have the opportunity to apply the diversity of experience by creating reflective journals in stages two & three.

The three years of the course are carefully structured and reviewed yearly to define learning experiences designed to allow you to become a professional, flexible and innovative creative practitioner enabling you to sustain yourself beyond graduation and into a successful career and beyond. Stage 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 stage two, we break these ideas apart and encourage you to

dissect and deconstruct received wisdom before, in the final stage three year, allowing you to personalise an individual practice and apply it to a more focused professional context.

## 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 complimented by contextual learning where the construction of meaning in images and the wider cultural context of photography are considered.

## Motion Graphics:

Over the last 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 compliments 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



**94% of students believe that staff are good at explaining things.**

**88% of students are satisfied with the course.**

**85% of our students in professional graduate jobs 6 months after graduating in DLHE Destinations of Leavers from Higher Education survey.**

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 & the creative industries through which staff actively engage in ongoing personal professional practice or through academic research and writing. Our experienced team of staff work alongside high profile visiting practitioners to co-ordinate a dynamic and contemporary educational experience. We have developed links with leading agencies such as ustwo, Moving Brands, Protein, Wolff Olins, Bibliothèque, Droga5, Mother, Weiden+Kennedy and Ogilvy & Mather 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.

#### **Highlights include:**

- 'Insights from the Field'. This programme offers third year students the opportunity to engage with leading figures from the creative industries through a series of lectures and workshops. Participants in the 2014 'Insights from the Field' included Ico Design, AllofUs, Moving Brands, Simon Manchipp, JAKE, Jethro Marshall Associates, Ustwo, Karsten Schmidt and Spin. The programme is recorded online through a blog: <http://insights-field.tumblr.com>
- Research hubs. Staff and students work together within small studios that are designed to examine new developments within the Graphic Arts such as print on demand and small scale publication, code based design, open source software development and internet connected product development
- Overseas Field Trips. In 2014 stage one students went to Berlin and visited the studios of Hort, Node and FUKT
- '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. Subjects include: Business for the Creative Industries, Design

Futures, Writing for the Creative Industries, Art of Marketing and Branding, Visual Culture, Modern Languages and Digital Theory and Practice

- Degree Show exhibition in London and Winchester supported by a student devised publication and online showcase
- Regular opportunities for students to work with leading print suppliers such as Generation Press and Opal Print through simulated live projects
- Live projects, placement opportunities and professional practice delivered by industry professionals
- Guest lectures featuring high profile designers, illustrators, photographers and animators
- Specialist projects and technical workshops with visiting lecturers contributing to teaching

#### **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 Documenting Photography / In-House Digital Photographer / Production Coordinator / Picture Editor / Art Buyer / Studio Manager / Retoucher

#### **Collaboration with international and local employer IBM:**

The aim of the relationship is to explore potential collaborations between Winchester School of Art, other areas of the University and IBM, to better prepare students for a successful career, while giving IBM an early view of prospective future hires. IBM has confirmed its hope that WSA can become a "feeder" for a proportion of its graduate designer hires and that, between us, we can develop design ideas to influence traditional IT disciplines towards building improved consideration of users into its technology development.

Visit film at: [www.southampton.ac.uk/wsaprospectus/GA](http://www.southampton.ac.uk/wsaprospectus/GA)

Final Degree Show



Hamish Dinsdale







**Dem Gerolemou**  
**Graphic Arts Graduate**

“Graphic Arts is a really nurturing and supportive course. We’ve not been restricted by platforms or ambitions, there is always support for whatever you wish to work on. The past year, we’ve seen beautifully printed books, handmade beanbags, fully functioning arcade machines and countless more creative exploits.”

[www.southampton.ac.uk/wsainterviews](http://www.southampton.ac.uk/wsainterviews)



Katie Evans



Zahra Warsame



Alan Trott



Katie Chisnall







BA Graphic Arts



**Patrick Nicholas**  
Graphic Arts Graduate

*"I believe that WSA has given me the skills, confidence and mindset to break into the industry. The tutors are design practitioners who are able to give valuable insights from the creative field."*

*The three month international exchange programme to Tokyo was an incredible experience which I will always remember."*

## Undergraduate BA (Hons) \*W210

### Graphic Arts

A wide range of staff, painting artists, industry professionals, visiting lecturers and teaching fellows contribute to the unique character of the Graphic Arts programme. The teaching team includes:

#### Programme Leader: Derek Yates

Derek's research aims to build collaborations between design education & the creative industries. He has brokered partnerships with commercial agencies such as Wieden & Kennedy & 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' which will be published by Bloomsbury/ Fairchild in February 2015.

#### Danny Aldred

Danny is a Senior Teaching Fellow in Graphic Arts and the first Year BA Coordinator. Before he started teaching he worked commercially for over ten 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 and more recently Book-lab. Book-lab was initiated as a research and production platform for students and staff to explore publishing based activities. His own work has been exhibited internationally including the Freies Museum in Germany, Street Road Gallery in the USA as well as the University of Missouri. He has been visiting tutor at The Berlin Weissensee School of Art and Elisava Barcelona School of Design and Engineering.

#### 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 at both higher education and further education levels.

#### 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 at the Samband Íslenskra Myndlistarmanna in connection with the association of Icelandic Visual artists.

## Academic Staff

#### 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

#### 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, The Royal Academy, The National Media Museum, Rencontres d'Arles and the New York Photo Festival.

#### Roel Paredaens

Roel is a graduate of the Royal College of Art and a photographer and educator whose work includes performative still-life and landscape. His work and writings have been included in several international publications and exhibitions including 'Philosophy of Photography' University Press, Leuven, 'International Young Photographers, Daegu Photo Biennale, South Korea, Failure/Success', Photomonth, Krakow, Poland and 'Screenworlds', Contemporary Photography from Flanders, Brussels, Belgium.

#### Eloise Parrack

Eloise 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 into 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' 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 Five, together with work for music videos and TV commercials. Broadcast credits include work in the UK, France, Italy and the USA. Paul has also exhibited in a gallery context, including shows in London and Tokyo. More recently his creative practice and research have moved towards digital media and web design. Research interests include the mediation of design within the interface process.

### 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, Bloomberg Business Week and American Airlines.





Friday 2pm - 28th MARCH

Planning Schedule  
BA GA WSA End of Year Show

scott.com

@\_scott

Concept/ explanation:

WSA GA produces recognise the need to learn and teach the value of quality and show respect. You can find a starting point to create design outcomes that have impact in the world. As we bring from education we want to connect, understand and get feedback. We create opportunities to work in context, understand and get feedback. We create opportunities to work in context, understand and get feedback. We create opportunities to work in context, understand and get feedback.

