

ARTS
UNIVERSITY
BOURNEMOUTH

This is Arts University Bournemouth.

AUB.AC.UK | GUIDE TO OUR COURSES | 2020-2021

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Contact Details *inside back cover*

Since 1883, we have been a leading specialist art school, providing you with the spaces & knowledge needed to take your place in the creative industries.

This is Arts University Bournemouth.

Our BA (Hons) Costume and Production Design course has been recognised as a centre of excellence by The Queen's Anniversary Prize 2017. Our Foundation Diploma was awarded 'Outstanding' in the 2018 Ofsted inspection, and we've been awarded Gold in Teaching Excellence Framework, which recognises excellence in teaching.



THE QUEEN'S
ANNIVERSARY PRIZES
FOR HIGHER AND FURTHER EDUCATION
2017





Our specialist campus*, combined with our unique location, means that the spaces in which you'll work & live are designed to ensure that you'll thrive as part of our community.

AUB.AC.UK/CAMPUS

* An environment to shape and build your work; to learn, share, provoke and collaborate. A creative community for original thinkers and innovative makers, where boundaries are pushed and creative alliances are formed. A place from which convention is tested, the landscape altered and creative careers launched. A living, breathing, connected and academic environment for creativity.



Architecture plays an integral role in shaping a specialist environment in which to work. By combining unique spaces with industry-standard facilities, our campus is designed to enable you to thrive.

Our industry-standard studios, workshops and award-winning drawing studio are complemented by Bournemouth's rich mixture of beaches, nightlife and culture.



+ Interested in how architecture shapes more than just a physical environment? See our interview with Sir Peter Cook on p168.



+ Our purpose built workshop is fitted with industry-standard equipment.



No creative subject stands alone at AUB. Collaborations extend beyond our courses into the wider world. Our students go on to work with some of the biggest names in the creative industries, building on opportunities created whilst studying at AUB.

+ You don't have to go far to find new ideas. In TheGallery, we exhibit international artists right alongside student work, and is home to some inspirational and fascinating objects. The Museum of Design in Plastics (MoDiP), is the only museum with a focus on design in plastics in the UK.



+ Our printmaking facilities have been designed to cater for etching, relief and lithography, which rely on oil-based ink, whilst also offering screen printing, which relies on water-based inks.

With an average graduate employment rate of 97% over the last 5 years, we turn creativity into careers*. The creative industries are worth £92 billion and are currently growing at twice the rate than the rest of the UK economy, accounting for 1 in 11 jobs**. We've also been awarded Gold in the Teaching Excellence Framework (TEF), which recognises excellent teaching. Our dedicated team of lecturers, technicians, researchers and industry practitioners are here to support you and help you to achieve your goals.



AUB.AC.UK/GOLD



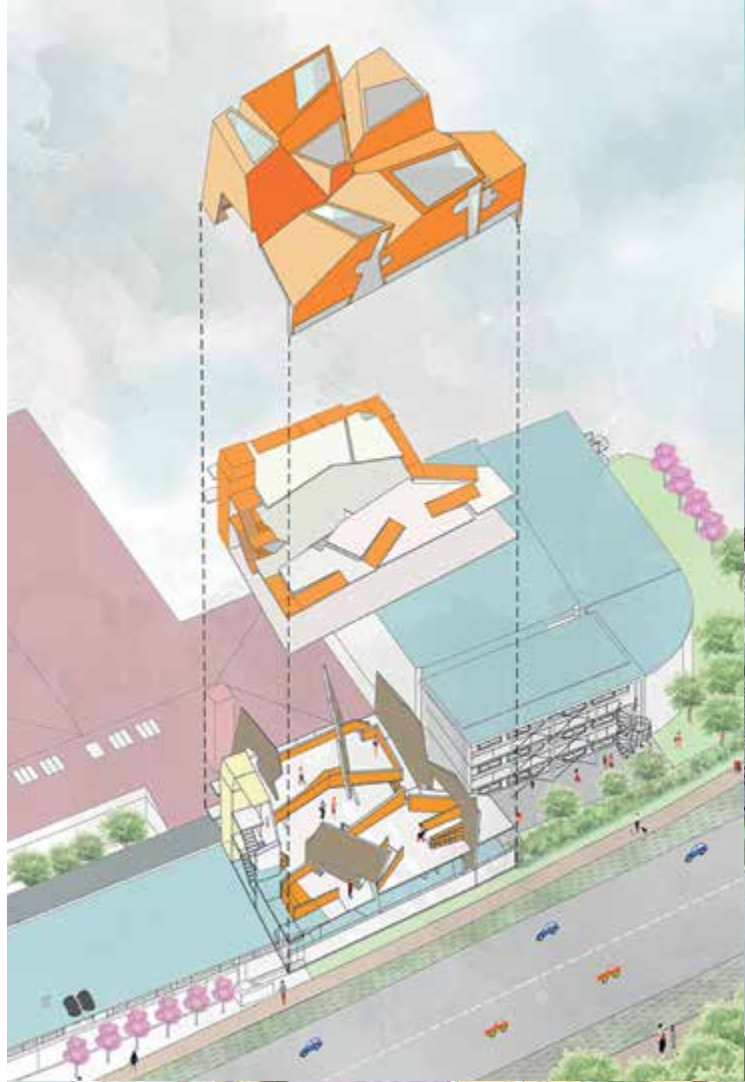
+ The TEF was developed by the Department for Education in England and assesses excellence in teaching and outcomes for students. It uses national data to compare colleges and universities, and written evidence submitted by the provider.

* The percentage of students in employment or undertaking further study, according to DLHE 2012/13 - 2016/17

** Gov.uk report: DCMS Sectors Economic Estimates 2016.



We actively encourage entrepreneurial behaviours so that our students can take on the leadership roles of tomorrow. We have recently seen significant internal and external investment in two key developments. In 2018, we launched our new maker space, opening up our campus to support Small and Medium Enterprises in the creation and testing of new products. We will soon be opening our new Innovation Studio, designed by Sir Peter Cook and CRAB studio. This inspiring building will support talented graduates turning early-stage ideas into viable businesses, through studying MA Design and Innovation.



AUB.AC.UK/INDUSTRY
AUB.AC.UK/RESEARCH

+ See p129 - 149 for information on our postgraduate and research opportunities.



Graduation is a chance to celebrate your achievements with fellow students and staff. With a prestigious ceremony, beach-side reception and inspiration from honorary fellows to be had, there's no better way to start life in the creative industries.



[AUB.AC.UK/GRADUATION](https://www.aub.ac.uk/graduation)





With award-winning beaches, famous nightlife, a thriving arts scene, and outstanding natural beauty, Bournemouth and the surrounding Dorset coast have plenty to offer.



AUB.AC.UK/BOURNEMOUTH



+ See p180 to hear from three of our students talking about a typical day at AUB.

Our Foundation courses give you an excellent transition between A-Level (or equivalent) and more specialised degree courses by allowing you to explore a wide range of disciplines.

You'll have the option to choose between two broad programmes of study, covering a total of nine specialist pathways.

Courses available

- Diploma in Art and Design
- Diploma in Art and Design (Media)
- Intensive Foundation Diploma - January Start

For International and EU students, we also offer 6-month courses with a January start, which also give the option to study an integrated English course.

Our Foundation Diploma was awarded 'Outstanding' in every aspect of the 2018 Ofsted inspection.





+ Course Facts

One-year course

AUB achieved the 'Outstanding' rating for Overall Effectiveness and in all four criteria; effectiveness of leadership and management, quality of teaching, learning and assessment, personal development, behaviour and welfare and outcomes for learners.

Purpose-built state-of-the-art foundation studios.

aub.ac.uk/outstanding

Foundation Studies

Diploma in Art and Design

This course gives you a broad foundation across a wide range of disciplines in art, design and media. You can then explore an area that interests you in much greater detail.

AUB.AC.UK/FOUNDATIONAD

During Stage 1, you will explore broad concepts and assignments. This will allow you to decide which area of Art, Design or Media you find the most interesting and which is the most suited to your skill set. Tutorial support will help you find this direction. You will also engage with units devoted to research, ideas development, practical skills and evaluation.

You will be given an insight into the range of options available to you for Stage 2. The structure of this course offers seven 'pathways', and you will choose to study one from mid-November. The available pathways for Stage 2 are: Graphic Design; 3D - Art, Craft and Design; Fashion; Costume and Textiles; Photography; Fine Art; Film and Animation; and Illustration.

Each 'pathway' has a specialist pathway leader, and support from visiting tutors and technical staff. During this stage, you will engage with 3-4 week projects and begin to focus your portfolio towards your specialist area and make your Higher Education applications through UCAS. Finally, Stage 3 consists of a self-initiated project, which is negotiated with your tutor and managed more independently. In this stage, you put into practice all of the skills that you have learned from the first two stages. The final outcomes are exhibited in the University's gallery and studios.

Diploma in Art and Design

AUB's film and photography courses have an excellent reputation nationally, and this foundation diploma (media programme) is the perfect place to start.

AUB.AC.UK/FOUNDATIONMEDIA



Intensive Foundation Diploma - January Start

This is a fast-track preparatory course in Art, Design and Media, with an option to study an integrated programme of English language tuition alongside the creative aspects of the course.

AUB.AC.UK/IFD

You will develop your creative skills and produce a professional portfolio of work, ready to progress to one of our degree courses within just 24 weeks.

Course highlights include

- Specialist technical workshops in Fine Art, Graphic Design and Illustration, Fashion and Textiles, 3D Making and Lens-Based Media
- Small group tuition
- English language options
- Intensive, compact course
- Guaranteed place on an undergraduate degree at AUB*

You'll develop your ability to learn independently, as this is an essential skill for further study. You will also work collaboratively with your peers. During the course, you'll meet Course Leaders from Honours degree courses at AUB to help develop your understanding of Higher Education study and progression opportunities.

The course is divided into three stages. The first stage is Exploratory, to help you find your areas of interest, strengths and weaknesses. This will help you choose what to focus on in Stage 2, the Pathway Stage of the course. The course culminates in Stage 3, your Final Project and an exhibition on campus.

Ideal for students who can't commence a one-year Foundation in September, or those who would like to expand their portfolio and/or improve their English.

**Except BA (Hons) Acting and (BA Hons) Dance as these are audition based.*

This programme offers a more focused First Stage of the course before you choose a pathway specialism. This diploma is for those students who work primarily with the lens, mainly photographers and filmmakers. Animators would generally choose to study on the main Art and Design Programme because drawing is key to animation and is not a feature of the Media Programme. On the Media Programme, you will carry out a range of 'lens-based' projects in the first stage, exploring camera use, digital manipulation, video, sound and editing.

You will engage with many of the same units as the main Art and Design course: research, ideas development, practical skills and evaluation.

Media Programme students will choose either the Photography or Film and Animation pathways for Stage 2 and 3 study. Many of our Foundation students progress after the course to our Honours degree courses in Photography, Commercial Photography, or Film Production at AUB.

My favourite thing about the course was exploring the materials and resources that the university has. I was unsure what I wanted to study, but I was able to explore my options and could have chosen to go down the 2D or 3D or graphic design route. In the end, I've chosen to study BA (Hons) Modelmaking at AUB.

> Nikhil Shrestha, Nepalese

We offer over twenty degree courses, all focused on creative studies.



Courses available

- Acting
- Animation Production
- Architecture (Part 1 ARB/RIBA)
- Art and Design History
- Commercial Photography
- Costume and Performance Design
- Creative Events Management
- Creative Writing
- Dance
- Design*
- Drawing
- Fashion
- Fashion Branding and Communication
- Film Production
- Fine Art
- Graphic Design
- Illustration
- Interior Architecture and Design
- Make-up for Media and Performance
- Modelmaking
- Photography
- Textiles
- Visual Communication
- Visual Effects (VFX) for Film and Television

* Course subject to validation, commencing September 2020.

The acting department has an in-house studio theatre which hosts a number of productions during the first half of the academic year. During the second half of the year, students gain the opportunity to perform at the Lighthouse Theatre, Poole, and Pavilion Dance, Bournemouth.

+ **Course Facts**

- Three-year degree
- Acting, Movement, Music/Voice and Sound Recording Studio
- Fully equipped black box theatre
- A rehearsal and performance space in central Bournemouth
- Course trips include The Globe Theatre, London
- Past guest speakers include Actress Sarah Parish, Actress Greta Scacchi, Director Mike Alfreds, Director Stephen Wrentmore, Casting Director Carolyn McCleod, Casting Director Nadine Rennie, Agent Jennifer Withers and Producer Paul Elliot

ρ **Career destinations**

- Principal actor in *EastEnders*
- Principal actors in BBC3's *Witless* and *Overshadowed*
- Principal actor in West End production of *Spring Awakening*
- Lead role in new Thomas & Friends film: *Big World! Big Adventures! The Movie*
- Featured actor in Amazon Prime series *The Looming Tower*
- Featured actor in BBC film *Suffragettes* with Lucy Worsley
- *The Lion King*, West End
- *Blue Stockings*, Shakespeare's Globe
- *The Commitments*, UK No.1 tour
- BBC's *Strike*, *Luther*, *Casualty*, *Holby City*, *Doctors* and *Crimewatch*
- ITV's *Cilla* and *The Sound of Music Live*
- Netflix series *Black Mirror*
- E4's *Misfits*

ρ - Lead role in independent feature films *The Rise of the Krays* and *Fall of the Krays*

- Graduate company Unpolished Theatre had a West End run at Soho Theatre with their show *Flesh & Bone*

- Published playwrights: *Flesh & Bone* by Elliot Warren, and *Queens of Sheeba* adapted for the stage by Ryan Calais Cameron

- Theatre Producer: Nouveau Riche

- Roles at the Royal Court Theatre, Lyric Hammersmith, Southwark Playhouse, Royal Exchange Manchester, Birmingham Rep, Sheffield Crucible and Liverpool Playhouse

- International, national and regional tours with theatre companies, including White Horse Theatre, Solomon Theatre and Chapterhouse Theatre Company

- Postgraduate study at The Royal Central School of Speech & Drama; East 15; LAMDA, ALRA and The Shakespeare Institute, University of Birmingham

ρ **Awards**

- Best Emerging Actor, International Achievement Recognition Awards 2018
- Best Actor, 2018 Westfield International Film Festival, US

BA (Hons)

Acting

This course shows you what it takes to turn natural talent into a career and make dreams of performing on stage or film a reality.

AUB.AC.UK/ACTING

Our recent graduates have appeared in BBC dramas, the West End, Shakespeare's Globe and the Edinburgh Fringe Festival. You'll learn the voice, movement and singing skills you need as a creative artist. You'll try your hand at everything from classical acting to contemporary performance, on stage and on film. Show business is notoriously demanding. We'll give you practical insights, and help you build your motivation and self-discipline. Even the strong academic element is approached through practice in order to underline the vocational nature of this course.

Your skills will be in demand even while you're here. Our BA (Hons) Film Production, BA (Hons) Costume and Performance Design and BA (Hons) Make-up for Media and Performance constantly draw on our actors. You'll work with these and students from other courses to create professional film and theatre productions in various locations, including our own studio theatre and other public venues. Your professional networking for industry begins right here, and our production process is what sets our students apart and gives them an edge.



It takes a real openness to perform — it's this honesty and ability to push past any self-censoring that makes a truly great performance. The most compelling actors have an ability to inspire and draw an audience into their world – an active imagination, creativity, curiosity and a willingness to learn about their character's world are all key ingredients, and skills we nurture throughout the course.

> Katharine Piercey, Course Leader



+ Year 1

Level 4 introduces you to the tools and techniques that will help you to create performances for realistic drama on stage and screen. The work is Stanislavski based, and you'll be introduced to the core intellectual, imaginative and physical skills that you will need to learn and develop. Your first year provides a foundation, allowing you to develop a methodological approach to psychophysical acting. The course provides practical, studio-based, seminar and lecture-based learning. Throughout your first year, you will also attend movement, voice and singing classes. These are highly practical classes that aim to provide you with the specific skills and experiences that will further support your work.



+ Year 2

At Level 5, you'll further develop your acting and investigative skills in relation to the world of the play, and explore the demands of different kinds of dramatic structures and styles of performance. You'll learn to see the audience as an integral factor in the creative process and continue to develop a personal methodological approach to acting through units, such as Shakespeare, Actor Creator and Applied Theatre. Practical work takes the form of taught sessions and workshops, leading to performances which will be viewed by an internal audience. At the end of Level 5, you'll have developed acting, physical and vocal skills to a higher level; alongside extended skills in investigative techniques and textual analysis.