Publication

Section 01: Review of the year (2016)

Section 02: Student profiles (2016)

Section 03: Full bleed studio photographs (2016)

Section 04: Full bleed studio photographs (2016)

Section 05: Full bleed studio photographs (2016)

Section 06: Full bleed studio photographs (2016)

Section 07: Full bleed studio photographs (2016)

Section 08: Full bleed studio photographs (2016)

Section 09: Full bleed studio photographs (2016)

Section 10: Full bleed studio photographs (2016)

Section 11: Full bleed studio photographs (2016)

Section 12: Full bleed studio photographs (2016)

Section 13: Full bleed studio photographs (2016)

Section 14: Full bleed studio photographs (2016)

Section 15: Full bleed studio photographs (2016)

Section 16: Full bleed studio photographs (2016)

Section 17: Full bleed studio photographs (2016)

Section 18: Full bleed studio photographs (2016)

Section 19: Full bleed studio photographs (2016)

Section 20: Full bleed studio photographs (2016)

Section 21: Full bleed studio photographs (2016)

Section 22: Full bleed studio photographs (2016)

Section 23: Full bleed studio photographs (2016)

Section 24: Full bleed studio photographs (2016)

Section 25: Full bleed studio photographs (2016)

Section 26: Full bleed studio photographs (2016)

Section 27: Full bleed studio photographs (2016)

Section 28: Full bleed studio photographs (2016)

Section 29: Full bleed studio photographs (2016)

Section 30: Full bleed studio photographs (2016)

Section 31: Full bleed studio photographs (2016)

Section 32: Full bleed studio photographs (2016)

Section 33: Full bleed studio photographs (2016)

Section 34: Full bleed studio photographs (2016)

Section 35: Full bleed studio photographs (2016)

Section 36: Full bleed studio photographs (2016)

Section 37: Full bleed studio photographs (2016)

Section 38: Full bleed studio photographs (2016)

Section 39: Full bleed studio photographs (2016)

Section 40: Full bleed studio photographs (2016)

Section 41: Full bleed studio photographs (2016)

Section 42: Full bleed studio photographs (2016)

Section 43: Full bleed studio photographs (2016)

Section 44: Full bleed studio photographs (2016)

Section 45: Full bleed studio photographs (2016)

Section 46: Full bleed studio photographs (2016)

Section 47: Full bleed studio photographs (2016)

Section 48: Full bleed studio photographs (2016)

Section 49: Full bleed studio photographs (2016)

Section 50: Full bleed studio photographs (2016)

Section 51: Full bleed studio photographs (2016)

Section 52: Full bleed studio photographs (2016)

Section 53: Full bleed studio photographs (2016)

Section 54: Full bleed studio photographs (2016)

Section 55: Full bleed studio photographs (2016)

Section 56: Full bleed studio photographs (2016)

Section 57: Full bleed studio photographs (2016)

Section 58: Full bleed studio photographs (2016)

Section 59: Full bleed studio photographs (2016)

Section 60: Full bleed studio photographs (2016)

Section 61: Full bleed studio photographs (2016)

Section 62: Full bleed studio photographs (2016)

Section 63: Full bleed studio photographs (2016)

Section 64: Full bleed studio photographs (2016)

Section 65: Full bleed studio photographs (2016)





GODSPEED  
YOU! BLACK  
EMPEROR

BAT  
FOR  
LASHES

LIPUT 54-180€  
TICKETTI.FI WWW

FLOWFESTIVAL.COM  
FACEBOOK.COM/FLOWFESTIVAL  
TWITTER.COM/FLOWFESTIVAL

WESSEX SCENE

- Rule 1
- Rule 2
- Rule 3
- Rule 4
- Rule 5
- Rule 6
- Rule 7 The only
- Rule 8
- Rule 9
- Rule 10



MARK NET  
TECHNICAL  
CRUNCH/JOHN  
NML



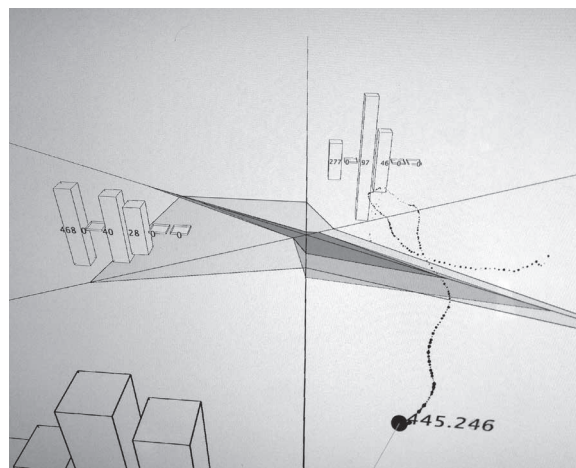


# BA GAMES DESIGN & ART

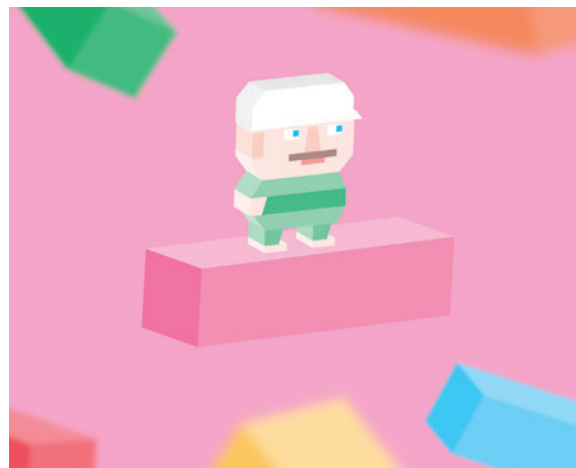
As a student of the BA (Hons) in Games Design & Art you will gain a comprehensive understanding of the working world of games design and an opportunity to study with an expert pool of individuals ranging from graphic designers to computing specialists. You will begin by taking a number of workshops where 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 or have no prior 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, or 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 over fifteen 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, improved user experience and user interface as both a designer, developer and consultant. A number of these projects are for global brands such as Wiley, NATS, TKMaxx and FatFace. Adam has a research-led focus in both his teaching and practice and is a keen open source, free software, indie tech evangelist and creative commons advocate. He runs the research hub incubator 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 as a ILIaD associate he sits as a consultant on the University board for technology enhanced learning.



Sam Rains



Diogo Lopes







# MA FASHION & TEXTILE DESIGN: DESIGN PATHWAYS

## Fashion Marketing & Branding:

MA Fashion Marketing & Branding 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 how to use design-led solutions to meet modern marketing challenges. Whether your interests lie with luxury, fast-fashion, life style 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 masters degree.

## Fashion Management (M):

The MA in Fashion Management 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 both 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:

### 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.

### Malgorzata Drewuok

Malgorzata (Gosia) is a Teaching Fellow in Academic Study Skills. Currently completing her PhD in Linguistics, Gosia is an experienced EAP tutor with detailed knowledge of Academic English and Study Skills including linguistic modules covering stylistics and language of advertising. In addition to her university teaching experience Gosia has also delivered conference papers and presentations internationally on the language of television.

### Christopher Hopper

Christopher is the MA Pathway Coordinator for Fashion Marketing and Branding and is a Senior Teaching Fellow in Fashion & Textile Marketing. He has worked as a manager in creative industries marketing and business development for over a decade, and has consulted on design-led projects in Scandinavia, the UK, and China. His clients have included the commercial divisions of University of the Arts London (including London College of Fashion and Central St Martins College of Art & Design), Universal Music and Bertelsmann Music Group. His key interests include the creative industries, design-led solutions to management and marketing challenges, digital marketing, project/event management, experiential marketing and luxury and business development.

### Dr HollyGale Millette

HollyGale is a Senior Teaching Fellow in Research Skills and leads the Research Skills MA. MA Management Pathways. She is a Fellow of the Higher Education Academy and her fields of interest and writing include identity, transgression and protest, acculturation and biculturalism, nostalgia and austerity, race and gender in cultural performance of outsiders and radicalism of protest and identity. She speaks at international conferences and has published in journals and edited books. Her first book, *Lives of Dissent*, is forthcoming and she is currently working on both a heritage and a digital research project in East London.

### Molly Mills

Molly is the MA Pathways Coordinator and is the Pathways Leader in Fashion Management. She is a Senior Teaching Fellow in Fashion Management with extensive fashion industry experience and expertise in design, logistics and supply chain management. She has extensive experience working as a designer and design manager in the fashion industry including setting 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 Fat Face. Her key interests include sustainability in fashion, ethical supply chain development, design management and brand management.