+ Year 3

Level 6 encourages you to extend your exploration of the acting process by providing you with a range of creative challenges. You'll create professional-quality theatre productions, both on and off-site, in collaboration with other AUB courses. You'll also have the opportunity to create your own practical projects. A key focus of your third year is to equip you with the necessary skills and knowledge to manage your future career. In preparation for professional life, this year will include seminars on the business aspects of being an actor, such as CVs, photos, auditions, Spotlight and Equity, ensuring you are industry-ready by the time you graduate.

+ **Course Facts**

- Three-year degree
- Accredited by ScreenSkills
- Individual workstations and computer suites with specialist software
- Regular visits from industry professionals
- Opportunities to collaborate with other courses
- Annual drawing trips
- Work placements have included:
 - Golden Oak Entertainment (Nanjing, China)
 - Karrot Animation (London)
 - Fabrique D'Images (Luxembourg)
 - Aardman Animations (Bristol)
 - Volda University Norway
 - Kyoto Institute (Japan)
 - MICA Maryland USA
 - PINCA Portland USA

P **Career destinations**

- Pixar (USA)
- Aardman Animations (UK)
- Electronic Arts Games (UK)
- Rocksteady Studios Ltd (UK)
- Climax Games (UK)
- Framestore CFC (UK)
- The Mill (UK / USA)
- Double Negative (UK)
- Bang Bang Studios (Portugal)
- Zinkia Studios (Spain)
- Lupus (UK)
- Brown Bag (Ireland)
- Cartoon Saloon (Ireland)

P **Awards**

- National RTS Student Award Winner 2018
- Best of International Student Animation Winner at the 2018 Australian International Animation Festival
- Winner, Early Bird President of the Jury Award at the 2018 Early Bird International Student Film Festival
- Winner, Best Student Film at the 2018 Purbeck Film Festival
- Tech Ex Cup International University Student Video Contest: Best Creative Video
- Outstanding Tutor Award and Outstanding Organizing Academy Award
- London International Animation Festival: Best Cut-Out Animation
- Purbeck Film Festival: Best Animation

BA (Hons)**Animation Production**

Animation is everywhere, from the classic Disney fairytale to the quirky Aardman comedy and the dynamic Pixar blockbuster.

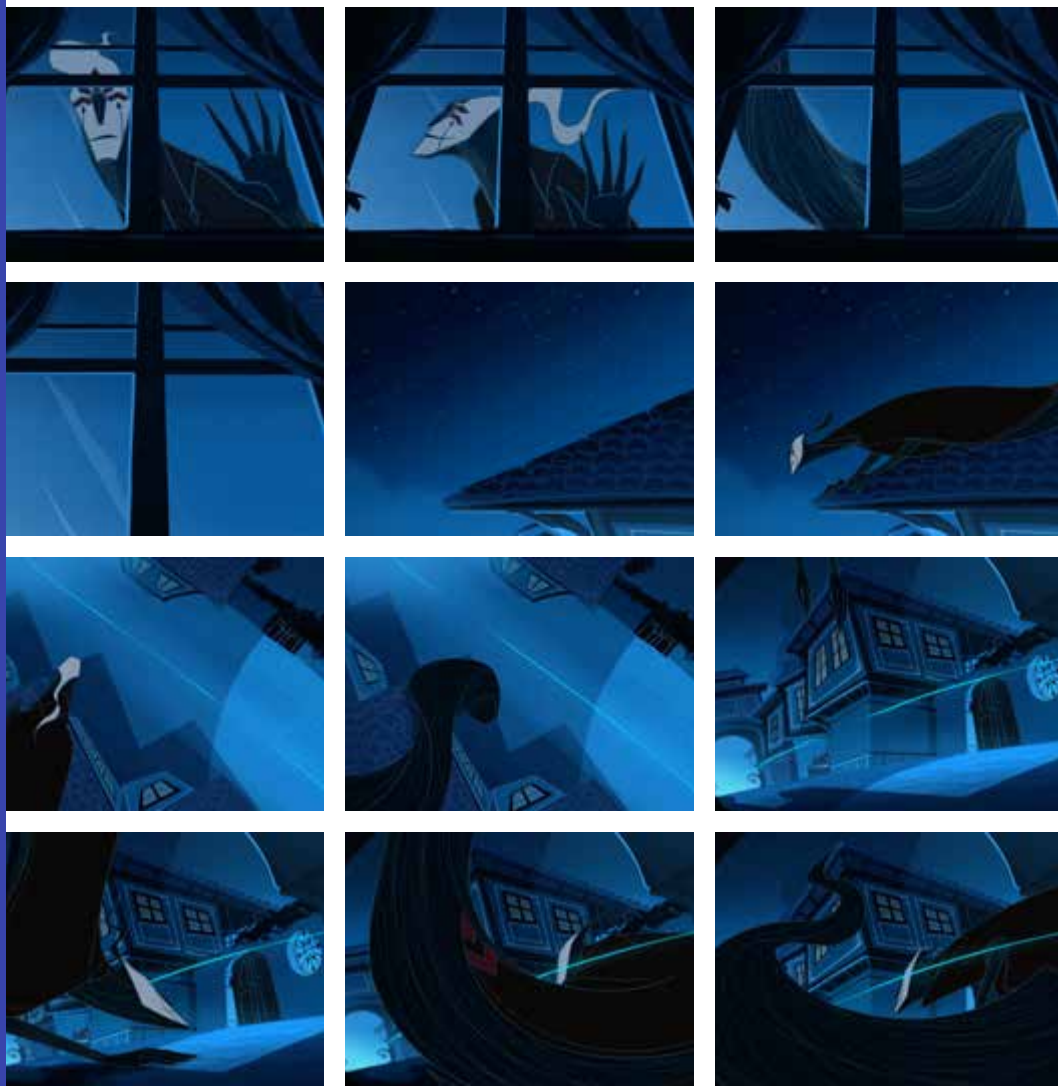
AUB.AC.UK/ANIMATION

Graduates from this course have gone on to work in studios across the world, including Pixar, Aardman, Karrot, Lupus, and ILM. We'll introduce you to the fundamental skills of drawing and painting, which underpin animation in all forms. Along with training in modern software, you'll be able to apply your skills to hand-drawn, Stop-Motion, and CGI work. In a production-based studio environment, you'll work in teams to develop your personal portfolio and produce graduate films.

We have industry standard facilities, and you'll have access to the following throughout your studies – Dell Workstation PCs all with WACOM Intous Pro Tablet, PIXStor File Management System – used for storage, Central Render Farm running Deadline Render Management Software and Arnold Renderer, Adobe Creative Cloud 2018, Harmony 15, Storyboard Pro 6, Pencil Check, Dragon Frame, Mari v4, Maya 2018, Rv (for desktop and dallies playback), ZBrush 4R8 Audacity, Da Vinci Resolve 15, Red Giant (complete site plugins).

Visits from industry practitioners and opportunities for studio placements will add to your knowledge and prepare you for a career that could see you work in film, commercials or even video game production. We'll give you skills to shape the future of the industry. The animation revolution starts here!





Animation at AUB is all about drawing, and applying fundamental drawing skills to each animation technique; 2D, Stop-Motion and 3D computer animation. Teamwork is also key, where our students work together in distinct production roles to prepare them for professional studio experiences.

> Tom Walsh, Course Leader

+ Year 1

Level 4 introduces you to the fundamental principles of animation. Through workshops, seminars and lectures, you'll learn traditional animation techniques and how to use contemporary software. We'll teach you the 12 Principles of Animation in theory and practice, using 2D animation exercises that are used by professionals. You'll learn to use the industry standard software package, Maya, and study layout and background design. Using sketchbooks to explore a variety of media you'll develop a more subtle understanding of character performance and cinematic storytelling. You will study critical theories, concepts and analysis, and develop an understanding of historical and contemporary practice within the specialism.



+ Year 2

At Level 5 you'll develop your specialist role within animation production by working on team-based projects. From conception to post-production you'll enhance your understanding of animation through workshops. You'll also advance in your drawing and painting skills and abilities in 2D, Maya and Stop-Motion. You will research and develop your own personal project as part of the pitching process in line with industry practices and be given opportunities for industry experience or overseas study. You may also apply for a placement in Level 5.

+ Year 3

In your final year, you'll successfully demonstrate your commitment to the collective responsibility of production and post-production. You'll identify your specialist role and develop a portfolio of a 2D, CGI or Stop-Motion film production. A big focus of this will be communication, team-working skills and mentorship guidance. Enhancing your skills as an animation practitioner through exploration of theory and practice, you'll develop strategies for personal planning and self-reflection, consider career aspirations and produce a targeted portfolio. You'll have the opportunity to pitch your story idea and take part in the process of selecting which films go in to full production.



+ Course Facts

- Three-year degree
- Accredited by ARB and RIBA
- Past trips to Venice Architecture Biennale and London, as well as Barcelona, Rome, Paris and Berlin
- Access to 3D workshops with manual and digital manufacturing equipment
- Preparation for spending one year in practice before choosing to progress to Master of Architecture.

ρ Career destinations

- Foster + Partners (London)
- BrightSpace Architects (Fordingbridge)
- BUJ Architects (London)
- Architecture PLB (Winchester)
- Design Engine (Winchester)
- DMWA (Wimborne)
- Glenn Howells Architects (Birmingham)
- HCC (Winchester)

ρ Awards

- RIBA President's Medal: Student Bronze Award annual nominations
- TRADA Timber Innovations Award: Shortlisted

BA (Hons)

Architecture (Part 1 ARB/RIBA)

Architecture at AUB is the first step towards becoming a creative architect. On this unique and stimulating course, you'll work in a studio-based environment to make places that make a difference.

AUB.AC.UK/ARCHITECTURE

This degree will help you to prepare for professional practice (Part 1 ARB/RIBA) and investigate the ways we live in the world through material and spatial relationships. You will learn the skills that will form the foundation of your career in architecture: making, collaborating, designing and communicating.

Integrating practice with theory is at the heart of professional architectural practice, so that's exactly what you'll do here. You'll raise issues, explore, experiment and make judgements. You'll discuss and present ideas about architecture through making tangible propositions, mindful of how they might be realised. This 'research-by-making' encourages risk-taking, innovation and entrepreneurship.

Both inside and outside of the studio, as well as in regular seminars, lectures and reviews, you'll work on projects that require a creative balance of rigour and risk, informed by your technical and contextual knowledge. At every stage in your degree, you'll have opportunities to build on your own practice through collaborations with other courses, such as Graphic Design, Textiles, Interior Architecture and Design, Modelmaking, Fashion, Photography, Film Production, and Fine Art.

You'll develop an understanding of the practice and theory of architecture, grounded in making, along with critical thinking and a familiarity with the material nature of architectural ideas. You'll explore the practice of making thoughtful, tangible, inhabited places that mediate between the individual, the world we live in, and the others we live with.

Architecture is more a process of discovery than one of invention. If there was such a thing as perfection then every building would look the same – every project has the potential to be something new, different and enjoyable, something that emerges out of process, materials and curiosity.

> Simon Beeson, Course Leader



+ Year 1

In your first year, you'll gain a sound conceptual knowledge and skill base for the study of the subject. Level 4 introduces you to the conceptual and practical skills and processes necessary for making architectural propositions, the methodologies of analysing and communicating architectural propositions, and an understanding of theoretical aspects of architectural design. A programme of studio projects, lectures, seminars, visits, case studies, guided reading and tutorials will be used to disseminate information and concepts. You'll gain experience through practical studio-based experimentation and develop your abilities through individual and group working opportunities.



+ Year 2

In your second year, you'll explore issues around building in an urban context and future scenarios for architecture. You'll propose innovative and thoughtful interventions and urban spaces to house public activities associated with the economics and physical opportunities of the area. Throughout the year, you'll continue to increase your professional competence through the development of skills, knowledge and understanding. You'll extend your knowledge through the study of construction, structure and environmental control. Your communication skills will be applied to the development of an existing environment and the making of an architectural proposition. Visiting lecturers and subject specialists will contribute their knowledge to your development.

+ Year 3

Level 6 begins with experimentation through research by making. You'll further explore the ways that these ideas can inform a single architectural change. You'll investigate architectural design as a way in which our built environment is conceived and perceived, focusing on contemporary issues. You'll look at the role of the architect alongside the influence of clients, development, construction, planning, legal, regulation and wider social, economic and cultural values. You'll demonstrate skills in models, drawings and digital media and produce a portfolio of work to prepare you for employment or postgraduate study.



🔗 Career destinations

- This course will help you to develop the skills that you need for a range of careers in the vibrant cultural sector, including commercial art and design, the public sector, heritage or charity. These include:
- Art and design journalism
- Curating
- Gallery education
- Gallery management
- Archives and conservation
- Communications, public relations, marketing
- Art and design sales
- Publications editing

BA (Hons)

Art and Design History

Every piece of art and design tells a story.

AUB.AC.UK/ARTHISTORY

Immersed in our creative community at AUB, you'll study the rich histories of art and design attitudes, materials and practices. We'll introduce you to art and design from around the world, from Europe, the USA, Latin America, the Middle East, Africa and Asia. Exploring histories and theories of visual and material culture from the 1750s to the present, you'll learn how to analyse images and objects within their social and cultural contexts. You'll gain the skills and knowledge needed to analyse and communicate histories and theories of art and design. You'll explore how art and design can be narrated through art collections, exhibitions, curation and criticism.

Our course will help you to become a successful communicator who is able to make historical cultures relevant in contemporary terms. Giving you both knowledge and skills, this course will be a springboard for a future career in the creative industries.



Art and design history is not just about objects but the ideas that underpin them, and by understanding key works, and the way people acted in the past, we can begin to unlock how the future might unfold.

> Colin Perry, Course Leader

+ Year 1

The first year introduces the disciplines of art and design history, alongside newer fields of visual and material cultures. Focusing on the eighteenth-century Industrial Revolution to the end of the nineteenth century, you'll study key historical movements within social, cultural, historical and economic contexts, examine the influence of new technologies and consider how art and design have responded to diverse global issues. You will begin to develop your individual areas of research and hone your skills within your chosen area of study.



+ Year 2

In your second year, you'll continue to explore your own interests in greater depth while examining key cultural movements of art and design from the early twentieth century to today. A focus on contemporary issues of visual and material culture, including screen cultures, issues of collecting and curatorship, display and exhibition, will lead you right up to current practices. You'll investigate recent practice through critical writing and undertake a practical project to apply your academic knowledge to create/realise a public-facing outcome.

+ Year 3

In the third year, you'll focus on your own research and undertake a collaborative project. You'll work towards a final essay of your own, and an exhibition or published text made in collaboration with other students from the course and wider University. Your dissertation will be an extended reflection of a subject of your choice related to the discipline. Your final exhibition will be a public-facing presentation, and a culmination of your research and practical skills, built up since Year 1.



Named Awards in

- Fashion
- Advertising
- Documentary/Editorial

Course Facts

- Three-year degree
- Accredited by The Association of Photographers
- Large range of specialist photographic equipment available
- Creative, collaborative hub
- Prestigious alumni include Giles Duley, Nick Knight and Wolfgang Tillmans
- Previous placements include *GQ Magazine*, *Wonderland Magazine*, Getty Images, Wolfgang Tillmans, *TANK* magazine and Skinny Dip Agency
- Past trips have included New York, Berlin, Paris and London
- Seven dedicated photographic studios, colour and black and white darkrooms, state-of-the-art digital and printing facilities

Career destinations

- Freelance photographers working for *Vogue*, *The Guardian*, *VICE*, *Huck*, *Telegraph Magazine*, Saatchi & Saatchi
- Art Partner for L'Oreal - Fashion Photographer
- Photographer - Harvey Nichols
- Picture Editor - The Economist
- Senior Retoucher - ASOS.com
- Photoshoot Coordinator - Burton Menswear
- Design Creative at NOW TV

Awards

- EIZO award for fashion film
- British Journal of Photography, three students chosen as the Ones to Watch Graduates
- *Hunger Magazine*, graduate nominated for the feature Five Emerging Fashion Photographers to Watch Right Now
- British Journal of Photography Breakthrough Awards; Winner of Single Image
- Royal Photographic Society; Photographic Essay Award and the Open Awards
- Association of Photographers Student Awards

BA (Hons)

Commercial Photography

The commercial world relies on creative imagery to communicate a message. On this course, you'll learn to make images that ask questions and create aspiration.