#### Dr Adam Dunn

Adam is a Teaching Fellow in Academic Study Skills for the MA Design Programme, Management Pathways. Between finishing his PhD and taking up this post, he worked as a visiting lecturer focused on critical thinking and research skills. His interests include semiotics, advertising and the relationship between class and luxury consumption.

#### Dr Jonathan Faiers

Jonathan is a Reader in Fashion Theory and his research examines the interface between popular culture, textiles and dress. He is a member of the Publications Advisory Board at the Victoria & Albert Museum and of the Advisory Committee for the Costume Colloquium, Florence. He is the author of the acclaimed multidisciplinary study *Tartan* (Berg) and his most recent book *Dressing Dangerously* (Yale University Press), investigates the concept of dysfunctional fashion in mainstream cinema. In 2014 Jonathan launched *Luxury: History, Culture, Consumption* (Bloomsbury Press); the first peer-reviewed, academic journal to investigate this globally contested term. He is currently working on contributions for forthcoming publications; *La Moda: The Glamour of Italian Fashion, London Couture 1945-1970*, and *Developing Dress History: New Directions in Method and Practice*.

#### 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 with an emphasis on the type of very short story known as flash-fiction. He has published a number of books and is the Director for the UK’s National Flash-Fiction Day.

#### Luxury Brand Management (M):

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. It culminates in the strategic management of the business of luxury.

[www.luxurywsa.blogspot.co.uk](http://www.luxurywsa.blogspot.co.uk)

#### The teaching team includes:

##### Debbie Pinder

Debbie is a Senior Teaching Fellow Business Engagement Strategist 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 Ltd, Estee Lauder Companies, Coty Prestige, L’Oreal, 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’.

##### Dr Yasmin Sekhon

Yasmin is the Pathway Coordinator for Luxury Brand Management. Her area of expertise includes Branding, Marketing Communications, Consumer Behaviour and Digital Marketing. She has published in a number of academic journals from *Consumption, Markets and Culture Journal*, *Non-profit and Voluntary Sector Quarterly*, *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 as well as cross cultural consumption. She continues to develop her research on luxury brand consumption from a cross cultural, consumption and identity perspective.

# MA FASHION & TEXTILE DESIGN: PATHWAYS (PRACTICE)

## Fashion Design (S):

Fashion Design will allow you to extend your knowledge and understanding through an individually negotiated project, 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 sketchbook development, construction techniques and materials, experimental practice, fashion drawing, fashion portfolio skills, CAD and research skills for fashion.

### Delia Crowe

Delia is a Senior Teaching Fellow in Fashion Design and Pathway Leader for MA Fashion Design. 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. Delia has over 15 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 including Aurora Fashions Asia Ltd, Hong Kong; and Bharat Export Overseas, Delhi.

## Textile Design (S):

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, weave, knit and mixed media), and supporting research skills.

### Louise Gilbey

Louise is Senior Teaching Fellow in Textile Design and Pathway Coordinator for Textile Design. Louise has extensive knowledge in printed and embroidered textile design with over 20 years of industry experience. She has also worked for many years as a lecturer at a number of colleges in the UK.



# MA GRAPHIC ART & MEDIA: PATHWAY (PRACTICE)

## Communication Design (S):

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 remix and mobile cultures. 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 WSAmacd 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 the @WSA\_macd [https://twitter.com/WSA\\_macd](https://twitter.com/WSA_macd) Twitter feed for updates on the latest activity in our dedicated studio space.

## The teaching team includes:

### James Branch

James is the Pathway Coordinator for MA Communication Design. His work employs design practice to research the use of locational information within design and media contexts. He recently completed an MRes in Arts and Cultural Research with the Centre for Research and Development at the University of Brighton and his work was included in its Research: Beyond Words (2013) exhibition. Other institutions he has taught at include; Kingston University, City University and Suzhou Art and Design Technology Institute in China. Prior to his current research and teaching role, he worked as a graphic designer for publishing and architectural organisations in London.

### Andy Lapham

Andy Lapham 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 have enriched her research with its focus on work-related learning in design, industry collaboration and employability.



Final Degree Show



# MA GRAPHIC ART & MEDIA: PATHWAYS

## Advertising Design Management (M):

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:

### 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 'Big Bang Boom' his business, which runs enterprise events in secondary schools.

### Dr Iona Pemberton-Billing

Iona is Pathway Coordinator for MA Design Management. She is an expert in Design Management theory and practice and promoting the use of design as a tool for corporate competitive advantage. Her research interests lie in tools for improving design decision-making and cross/inter disciplinary ethnographic studies to compare the theory of design management and real world practice.

### Dr Ashok Ranchhod

Ashok is the MA Coordinator for the Design Management, Advertising Design and Games Design and Art Pathways. Ashok has published over 50 papers in Marketing, Branding and Digital Marketing. He has considerable international experience and was Director of the Mudra Institute of Communications Ahmedabad for two years between 2009 and 2011. 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. His book Marketing Strategies: A Contemporary Approach published with Calin Gurau is currently being revised. Ashok is supervising four joint PhDs in gaming with the School of Computing.

### Giulia Zaniol

Giulia is a Teaching Fellow in Advertising Management. She has been interviewed by the University of the Arts and Ideas Tap in respect of her career which began in the creative department of the International agency, Leagas Delaney. She works as a freelance graphic designer, visual communications consultant and artist. She has won several awards in the visual arts and was elected a member of the Royal Society of Printmaker and Painters in 2012. Her artworks are part of the collections of the Victoria and Albert Museum in London, the Ashmolean Museum in Oxford and Clifford Chance Ltd. Her prints have been selected for the Royal Academy Summer Exhibitions and she has been featured twice in the annual exhibition: Contemporary Printmaking: From Andy Warhol to the Emerging Generation organised by Orion Contemporary in London.



Harvard Suite

### Design Management (M):

At its essence, design, connects creativity and innovation. Excellence in design gives companies the means to gain and maintain competitive advantage by creating attractive propositions for customers. Managing the creativity and successful exploitation of new innovation is crucial for all companies. This pathway is aimed at individuals eager to develop a career in design management that is relevant to a wide sector of service and manufacturing industries.

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. Previous students have benefited from extensive industry links including Samsung Design Europe, Coca Cola and Jaguar.

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.

[www.facebook.com/WSAmacd](https://www.facebook.com/WSAmacd)

### The teaching team includes:

#### Aqeel Ahmed

Aqeel is the Pathway Leader for Design Management and is a Senior Teaching Fellow for Marketing & Branding. He lectures in Design Management, Global Marketing, Art of Marketing & 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, corporate identity positioning, corporate image and reputation, performance measurement for corporate brands and its associated intangible assets (including design, research and development and patents).

#### Ian Solway

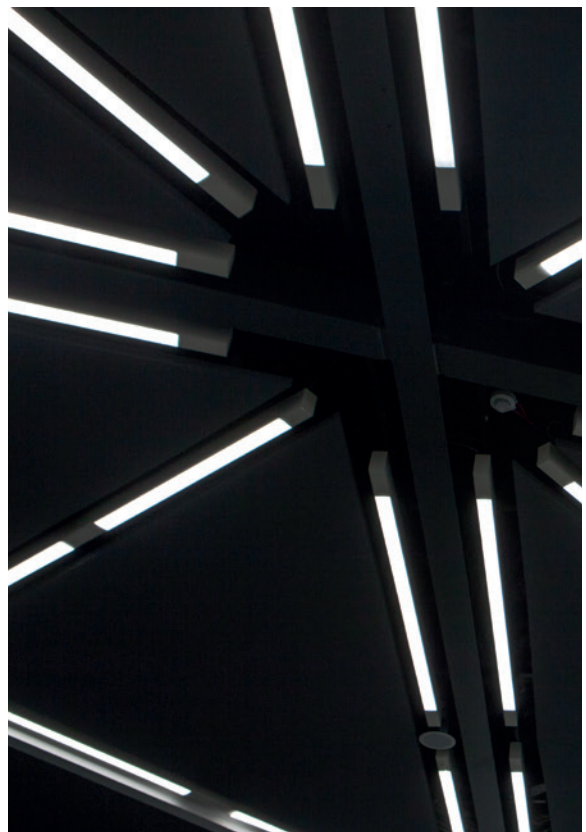
Ian is a Teaching Fellow in Design Management and has expertise in business and entrepreneurship in relation to design companies and the enhancement and management of design practices. Before his career in teaching he was a

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 very broad range of industries. His industry specialism, teaching and research activities range through innovation, lean systems design and intellectual property law.