AUB.AC.UK/COMPHOTOGRAPHY

Graduates from this course have gone on to create images for clients including *The Times Fashion Supplement*, *Kit Magazine*, *Huck*, *Vogue*, *The Telegraph*, *The Guardian*, and the BBC. If you want to push boundaries, challenge perceptions and set the future agenda for commercial photography, we want you. We'll help you to gain a broad understanding of photographic practice and theory, so that you graduate confidently in the creative and critical visual language needed to work in the industry as an individual and with a creative team.

Employment prospects are good, even before you graduate. In recent years, many students have been commissioned and published while still on the course and have had success through prestigious competitions. Career options are varied, too. As well as setting up freelance businesses, many graduates go on to work in a variety of roles within studio management, assisting, styling, and advertising, which gives them an edge.

Over the three years of study, you can choose to focus your studies and specialise in one of the 4 award-titled BA(Hons) pathways we offer:

- BA (Hons) Commercial Photography (Advertising)
- BA (Hons) Commercial Photography (Fashion)
- BA (Hons) Commercial Photography (Documentary/Editorial)



Creating imaginative images that meet the high commercial standards demanded by clients within the creative industries has to be a collaborative venture. AUB is perfectly placed to make this happen, with all of the key disciplines physically located only minutes from each other. Therefore, the creative collaborations that happen on the course replicate that of our industry, helping our students to create images that push the limits of expectation at undergraduate level, giving the opportunity to truly prepare our students for employment, as they become the next wave of creatively focused photographers, within fashion, advertising and documentary/ editorial photography.

> Conrad Tracy, Course Leader

+ Year 1

At Level 4, you'll learn the creative, practical and theoretical skills that you'll build upon during your degree.

We'll introduce you to a variety of traditional and digital photographic techniques and processes, giving you a strong technical foundation in location and studio lighting, analogue and digital capture, as well as moving image and digital post-production techniques. This year also covers key historical and theoretical themes and theories through written assignments, used to reinforce learning and development. As part of these units, you'll attend guest lectures by visiting photographers and industry professionals.



+ Year 2

At Level 5, you'll continue to progress your creative skills and moving image work, digital skills and promotional awareness, building upon your first-year experience and developing your genre-specific interests. Your industry understanding will be consolidated by undertaking a work placement, allowing you to gain hands-on experience, working alongside industry professionals. Our 'Critical Analyses' unit explores some of the approaches used in the analysis of commercial photography, together with the development of research and written communication skills, preparing you for the major written assignment at Level 6.

+ Year 3

Level 6 allows you to build on your platform of skills and knowledge, with an extremely focused approach to your career ambitions, working in genre-specific study groups.

Graduating from this discipline equips you with an accomplished commercial portfolio and the critical skills with which to compete at the highest level of professional practice. It also provides a platform for potential postgraduate study. Two major units provide the opportunity for two bodies of work that will become your professional portfolio, and the unit 'Research Paper' will produce a critically informed analysis of a subject-related topic.

+ **Course Facts**

- Three-year degree
- Accredited by ScreenSkills
- Past trips have included London and New York
- Open plan studio spaces, industrial sewing machines, dye room and studio theatre, extensive costume store

♀ **Career destinations**

- Costume makers for Disney's *Beauty and the Beast* and *Cinderella*
- Knights Tailoring (Royal warrant for uniform tailors) - four graduate positions
- *Pirates of the Caribbean* - Trainee Costumier
- Personal Costumier for Johnny Depp
- Costume team on *Poldark*
- *Star Wars* - Trainee Costumier
- *Fantastic Beasts and Where to Find Them* Film - Costume Cutters
- Our alumni have done significant costume department work on *Doctor Who*, *Poldark*, *Downton Abbey*, *Sherlock*, *EastEnders*, *Lewis*, *Casualty*, *Doctor Thorne*, *Father Brown*, *WPC56*, and the Netflix sensation *The Crown*. They have also worked on ITV's *Victoria* and the BBC's *The Replacement*.
- Oxford Playhouse - Costume Assistant
- Royal Shakespeare Company
- Tailor and Set and Costume Designer

♀ **Awards**

- The Queen's Anniversary Prize for Higher and Further Education (2016 -18), 'Distinguished degree level education in costume design for the UK's leading creative industries'.
- Winner for the Costume Society
- Brancott Estate World of Wearable Art Awards, New Zealand
- Podium Awards - Bronze Award for Successful Student Led Activity
- Podium Awards - Silver Medal in Creative Cultural Project Award
- Prime Cuts Festival; Free Range - Best Costume

* Subject to validation, commencing Sept 2020

BA (Hons)

Costume and Performance Design

Graduates from this course have gone on to design and make costumes for theatres and film studios all over the world.

AUB.AC.UK/COSTUME

Although the course focuses on costume and set design for shows, films and new performance disciplines, the skills you learn will prepare you for a wide range of other careers. Costume and Performance Design are diverse and demanding subjects - you need to be interested in art, design and all genres of theatre and film. You'll discover how to create whole new worlds on this exciting and creative course. As well as technical skill, you'll learn that great design depends on your ability to interpret ideas. We place a real emphasis on conceptual work.

You'll work alongside film, make-up and acting students on stage and in 'live' productions. While your eventual career may not be in both design and making, we believe that understanding the overall production process is what sets our students apart and gives them an edge.

Over the three years of study, you can choose to focus your studies and specialise in one of the 2 award-titled BA(Hons) pathways offered:

- BA (Hons) Costume
- BA (Hons) Film Costume and Performance Design*



Costumes communicate so much through the smallest details, and the same is true of a set. Every little nuance of a set tells a story — it is quite a caring job but it is also aggressively creative. To walk into a theatre and stand there and look at the set that you designed, your costumes being worn — that's a really brave thing to do.

> Rebecca Pride, Course Leader



+ Year 1

At Level 4, we aim to give you a solid grounding in both Performance Design and Costume Interpretation. You'll explore a wide range of sewing skills, including making the male and female blocks, boning and many seam and fastening techniques. Design-orientated projects include life drawing, costume design processes and scale model making, as well as exploring contextual and theoretical issues. You will develop a performance design through the study of a text, culminating in a full set of sampled costume designs and scale set model. You'll have the chance to work with a professional film costume designer, measure performers and work on location on a period film. The year culminates in the production of a short film on the course, featuring your costumes, which you also have the chance to perform in. At the end of your first year, you will decide whether to follow Performance Design or Costume Construction from the second year onwards.

+ Year 2

Your second year begins with a choice of two units: 'Creative Realisation: Design' or 'Creative Realisation: Interpretation' and both will give you the opportunity to work on an exciting project brief. Designers will develop conceptual approaches to a large dramatic text and costume makers will create a costume designed by a professional designer. You can choose from an exciting range of workshops, from tailoring techniques, to digital skills, textiles, historical pattern cutting, design and build skills, costume supervising for film and theatre and finishing techniques. You'll attend industry masterclasses and listen to leading professionals talk about their areas of work and expertise. The final unit of the year helps you to develop as a creative designer or interpreter, developing your specialism, whilst allowing you the opportunity to collaborate with students on other courses.

+ Year 3

At Level 6, the focus is on film, theatre and site-specific projects. These will range from designing a show that will be staged by Acting students, to making a costume for a professional show, to designing a series of short films for Film Production students. The atmosphere in the studio reflects the pace and intensity of the industry; we expect students to work in tight creative teams, solving problems as they occur. In the 'Research Project' unit, you'll choose from your own topic for research and complete a 5000-word essay. The 'Major Project' unit is designed to develop your professional skills in either making, set and costume designing, supervising or film designing. Another key focus will be on developing your professional identity. You'll attend mock interviews with objective industry personnel, who can help you to understand your strengths and weaknesses and identify any gaps in your portfolio.

For further information regarding our Costume and Performance Design course, please visit aub.ac.uk/costume





+ Course Facts

- Three Year Degree
- Dedicated computer suite
- Access to sound, projection and production equipment
- 6-week industry work placement

ρ Notable Alumnus

- Jo Vidler
- Owner & Director Secret Garden Party,
 - Creative Director, Elrow Family, Barcelona.

ρ Career Destinations

- Production Manager, Boomtown Fair and Co-founder of Shangri-la, Glastonbury
- Meetings & Events Executive, Chelsea Football Club
- Head of Operations, Designwerk
- Support Services Manager at National Theatre
- Global People & Development Manager at Moving Brands
- Global Head of Delegate Acquisitions at *Financial Times*
- Managing Director at Port Eliot Festival
- Head of Event Production at Somerset House
- Marketing Executive at BH Live
- Director at MRC Presents
- Head of Visitor Events at Natural History Museum
- Marketing Manager at Spotify
- Project Manager at ITV Experiences
- Production Manager & Music Booker at Secret Garden Party
- Operations Manager at Royal Horticultural Society
- Sheffield Theatres Programming and Producing Trainee.
- Senior Event Manager The Royal Parks.
- Senior Events Officer, Arts and Events, Bristol City Council.
- Music Programme Co-ordinator Boomtown Fair.
- Owner, Founder, Director, Jimmy's Iced Coffee/ Entrepreneur.
- Senior Events Officer, Arts & Events, Bristol City Council
- Music Programme Co-ordinator, Boomtown Fair

BA (Hons)

Creative Events Management

The world of creative events is part of a fast growing and exciting field that requires a combination of knowledge, skills and imagination. This course is designed to meet these requirements by developing your individual pathway into this burgeoning sector of the creative and cultural industries.

AUB.AC.UK/CEM

Events don't just happen. Festivals, theatre productions, exhibitions, pop events and multi-media events need creative, energetic and well-organised people to make them a reality. In this course, you'll develop the skills and knowledge to conceive, plan and manage successful creative events.

Creative events are the product of teamwork involving people from a wide range of backgrounds and interests working together. A unique aspect of this course is that you will work with fellow students each year to devise and deliver a live creative event. You'll discover and develop your own specialist interests and have the satisfaction of seeing the events you organise go 'live' in front of an audience. Our work placement unit in the second year allows you to put these skills into practice in an industry setting. You will be surrounded by a wealth of creative talent and will have the opportunity to work with creative practitioners and external clients in the events world.

You will also learn how the cultural industries operate, and will develop skills in digital technology and business planning. Our graduates have gone on to use their skills in organisation, management, and marketing in festival production companies and in many of the top digital businesses, such as Spotify. They also work in multiplatform marketing and events companies, fashion businesses, world-class museums, and leading charities. Through theory, technique and practice, we'll help you to develop as a successful creative events manager, with plenty to offer the arts and creative industries. You'll also develop an entrepreneurial mindset and how to attract and speak to a fashion market.



+ Year 1

Through taught classes and workshops, you'll be introduced to the ideas, theories and policies that underpin creative practice, as well as the historical and social contexts which have shaped them. You'll learn to conceive, plan and manage successful creative events. With guest lectures from specialist speakers, you'll be introduced to the arts industries and the way they operate. You'll examine the legal and policy frameworks that influence the types of cultural products we enjoy, and enhance your knowledge of leading-edge artistic practices. Forming small production teams and with tutor supervision, you'll plan your first live events which will take place in the second half of the year. At Level 4, you'll also have the opportunity to undertake industry placements.



+ Year 2

In your second year, you'll progress to more specialist study, building on experience gained in Level 4. Live events focus on working with partners to external client briefs. You'll study how to develop exciting creative programmes that respond to and develop audience interests and learn how to pitch for business investment for a new creative enterprise. You'll study philosophies and social trends that have changed and shaped cultural output and learn how to plan an extended piece of writing. In the summer term, you'll undertake a six-week work placement allowing you to apply your learnings in a professional creative environment.

+ Year 3

At Level 6, the focus is on independent learning, challenging you to think conceptually and strategically about your chosen profession. Through live case study, you'll act as a consultant and examine strategic management and development issues. You'll learn how to turn business principles into practice by writing a business plan for an AUB creative practitioner or a new creative organisation of your choosing. You'll conclude with two extended pieces of work, your Dissertation and your Major Arts Project.



The job of an event manager is to facilitate the enjoyment of an experience, to ensure that the audience is simply unaware of the level of organisation surrounding them. It's about the alchemy of atmosphere.

> Phil Beards, Course Leader

ped by an almost perfectly symmetrical
no. The ceaseless beat of minute waves
the rocks I sit on, make me increas
saw my dreams today...
y hills, covered with small yellow
ers, cut off abruptly, as cliffs
sea. I am in awe. Looking off
the distance... snow capped
the sky, beautifully ~~rolling~~ smooth
red clouds. Vaguely appearing like
now in ~~flight~~ flight. The
till out, and is beginning to set. The
on the Orono Volcano turns orange, and
the sky on the opposite horizon. A
walk back through the Plaza, I see
must be the hang-out area for the
ng people at night. At the same time
where the older generation takes its walks
interesting and unusual combination. That

+ Course Facts

- Three-year degree
- Regular guest speakers, including writers, publishers and agents
- Cross-course collaboration

BA (Hons)

Creative Writing

Stories are at the heart of how we communicate and understand the world. Through this course, you'll gain the skills to join the next generation of creative storytellers.

AUB.AC.UK/CREATIVEWITING

These days, creative writing is becoming just as integral to business and commerce as it is to arts and entertainment. A career in creative writing could see you working in publishing, a literary agency, freelancing or in education — and that's just the start. Whether you want to create prose, scripts, poetry or nonfiction, we'll help you turn writing into a career.

You'll learn to draw inspiration from existing literature, before developing your own voice. Through a range of exciting projects, you'll explore the whole writing process — from ideas generation and research to editing.

With visits from published writers and industry professionals, you'll be able to explore career opportunities and build contacts. When you graduate, you'll have a strong portfolio and a professional network to kickstart your career.

Writers rarely work alone, so this course will give you the opportunity to collaborate with other courses. You might write scripts with animators or filmmakers, or explore narratives with illustrators.

What makes a story great? It has to have heart, it has to have passion. As the poet Maya Angelou said — "people should hear the writing, it should slide through the brain and go straight to the heart".

> James Cole, Course Leader



+ Year 1

Level 4 allows you to experience different areas of Creative Writing, providing you with a toolkit of fundamental creative and academic skills.

A dynamic series of workshops, lectures and seminars, facilitated by staff and visiting industry professionals are designed to build your competency. You'll read widely throughout this level, gaining a solid knowledge of other authors and their work, and an understanding of how this research can impact on your own practice. At the core of the course experience will be writing workshops that provide safe environments for you to read your work in front of lecturers and peers, gaining invaluable constructive feedback. These workshops will build confidence in sharing your work with your peers and develop strategies for giving and receiving feedback.

+ Year 2

Level 5 encourages you to apply your developing skills, equipping you with strategies for pushing boundaries, taking risks and experimenting with responsive writing on location. Through interdisciplinary teaching, you'll see how writers can work with others to produce new and exciting creative work. You'll develop a more nuanced understanding of form, genre, and style whilst gaining first-hand experience of the different roles of a writer in today's world. You will be paired with a professional writer or editor, where possible, who will guide you, alongside academic staff, as you undertake a project of your choice.

+ Year 3

You'll enter this level looking to strengthen existing industry links and networks introduced at Level 5 through further practical engagement and experiences.

You'll develop an awareness and understanding of publishing options, literary agencies, and other creative arts and literature-based organisations and will undertake practical community or industry-based live projects that reflect your interests. You'll actively explore the mechanics of being a professional writer, developing knowledge in the areas of self-promotion, marketing and managing finances. Concluding the year, you'll work on an extended project in your chosen area of interest.



+ Course Facts

- Three-year course degree
- Purpose-built, state-of-the-art dance studios on campus
- The course is in partnership with Pavilion Dance South West (PDSW), the National Dance Development Organisation for the South West
- A strong focus on technique, fitness, choreography and critical thinking
- Regular guest lecturers and visiting dance professionals from the industry
- Course trips to relevant performance or industry opportunities
- Cross-course collaboration

BA (Hons)

Dance

Now more than ever, dance has become a big business. This course gives you a chance to perform, produce, create and collaborate within this exciting and ever-changing art form.