#### Dr Yuanyuan Yin

Yuanyuan is a MA Pathway Coordinator for Design Management. She is responsible for teaching in the key disciplines of design management, branding and design research. 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 over 20 academic papers in design management. Currently she holds an Economic and Social Research Council ESRC 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.

Lecture Theatre C



## Postgraduate MA Graphic Art & Media: Pathways

### Global Media Management (M):

Global Media Management will equip you with the knowledge and skills to lead public communication and media policy. You will also learn how to develop innovative and impactful global communications strategies using traditional and emerging media to inform, engage and empower.

You will explore how new media, communication spaces and networks enable government and non-governmental agencies to open up new communication possibilities in terms of how an organisation manages roles, responsibilities, strategies and tactics when the communication is crowd sourced. The course aims to give you the strategic and analytical skills to lead communications as well as the technological literacy to engage creatively with emerging systems, devices and media practices and will prepare you for work in campaigns, charities, international media, and government and non governmental agencies.

[www.facebook.com/WSAgmm](http://www.facebook.com/WSAgmm), Twitter feed: @WSAgmm  
Evernote handbook: [wsagmm.theinternationale.com](http://wsagmm.theinternationale.com)

### The teaching team includes:

#### Rohit K Dasgupta

Rohit K Dasgupta is Lecturer on the MA pathway in Global Media Management. He is currently completing a doctoral thesis on digital queer spaces in India at the University of the Arts London, where he was awarded a graduate studentship. 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 forthcoming *Rituparno Ghosh: An Afterword* (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 collaborated with Professor Reina Lewis and Lipi Begum of London College of Fashion in putting together an international symposium on South Asian Youth Cultures and Fashion.

#### Dr Seth Giddings

Seth is Associate Professor 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 & 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 & Technocultures Reader* (Routledge 2011). Recent projects include two Arts and Humanities

## Academic Staff

Research Council AHRC / REACT awards – researching the development of a robotic gaming platform and digitally augmented playground equipment, and a Arts Council / Nesta Digital R&D project to develop a location-based dance game for smart phones.

### Dr Jennifer Pybus

Jennifer is a Teaching Fellow in Research and Academic Skills and is an expert on digital culture and youth. Her interests include social media, citizenship, advertising and digital pedagogies. Her recent research theorises digital profiles as effective archives to critically examine how subjectivities are constituted within network platforms. She is interested in how children and youth experience networked sociality, particularly amidst a growing emphasis on the economic value ascribed to the content users generate online.





# MA GRAPHIC ART & MEDIA: PROGRAMMES

## Fine Art:

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

Your work may be in a single medium or may be in 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 within a context of the professional art world.

Through studio teaching in tutorials, screenings, seminars and lectures, you will be encouraged to ground your practice in relation to the key ideas and issues that inform contemporary art while considering its relation to a broader context of globalised culture.

The core MA Fine Art staff includes Nick Stewart, Kjetil Berge and Mia Taylor. They, and other staff in the Fine Art Programme, are artists whose diverse works range from painting through sculpture, video and book publishing, to socially engaged practice. Recent seminars and workshops have involved a diverse range of internationally respected artists and thinkers including Mark Titchner, Vanessa Jackson, Simon English, Brian Eno, Dougald Hine, Paul Winstanley, Joanne Lee, Victor Burgin, Brian Catling, Shezad Dawood, Siobhan Hapaska, Dan Hays, Tony Hayward, James Lingwood, Hayley Newman, Richard Layzell, Trish Lyons, Oona Grimes, Damien O'Connell, Denise Hawrysis, Richard Moon, Paul Morley and Anna Luca.

We also organise regular trips to London and other regional art centres to visit important exhibitions, conferences and other cultural events. Your development will be supported by an excellent team of technical staff who organise their specialist workshop areas and facilitate your work in printmaking, 3D printing, laser cutting, painting, sculpture, video, sound and photography.

You can also benefit by choosing a module from a range of option modules including Entrepreneurship, Global Marketing and Contemporary Issues. These will support the development of your professional skills in, and your intellectual understanding of, contemporary art.

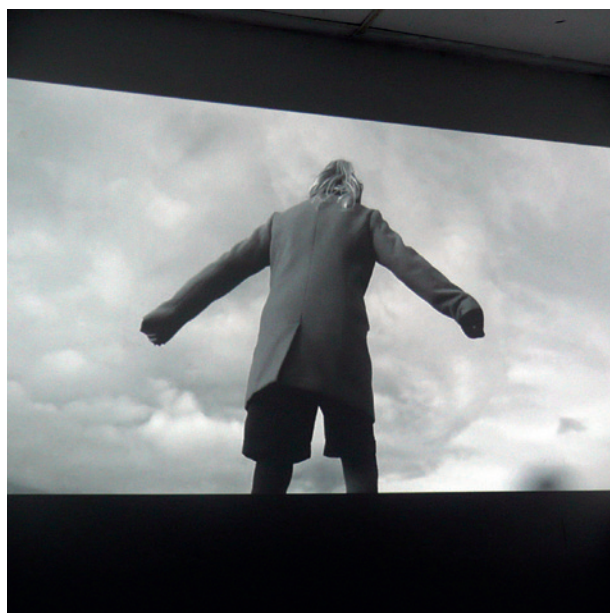
There are regular opportunities to exhibit your work both on site and through other initiatives and venues. The culmination of your studies will be a final major professional exhibition that uses the extensive facilities and exhibition spaces of Winchester School of Art. You will also have the opportunity to exhibit your work in the Bargehouse, a major exhibition space, on London's South Bank, five minutes from Tate Modern.

The MA course blog at: [fineartwinchester.wordpress.com/category/ma/](http://fineartwinchester.wordpress.com/category/ma/) includes video records of exhibitions, trips and workshops and is a must view for any student considering an application to Winchester School of Art.

[www.fineartwinchester.wordpress.com](http://www.fineartwinchester.wordpress.com)

## Nick Stewart

Nick is the Pathway Coordinator for MA Fine Art. He has over 30 years of professional practice in drawing, 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) 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.



**The following Programmes are to launch in September 2015 subject to validation:**

#### **Contemporary Curation:**

The Masters 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.

Working with a number of our world-leading partner organisations, students studying the MA Contemporary Curation will explore the creative, theoretical, and practice-based issues curators face at festivals, international biennials, and galleries and museums.

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.

#### **Dr August Jordan Davis**

August is Senior Research Fellow focusing on modern and contemporary art 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 "Star Wars: Return of the Sixties: Or, Martha Rosler versus the Empire Striking Back" in *Third Text* (number 123, July 2013) and the forthcoming "The Island and the Ocean: on the 55th Venice Biennale".

#### **Games Design:**

The MA in Games Design to be launched in October 2015 is an innovative and creative new approach to games design, which brings 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 finger tips, 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, games animation.