AUB.AC.UK/DANCE

Our Dance degree runs in partnership with Pavilion Dance South West (PDSW), the National Dance Development Organisation for the South West. We have our own, purpose-built dance studios on campus and we also have the use of PDSW's town centre studios. This is a perfect combination of both professional and educational environments. You will be able to build a network of collaborators and professionals to help you launch your own creative career.

This degree will also enable you to understand the current dance industry and meet the professionals running it. On campus, you can make the most of our culture of collaboration by exploring AUB's creative community and all that it has to offer.

You'll finish with a degree and the skills to be a dance artist, capable of thinking about dance in new and relevant ways. This is a competitive market, but you are one of a kind and have something great to offer. We'll help you to become a dance professional with an edge.



Dance at AUB is about being brave; pushing yourself, testing your creativity and trying new things. We embrace the idea of creative individuality and we want to train your brain and your body to feel like anything is possible. We'll help you make the impossible a reality, and become a versatile and industry-ready dance artist.

> Jane White, Course Leader

+ Year 1

Level 4 will develop the core skills that you'll need to enhance your understanding of making, performing and producing for a range of dance contexts. We'll focus on three key practical aspects: Dance Technique, Improvisation and Composition. You'll work on your technical, creative and performance skills through a variety of performance opportunities and develop frameworks for reflection and analysis. By the end of this level, you will have a sound knowledge of the fundamental technical, creative and entrepreneurial concepts related to the dance industry.



+ Year 2

At Level 5, we expect you to engage in more complex issues through your creative work, as well as in the more theoretical units. Your technical knowledge will increase and you'll consider the audience as an integral factor in the creative process. You'll learn current industry standards for safe and effective dance practices, while working creatively on more complex choreographic and performance projects. At Level 5, we encourage you to think about specialised areas of study that appropriate to your developing interests in performance, choreography, and applied dance practice or producing, including a spring term placement within the industry.

+ Year 3

At Level 6, you'll consolidate your expertise and take your work into more advanced areas of research and performance, and organising and leading projects.

You'll apply the working methods you've developed over the course to a final independent project. The investigative study unit gives you the opportunity to pursue a course of advanced independent research in your chosen specialism. This allows you to demonstrate your skills in research, analysis and criticism. By the end of this level, you should be able to evaluate your development in performance, choreography, applied practice and producing, and demonstrate your ability to work at a professional level.

- + **Course Facts**
- Three-year course degree

BA (Hons) **Design***

AUB.AC.UK/DESIGN

This course will begin with a broad design curriculum that allows you to gradually develop your own individual specialist design focus. As you build your knowledge and skills you will progress through the course by working with the wider design community at AUB in shared units. You'll graduate with both a breadth of understanding and context with a specialist focus and application in design. The design course builds on the established expertise within the Faculty of Art, Design, and Architecture, becoming a collaborative design link between disciplines, just as in industry.

The design thinking, strategy and 2D communication aspects of the course link well with the Graphics and Visual Communications courses at AUB, reflecting current industry practice where the definition of the product is wider than a singular object. The 3D design, prototyping and realisation aspects complement the Modelmaking, Interiors, Architecture and Fashion courses.

Topics such as design strategy, user centred-design and the commercialisation process familiar to Product Design could also be a design focus that feeds back out to other AUB programmes through a collaborative curriculum, breaking conventional subject boundaries no longer recognised by the industry. As the course progresses through each level, you will specialise the direction of your design focus, allowing you to join with existing units on other AUB courses.

* Course subject to validation, commencing September 2020.

Design at AUB is about solving real-life problems. It is more than just products; it is about strategic thinking, about research and experimentation, about making and exploring materials and processes, physically and digitally. A good design solution is like a good story, it requires a degree of empathy, it takes conviction and passion to make it real. Designing is challenging and joyful at the same time and at this pinnacle moment in time, Design has the power to shape ground-breaking solutions that will enrich people's lives for years to come.

> Franziska Conrad, Course Leader



+ Year 1

Your first year is about forming a foundation for good design knowledge, as well as introducing you to the core skills of a professional Designer. This includes design foundations such as design history with an emphasis on combining theory and practice in form of design projects. You will be introduced to design tools and methods, making processes and techniques, design research and exploration, as well as communication and presentation of your design concepts and solutions. Attending the course will support you in your independent decision making, and you will be introduced to realistic self-assessment. This will build your resilience and confidence as a designer. During year 1, you will start to think about your personal position as a designer. We will challenge your previous assumptions about design through the exploration of design ideas, critical thinking, visualisation skills and interpretation. You'll attend specialist demonstrations and practical studio and workshop sessions.

+ Year 2

The second year is a continuation of your first year, during which we expect you to deepen your understanding of design and further develop your design practice. We will challenge your ability to communicate your concepts and solutions through projects, research, making and writing. You will be living and breathing design through increased engagement with industry and society. We will encourage you to develop interests and lines of enquiry which will inform the choice of creative and career directions in the third year. The journey through your 2nd year will be one of self-discovery, improved design skill sets, confidence building and independence.

+ Year 3

Your third year will be a project-driven year with opportunities to work on live industry briefs, enter competitions, write your own briefs and work collaboratively with other students in your year. The final year is exciting, intense and inherently more complex as it will be dominated by research-driven project work. Some of the project work will overlap, so you will have to manage your time well as you will be working to tight deadlines. You are encouraged to promote your professional intent, direction, creativity, individuality and strength in your specialist area. There will be an opportunity to showcase your work at the end of the year in local and national graduate shows.



+ Course Facts

- Three-year course degree
- Access to purpose-built, state-of-the-art drawing studio on campus

∞ Possible career destinations

- Artist, Designer, Illustrator, Graphic Artist, Drawing Practitioner
- Art Teacher, Educator, or Technician
- Visualiser, Concept Artist, Digital Artist
- Art Administrator/ Manager within Galleries and Museums
- Art Therapist (with extra professional qualification) and Art Community Worker
- Art Journalist
- Curator
- Printmaker
- Textile Designer

BA (Hons)

Drawing

Drawing is at the very heart of contemporary creative thinking. On this course, you will explore drawing as an extension of thinking.

AUB.AC.UK/DRAWING

Drawing has boundless possibilities - it can communicate thoughts, ideas, abstract concepts and can exist in diverse forms, such as sculpture, surface, installation, film, performance and digital. By its very nature, it is positioned at the heart of contemporary practice. What drawing must do, however, is to challenge and interrogate preconceived ideas, notions and traditions. This course will allow you a space to do that whilst promoting a celebratory, critically aware and capacious notion of drawing.

Drawing exists as its own autonomous and self-contained discipline with rich histories, theories and practices, yet it is uniquely positioned being universal across disciplines. This will allow you to explore, investigate and examine the blurring of boundaries. Throughout this course, you will be encouraged to push the edges of the discipline, examining the breadth and diversity of drawing. You will explore the symbiotic relationship between drawing and thinking and you will utilise drawing as a means of transforming your understanding. As the course progresses, your developing practice will be informed by digital and haptic drawing techniques and processes. Your ongoing professional transferable skills will be supported by collaboration, and you will go on to contextualise your drawing practice with curatorial projects.

On this course, you will develop your expertise in our award-winning and purpose-built 'CRAB' Drawing Studio, which was designed by Professor Sir Peter Cook RA. You will also work in Passiv Haus and our well-equipped Printmaking Studio.

Drawing can be many things: intuitive, experiential, challenging, poetic. By adopting an expansive understanding of what drawing - as a tool of thought and creativity - means that today, BA (Hons) Drawing at AUB allows students to interrogate and elucidate the world around them.

> Laura Hamp, Course Leader



+ Year 1

The first year encourages you to concentrate on your visual language through experimenting with digital and haptic drawing techniques and processes. Year 1 of the course is broken down into three core Units; 'Fundamentals of Drawing', 'Drawing Meaning' and 'Contained Practice'. With an emphasis on developing and understanding drawing skills through studying perspective, scale, composition and mark making, you'll explore a range of tools, grounds and strategic creative approaches. Locational and observational drawing will form an important part of your learning alongside collaborative work in practice-based workshops.