#### **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', 'Politics', as well as 'Cultural Inquiry', 'Cultural Theories', and 'Cultural Practices'. Each of these concepts are conceived in this Programme as questions 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.

## 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 research.

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 and 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.

Engaging in the domains of fine art, graphic arts, media and cultural studies, 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 journal *Third Text*; Art Asia Archives; 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 and Technicities. Key partners include The Science Museum Group and Berlin's major festival Transmediale. 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 ESRC 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 & 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.

### 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 help 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:

<http://www.southampton.ac.uk/wsa/research/index.page>

For information regarding opportunities to join the research community through our doctoral programme visit:

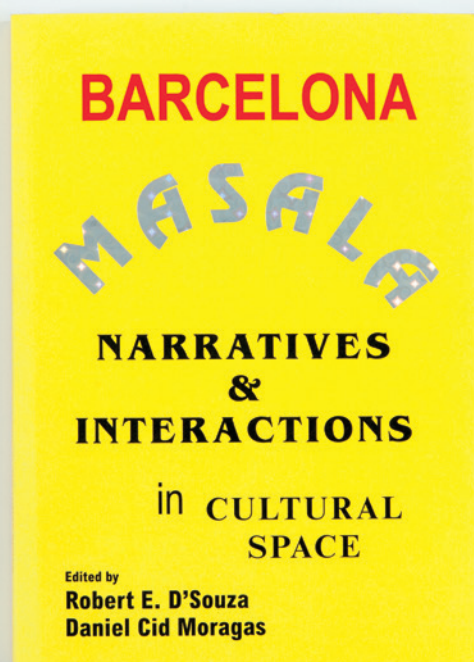
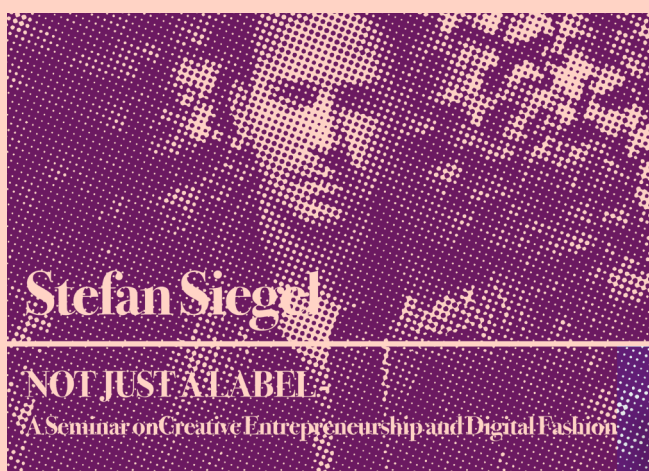
[http://www.southampton.ac.uk/wsa/postgraduate/research\\_degrees.page](http://www.southampton.ac.uk/wsa/postgraduate/research_degrees.page)





Plate 2 (Figure 11.1)

Plate 3 (Figure 12.4)





The Winchester Centre for Global Futures in Art, Design & Media

UNIVERSITY OF  
Southampton  
Winchester School of Art

# Global Futures Seminar:

Wednesday, 4.00pm - 6.00pm

6th March, 2013

Venue: Lecture Theatre B

(Level 2 Eastside building)



Internationally renowned Graphic Designer, Author and Game Designer Ken Garland will give a brief but wide-ranging review of the topic of visual metaphors, redefining graphics, film, photography and comics.





## Professorial Researchers

### Professor John Armitage

John is Professor of Media Arts. He is the author of *Virilio and the Media* (2012). John is also author, editor, or co-editor of *Paul Virilio: From Modernism to Hypermodernism and Beyond* (2000), *Virilio Live: Selected Interviews* (2001), *Living with Cyberspace: Technology and Society in the 21st Century* (with Joanne Roberts, 2002), *Virilio Now: Current Perspectives in Virilio Studies* (2011), *Virilio and Visual Culture* (with Professor Ryan Bishop, 2013), *The Virilio Dictionary* (2013), and *Virilio for Architects* (forthcoming 2014). He is the founder and co-editor of the journal *Cultural Politics* and is currently researching the idea of luxury in the media.

### 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* (Duke UP), the *Global Public Life* sections for *Theory Culture & Society* (Sage) and edits the book series "Theory Now" (Polity). His recent books include *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 Jonathan Harris

Jonathan Harris has written and edited 20 books and over 100 essays in books and journals. His publications include two studies in a planned trilogy of books on art and globalisation, *The Utopian Globalists: Artists of Worldwide Revolution, 1919-2009* (2013) and *Globalisation and Contemporary Art* (2011). He has published a collection of essays entitled 'Picasso and the Politics of Representation: War and Peace in the Era of the Cold War and Since' (2013) concerned with Picasso's art as a member of the French Communist Party and edited a special edition of *Third Text* journal in July 2013 on globalisation and contemporary art. Harris has lectured widely, at Harvard, UCLA, Oxford, Cambridge, Barcelona, London, Sydney and many other universities around the world.

### 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* (2007), the award-winning *Insect Media* (2010) and *What is Media Archaeology?* (2012), as well as such edited volumes as *The Spam Book* (2009), *Media Archaeology* (2011) and *Medianatures* (2011).

## Academic Staff

### Professor Joanne Roberts

Joanne's areas of expertise include innovation, knowledge production and transfer, and international business. She is known internationally for her research in the fields of internationalisation of services and knowledge in organisation and society. Joanne has published widely in academic books and international journals, including *Journal of Business Ethics*, *International Business Review*, *Management Learning*, and *Research Policy*. She has authored or co-edited four books, most recently *Community, Economic Creativity, and Organization* (co-edited with Ash Amin, Oxford University Press, 2008). Joanne is co-founder and co-editor of critical perspectives on international business and she is an editor of *Prometheus: Critical Studies in Innovation*.

### Professor Paul Whittaker

Paul's research interests centre on promoting innovation through the re-consideration of established practices by way of unconventional means. He is also interested in experimentation and speculation regarding temporality and time in the creative process.



**Winchester School of Art Library is a specialist art and design library which supports learning, teaching and research. 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 on site.**

#### **Art and design collections:**

Our printed collections of 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, graphic design, material culture, photography and photographers, new media and cultural theory. They include not only text books but also specialist publications such as exhibition catalogues, monographs on artists and designers, catalogue raisonnees 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 and Sound Art Collection with an emphasis on artists' films and art house films.

#### **Special collections:**

The Artists Books Collection comprises nearly 2000 items; these are books created or made by artists. They may be a one-off, a small or larger edition, made of paper or other material, in small or large formats sometimes challenging the book form. The collection includes works by Winchester School of Art staff and students.

The Knitting Reference Library comprises books, knitting patterns, journals and magazines collected around the single theme of knitting. This collection comprises the libraries of three renowned figures who wrote about and promoted knitting, they are: Richard Rutt, Montse Stanley and Jane Waller. We continue to add new resources to the collection including items on contemporary knitting and knitwear. For further information visit: [www.soton.ac.uk/intheloop](http://www.soton.ac.uk/intheloop) or @intheloop3. We actively collaborate with academic staff to develop and initiate studio based projects and to promote our Archives and Special Collections through teaching and learning, events and exhibitions.

#### **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 DelphiS, the library online catalogue, and specialist 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 which will then be delivered for collection from the Winchester School of Art Library.



**Our joint collaboration at Dalian, China, offers an exciting opportunity to study graphic art and fashion design in an international environment. Dalian is one of China's most affluent and is home to a large number of hi-tech enterprises and hosts 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. Both programmes offer the opportunity to study specialist English Language for Art and Design.

*#1 Qinggongyuan Dalian Liaoning China*

*T.+86-411-86324486 +86-411-86324515*

*F.+86-411-86324513 [www.dlpu.edu.cn](http://www.dlpu.edu.cn)*

#### **BA (Hons) Fashion Design:**

Fashion Design stimulates your exploration of fashion and helps you develop industry-standard skills and techniques. Specially designed projects 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.

#### **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.

#### **Dalian Staff:**

##### **Mads Ascanius**

Mads is the Subject Leader (Fashion) at Dalian Campus and he specialises in fashion, fashion trend and its relation to film.

##### **Olivier Blanc**

Olivier has a strong background in creative arts and many years of experience both in fashion and graphic arts.

##### **Dan Brackenbury**

Dan studied at Central Saint Martins and the Royal College of Art. With a background in film and photography he is particularly interested in the process of storytelling. In 2012 he self-published a book entitled *Murmurs*, which is currently being sold by Photographers' Gallery. He has travelled widely for his work and has undertaken commissions in various parts of the world including Hong Kong, Malaysia, India, Peru and the United States. He regularly exhibits and screens his work and has taken part in shows at various esteemed venues such as the Science Museum, the BFI Southbank and the Forum Des Images in Paris. His first solo show took place at Tapetenwerk in Leipzig in 2013.

##### **Richard Child**

Richard has expertise in graphic design, typography and publishing. He has over 10 years of educational experience in graphic arts in both the UK and China.

##### **Michael Farrelly**

Michael Farrelly gained a 1st class MA in History from University College Galway in Ireland for his thesis on the Social History of Cinema in Ireland. He has almost 15 years experience of teaching English as a foreign language and has been living in China for over 10 years. For 6 years he ran his own business training company in Dalian where clients included many Fortune 500 companies including Accenture, SAP, HP, Dell and Ernst and Young. Michael has been the English Module Leader at the Winchester School of Art campus in Dalian since March 2013.

### Jennifer Robinson

Jennifer is responsible for the delivery of Fashion Design at Dalian. After selling her designs in stores throughout London, America and Hong Kong, Jenny began her career as a fashion lecturer in London. In 1995 she worked as an International Coordinator, organizing student and staff exchanges and joint international design projects. In 1997 she moved to Milan, Italy, to teach fashion design at Nuova Accademia di Belle Arti. In 2005 Jenny wrote the Milan section of the Italian 'Where to Wear' international shopping directory, published in New York. After seven years, Jenny returned to the UK to teach BA Fashion Design at: The Arts University College in Boumemouth, University of Hertfordshire, University of Portsmouth and Southampton Solent University. She has been teaching on the WSA BA Fashion Design program in Dalian since the course started in 2011.

### WSA International Staff:

#### Min Chen (Monica)

Monica provides support to international student experience and oversees the activities of the WSA International Student Society. She also provides support to staff who work overseas.

#### Tony Galsworthy

Tony is responsible for overseeing our enterprise activities and coordinates business start-up opportunities for our newly graduated students, as well as managing our overseas study exchange programme and the undergraduate programme in Barcelona, Spain.

#### Pei Lu

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

#### Sarah Travis

Sarah is the Director of International Admissions and she has extensive experience in both this area and in student recruitment. Sarah regularly travel overseas on behalf of the University, meeting students, attending exhibitions/ conferences and delivering lectures.

### Craig Wadman

Craig is responsible for WSA's web information and promotional materials.

### Rui Yang

Rui is an expert in screen-based graphic design and digital imaging software and provides technical and teaching support to international students.







## Postgraduate Programmes - Key Facts

Please Visit:

[www.southampton.ac.uk/international/entry\\_reqs/english\\_language.shtml](http://www.southampton.ac.uk/international/entry_reqs/english_language.shtml)

### MA Design Studio-based Pathways and MA Fine Art

- an overall IELTS test score of 6.0 with a minimum score of 5.5 in each component

### MA Design Management Pathways

- 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
- an overall Pearson PTE (Academic)

For more information on the list of English language tests accepted in countries exempted from language testing visit:

[www.southampton.ac.uk/studentadmin/admissions/admissionspolicies/language/](http://www.southampton.ac.uk/studentadmin/admissions/admissionspolicies/language/)

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.

### Pre-Sessional courses in English for Academic Purpose (EAP)

Together with the Centre for Language Study, we offer six and eleven week 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 more information visit:

[www.southampton.ac.uk/cls](http://www.southampton.ac.uk/cls)

**For any questions regarding making an application or for further information visit:**

[www.southampton.ac.uk/cls](http://www.southampton.ac.uk/cls)

E: [pgapply.fbl@southampton.ac.uk](mailto:pgapply.fbl@southampton.ac.uk)

T: 023 8059 5476/6992

## Option Modules - Postgraduate Programmes

### Contemporary Issues 4

The aims of this module are to enable you to make relationship 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 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 engagement 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.



## Option Modules - Postgraduate Programmes

### Digital Marketing Communications

The aims 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 and to 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 and the ramifications of contemporary approaches on global marketing and understand how global marketing management operate, taking into account its two main branches being 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

## Option Modules - Postgraduate Programmes

### Display: Interpreting the Language of Design

This module is designed to provide you with a critical and historical understanding 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.

contemporary discourses, varied practices, materials and technologies for idea generation and concept development applicable to digital culture in an 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 analog and the digital.

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.

## Postgraduate Scholarships

### UK/EU Postgraduate Taught Scholarships

These competitive scholarships are available to all UK/EU candidates who have been offered a place on one of the following full-time MA Design: Management pathways;

- Advertising Design Management pathway
- Fashion Management pathway
- Fashion Marketing & Branding pathway
- Design Management pathway
- Global Media Management pathway
- Luxury Brand Management pathway

Students who obtain a 2.1 classification or above (or equivalent GPA) are eligible to apply for one of the 20 scholarships to the value of £5,000\* each.

\* The scholarship consists of £2,000 fee reduction at enrolment and £3,000 living expense allowance paid by 4 quarters at 1 October, 1 February, 1 April and 1 July (or the next working day if it falls on a weekend, university closure day or bank holiday).

#### Criteria

These scholarships will be awarded on a competitive basis and will be awarded by the Director of Programmes based on the following criteria:

- You must be a UK/EU national
- You must have applied and been offered
- a place on one of the MA Design:

### Management Pathways

You must hold a 1st or 2.1 classification (or equivalent GPA) in a Bachelors Degree You must have submitted the application form to us by 31 July 2015 and attached in the application a 500 word personal statement containing: Evidence of academic or career progression and any professional achievement;

#### How the MA Design: Management pathway would enhance your career prospect.

A decision on who is awarded the scholarships will be made within 3 weeks following the deadline. An application form is required and the deadline for the application to be submitted by 31 July 2015. Please visit: [www.southampton.ac.uk/wsa/postgraduate/fees\\_and\\_funding.page?#scholarships](http://www.southampton.ac.uk/wsa/postgraduate/fees_and_funding.page?#scholarships)

These scholarships are available to candidates from all countries except for China and Taiwan. Those students who attain a 2.1 or equivalent will automatically be entitled to a fee reduction of £2,000.

Those students who attain a 2.2 or equivalent will automatically be entitled to a fee reduction of £1,000. No scholarship application is required. Eligible applicants will receive information with the offer letter.



## Postgraduate Scholarships

### Excellence in English Scholarships

These scholarships are available to students from China or Taiwan whose first language is not English. Those students who attain the following results will automatically be entitled to a fees reduction of £2,000:

MA Design - Management Pathways: overall IELTS 7.0 with 6.5 in TWO components and a minimum of 6.0 in all others (or equivalent)

MA Design - Studio Pathways and Fine Art: overall IELTS 6.5 with a minimum of 6.0 in at least TWO components and a minimum of 5.5 in all others (or equivalent) IELTS 7.0 or equivalent for MA Design (Management Pathways) or IELTS 6.5 with a minimum of 6.0 in at least TWO components for MA Design (Studio Pathways) and MA Fine Art will automatically be entitled to a fees reduction of £2,000. Eligible applicants will receive information with the offer letter.

No scholarship application required. Eligible applicants will receive information with their offer letter.

### Talent Scholarships

These one off payment scholarships of £6,000 each are available to talented students from Taiwan (aboriginals only), Palestine, Africa and America (excluding the USA/Canada) who excel in their field. Successful candidates will have accepted a place on a postgraduate taught programme and will not be in

receipt of any other WSA scholarships. Application required.

Please fill in the WSA Talent Scholarships Application Form. For more information on scholarships or to download a talent scholarship or UK/EU PGT application form visit: [http://www.southampton.ac.uk/wsa/postgraduate/fees\\_and\\_funding.page](http://www.southampton.ac.uk/wsa/postgraduate/fees_and_funding.page)

Or contact Admissions:  
E: [pgapply.fbl@southampton.ac.uk](mailto:pgapply.fbl@southampton.ac.uk)

### Postgraduate Research Scholarships

#### Typical Entry Requirements

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

#### How to Apply

Apply on line at: [www.southampton.ac.uk/postgraduate](http://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:

- research proposal
- academic transcript
- degree certificate
- English language certificate (IELTS or equivalent)
- CV and personal statement
- two reference letters
- a portfolio of work

## Postgraduate Research Scholarships

*(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.

### Postgraduate Research Tuition Fees

UK/EU £3,996 (fees for 2015/2016) 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 will still be able to make you a conditional offer.**

### Application Deadline

We accept applications from October of each year.

### Postgraduate Research Tuition Fees

UK/EU £3,996 (fees for 2015/2016)  
International £13,900 (fees for 2015/2016)

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](http://www.southampton.ac.uk/international/entry_reqs/english_language.shtml)

### Postgraduate

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/](http://www.southampton.ac.uk/studentadmin/admissions/admissionspolicies/language/)

### 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 visit: [www.southampton.ac.uk/cls](http://www.southampton.ac.uk/cls)

Two postgraduate research scholarships are available to candidates accepted onto a postgraduate research programme (MPhil/PhD in Design or Fine Art).

These scholarships are awarded on a competitive basis to the two the most outstanding new students. Each scholarship consists of three yearly instalments of £3,000 each (£9,000 in total) payable whilst the student continues to be engaged in the research programme.

Application required. Please fill in the WSA Postgraduate Research Scholarships Application Form. For further details visit: [www.southampton.ac.uk/wsa/postgraduate/research\\_degrees.page](http://www.southampton.ac.uk/wsa/postgraduate/research_degrees.page)

## PhD Study

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, Jonathan Harris, John Armitage, Joanne Roberts, Jussi Parikka and by Associate Professors/Readers, Jonathan Faiers, Sunil Manghani and Seth Giddings.

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 own 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 proposals for MPhil/ PhD in Fine Art, Graphic Arts, Media, Fashion, Textiles and Art and Design Management.

As part of a vibrant research led University, we encourage cross-disciplinary engagement and many of our PhD students extend their research across academic disciplines, collaborating with researchers in fields as diverse as archaeology, psychology, biomedical sciences, nanoscience, social sciences and sound engineering.

For further information visit:  
[www.southampton.ac.uk/wsa/postgraduate/research\\_degrees.page](http://www.southampton.ac.uk/wsa/postgraduate/research_degrees.page).

See also our Postgraduate Research Blog:  
<http://blog.soton.ac.uk/wsapgr/>



## International Focus

Welcome to Winchester School of Art, 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 show 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. We have specialist staff here at WSA to support our international students who are both friendly and approachable who originate from a variety of backgrounds and are accustomed to working with international students. They understand your needs and are pleased to provide all the necessary support to help you fully realise your academic potential.

Our international team also work alongside other student services provided by the University and the Students' Union 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.

## Information for International Students

### English Language Entry Requirements

Evidence of your existing English Language proficiency is required before a firm offer of a place on any course can be made, and you should arrange to take an approved test of English (normally IELTS or TOEFL) at the earliest possible opportunity. Please send a scanned copy of your IELTS or TOEFL to the English Language Admissions Coordinator as soon as you apply for a pre-session English for Academic Purpose course (EAP). Test results should be less than two years old at the time of expected registration at the University.

See the Programme Key Facts and visit: [www.southampton.ac.uk/international/entry\\_reqs/english\\_language.shtml](http://www.southampton.ac.uk/international/entry_reqs/english_language.shtml)

Please Note: Applicants whose first language is not English but have been taught and assessed in English and come from a country which is on the University's exempt countries list do not have to provide proof of English language proficiency.

To find a list of these countries and visit: [www.southampton.ac.uk/international/entry\\_reqs/english\\_language.shtml](http://www.southampton.ac.uk/international/entry_reqs/english_language.shtml)

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.

### Pre-Sessional courses in English for Academic Purpose (EAP)

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. Six 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 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.

## Information for International Students

We accept 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](http://www.southampton.ac.uk/cls/english/presess.html).

T: +44 (0) 23 8059 3344  
E: [elaccess@southampton.ac.uk](mailto: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 are one hour long on a particular aspect of English such as academic writing or oral communication.

### The International Office

The International Office works as a central coordination 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](http://www.southampton.ac.uk/international)



### **Students Union Advice and Information Centre**

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 the Students' Union Advice and Information Centre (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](http://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 You

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](http://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](http://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/studentservices](http://www.southampton.ac.uk/studentservices)**

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

## 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, HE 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 expected to attend a portfolio interview on 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.

**[www.southampton.ac.uk/wsa](http://www.southampton.ac.uk/wsa)**

## The Campus & 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 by 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](mailto: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.
- You normally live outside the Winchester or Southampton city boundaries.



- 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.

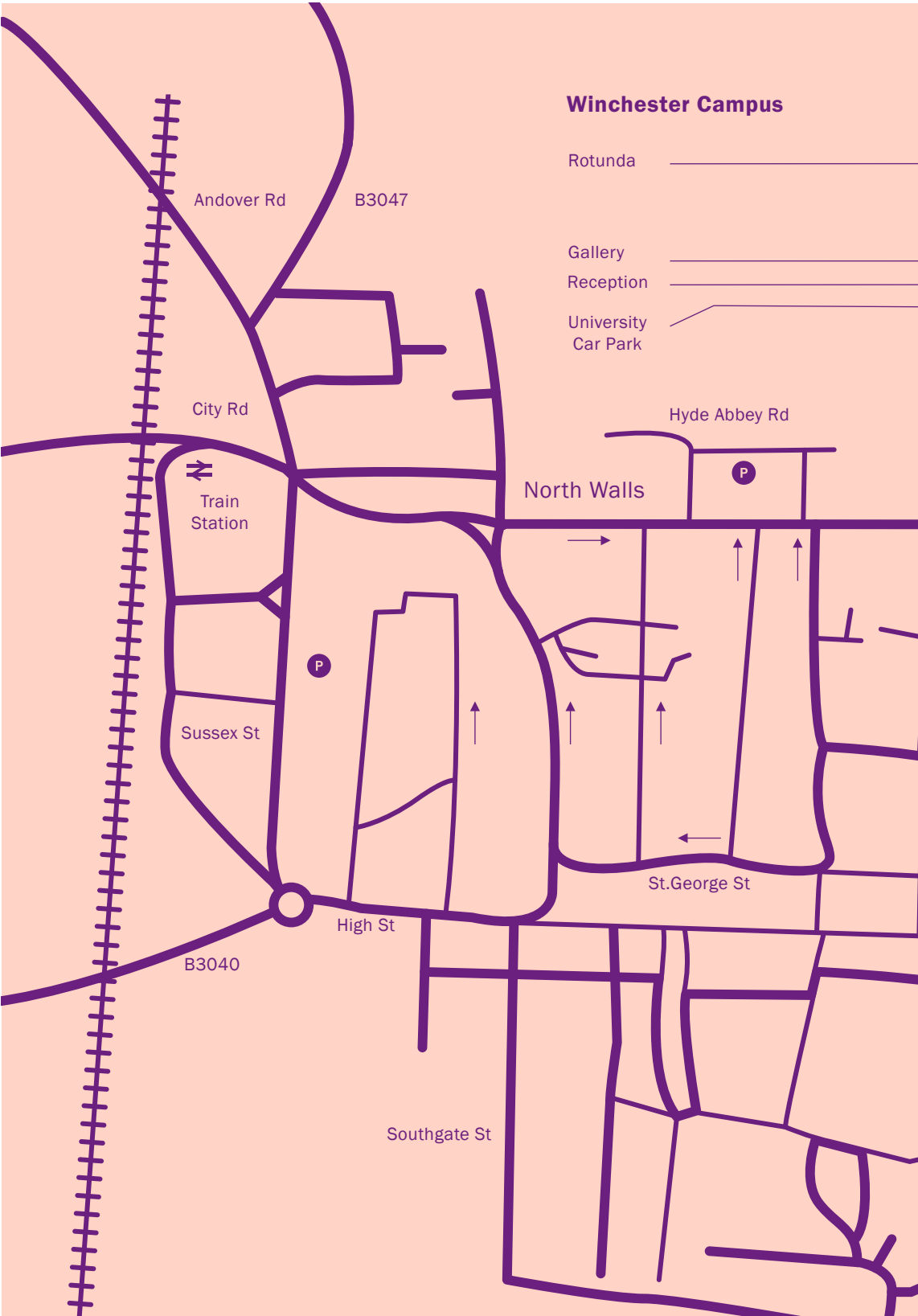
In years of exceptional demand, in order to meet our guarantee, we may offer accommodation in a twin-shared room at the start of the academic year for a short period. We may also offer accommodation in Southampton.

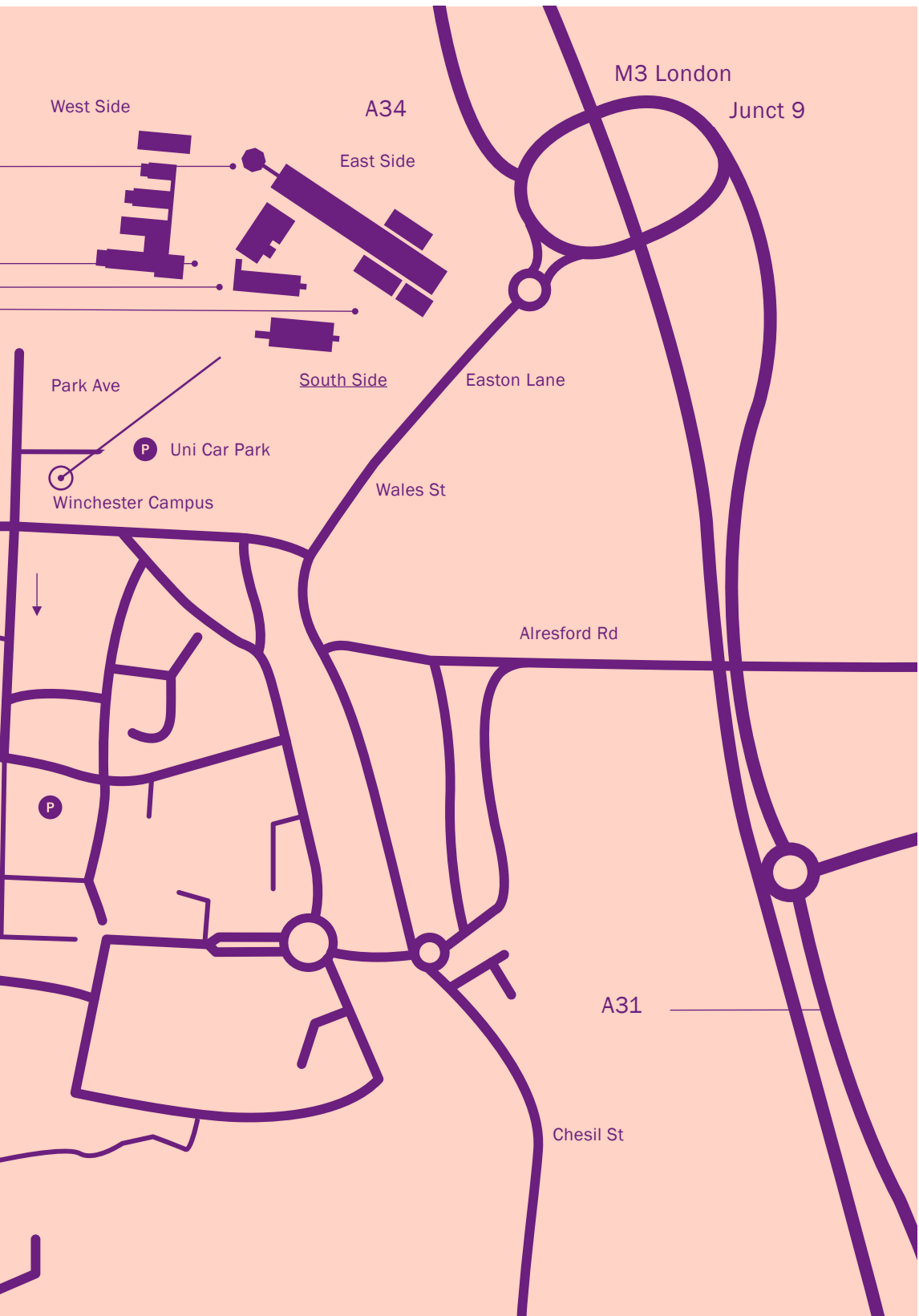
Erasmus Park is our purpose-built student accommodation in Winchester with between 7 and 10 bedrooms per flat/house with a shared kitchen/dining area. Accommodation is self-catered. Cooking facilities such as hobs and fridges are provided but you will need to bring your own cooking utensils, plates, 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 55 minutes. 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 second on the left.

### By Car

Take Junction 9 off the M3. Following signs for Winnall Industrial Estate, drive through the Estate on Easton Lane. Continue along this road until you reach the junction of Durngate and Union Street. Enter the one-way system – see map for details of how to reach Winchester School of Art. There is no visitor car parking available on site, but there are a number of pay-and-display car parks close to the campus.

### Contact Us

Winchester School of Art  
University of Southampton  
Park Avenue, Winchester  
SO23 8DL, UK

T: +44 (0)23 8059 6900

E: [wsasos@soton.ac.uk](mailto:wsasos@soton.ac.uk)

### 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.

### 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](http://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](http://www.englishrosecollection.co.uk)




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](http://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](http://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](http://www.southampton.ac.uk/wstranslations)

 [unisouthampton](https://twitter.com/unisouthampton)

 [unisouthampton](https://www.facebook.com/unisouthampton)

**Designed by:**  
Studio 3015

**Printed by:**  
Pureprint  
[www.pureprint.com](http://www.pureprint.com)

**Typography:**  
Franklin Gothic

**Paper Stock:**  
Cocoon Preprint Recycled  
160gsm, 100gsm & 80gsm