+ Year 2

Your second year focuses on the exploration of a range of contexts for drawing. The three units 'Interpreting Collections', 'Professional Practice I' and 'Exhibition and Collaboration' ask you to consider context, collaborative practice and audience. You'll study historic sites, museum and gallery collections and reflect upon historical, cultural or scientific artefacts through contemporary strategies. 'Professional Practice I' and 'Exhibition and Collaboration' run concurrently so that you can explore and develop professional transferable skills through collaboration, presentation of your practice and exhibition.

+ Year 3

With the emphasis on professionalism, ambition and innovation, you'll be encouraged to manage your own practice and form a mature appreciation of the uncertainty, ambiguity, and limits of knowledge. This will be informed by practice and research, acknowledging current trends and diverse strategies. You'll identify concerns, subject matter and selected contexts through the 'Pre-Major Project' and in the 'Research Project', you will identify concerns that inform your drawing practice. You'll develop these findings in the 'Major Project' and 'Professional Practice II' units. You will build a portfolio of work that will prepare you for career opportunities within the creative industries.



+ Course Facts

- Three-year degree
- Opportunities for industry engagement and professional practice
- Privileged partner with Lectra and UK's leading provider of digital fashion education
- Accredited by ScreenSkills
- Previous field trips include: London, Paris, New York, Antwerp, Beijing

ρ Career destinations

- Fashion Design roles: Ralph Lauren (New York), Missoni (Italy), H&M (Sweden), COS, Hackett, Ted Baker, Roksanda (UK)
- Digital Fashion Technology roles: Burberry, COS, F&F, H&M, Turnbull & Asser, Lectra
- Production roles: Charles Jeffrey, Reiss
- Childrenswear roles: F&F, Mothercare

ρ Awards

- Graduate Fashion Week Awards: Christopher Bailey Gold Award, Vivienne Westwood & Lectra Design Award, Mothercare Kidswear Award, Clarks Footwear Award, Henry Holland & Debenhams Award, Bon Marche Fashion For All Award, Menswear Award, Catwalk to High Street Award
- FAD & Missoni Design Award
- Sophie Hallette Lace Award
- ID: Diversity Now Award

BA (Hons)

Fashion

The 21st-century fashion industry is a fast-moving and dynamic place to work. This course gives you an opportunity to merge both the traditional skills and craftsmanship with contemporary cutting-edge technology and ethical practice, essential in today's ever-changing fashion world, and the AUB fashion course responds quickly to these ever-changing demands and opportunities.

AUB.AC.UK/FASHION

We have a reputation for producing industry-ready graduates who have gone on to work with brands, such as Burberry, Vivienne Westwood, Celine, Roksanda, COS (UK), Missoni (Italy), H&M (Sweden), and Ralph Lauren (New York).

The global fashion industry depends on creative individuals who want to make a real difference through their work. You'll be encouraged to challenge assumptions, take creative risks, and develop your own individual style and creative DNA. You'll learn traditional craft skills and ways of thinking that will shape your own design philosophy as you build towards a specialism.

Over three years, you'll develop a creative and entrepreneurial outlook. The journey of a fashion product, from concept through realisation and ultimately to market is fascinating. You'll discover the complexities of a diverse development and how to attract and speak to a fashion market.

Over the three years of study, you can choose to focus your studies and specialise in one of the 4 award-titled BA (Hons) pathways offered:

- BA (Hons) Fashion Design
- BA (Hons) Fashion Design Technology
- BA (Hons) Fashion Design Menswear
- BA (Hons) Fashion Product Design.



+ Year 1
(Exploration)

In your first year, you'll study four skill-based units. Theory is embedded throughout, offering you the opportunity to critically reflect on the study of fashion. These units encourage you to investigate a range of study areas which you may later specialise in. You will undertake a series of projects, exercises, and activities which will teach you the traditional skills and craftsmanship required to realise and develop fashion products, as well as teach you the modern cutting-edge digital technologies critical for contemporary fashion design practice. Level 4 concludes with an individual project where you'll begin to define strengths and specialist choices.



+ Year 2
(Innovation & Industry)

In your second year, you will explore industry practice and market opportunity for multiple aspects of fashion product design. Theory is embedded throughout the year which underpins the understanding and realities of professional practice within the industry. You will be encouraged to develop your individual design handwriting, and identify markets and brands which operate in a way you aspire to. In the third term, you will have the opportunity to go out into industry and spend a period of time as an intern working directly with a company you relate to. Alternatively, you have the option to work on a live industry project, working directly on a product range for a live client, e.g. Vivienne Westwood, Burberry or COS.

+ Year 3
(Application)

Level 6 is the most challenging year. You will apply all the previous knowledge and focus on your specialist study, while also preparing for the 'Final Major Project'. In the 'Research Project' unit, you'll either conduct research to produce a dissertation relevant to your practice, or develop a business proposal that further prepares you for a professional career. In the 'Final Major Project' unit, you'll develop a specialist body of work whilst the 'Design Futures' unit prepares you further for a career in fashion, and culminates in attending and exhibiting your work at Graduate Fashion Week, the worlds largest exhibition profiling graduate work to the industry.



It's really important that young designers keep pushing creative boundaries, and find new ways of combining contemporary new technologies with traditional craftsmanship, skills and ethical practice. The future of the industry is all about making conscious decisions and making garments that are sustainable and have a place in the current contemporary market that consumers aspire to own.

> Iain Archer, Course Leader



🔗 **Career destinations**

- Marketing creative: Protein media
- Stylist: White Room, Inca Productions
- Buyer / Merchandiser: Top Shop
- Publication: Condé Naste
- Sales & Marketing: Free People, 3rd Rock
- Product Design & Marketing: GP & Baker eyewear

🔗 **Graduate Awards**

- Graduate Fashion Week: Styling Awards, Publication Awards, Portfolio Awards
- ID: Diversity Now Award
- ASVOFF: Fashion film awards

BA (Hons)

Fashion Branding and Communication

Behind every great fashion brand or publication is a team of top communicators, working tirelessly across the diverse and rapidly evolving areas of marketing, branding, PR, styling, social media, and trend prediction, which fuels the £26 billion British fashion industry.

AUB.AC.UK/FASHIONCOMMS

Our BA (Hons) Fashion Branding and Communication course will help you to become a part of this rapidly growing and exciting aspect of the fashion industry.

On this course, you'll gain practical skills and explore the thinking behind fashion branding and communication. You'll create image and film, and develop visual identities using the latest creative software. We'll also teach you the theory behind everything from creating a narrative for an image to building a global brand identity.

Great fashion communication comes about through collaboration. In AUB's creative community, you'll have the chance to do just that. You'll be introduced to, and work with, students on other BA(Hons) courses, including Fashion, Commercial Photography, Textiles, Film Production and Make-up for Media and Performance, so the opportunities are limitless to apply your skills and collaborate.

According to the British Fashion Council, the UK Fashion Industry supports 797,000 jobs. With a degree from AUB, you will also make your own unique mark in this exciting space.

Whether it's working on the visual narrative for a fashion shoot, building an online platform to promote a brand or producing content and visuals for a publication, whatever you choose to do within this exciting and dynamic course you will always be encouraged to explore, build and establish your individual creative identity with your work as a branding and communication specialist.

> Iain Archer, Course Leader



+ Year 1

Throughout this course, you'll experience challenges and new possibilities while seeking innovative solutions to concept origination, application and final outcomes. You'll develop key skillsets, inform your professional growth and develop a sense of place in the industry. Historical design studies and academic theory are embedded across the units, introducing students to a range of practices and areas of study. Concluding Level 4, you'll create an individual project concept which may involve aspects of collaboration, helping you to define strengths and specialist choices through the production of a publication.



+ Year 2

During your second year, you'll be able to undertake a UK or international work placement or take part in an AUB in-house 'Live Project' with a current brand or design company. You'll also undertake a trip to a major fashion capital that will broaden your professional experiences and networking skills. You'll develop a critical understanding of consumer awareness and market diversity, whilst directly informing focused communication development and market analysis. Level 5 prepares you for a professional role in industry, encouraging you to question existing practices while developing a portfolio of visual and written material.

+ Year 3

In your final year, you'll undertake a 'Final Major Project' and units relevant to your desired future career or postgraduate study. Where possible, you'll have the opportunity to be involved with exhibitions in the Bournemouth locality, Graduate Fashion Week or publish a plausible branding and communications outcome. You'll undertake a 'Personal Branding' unit, preparing you further for your career by developing a professional portfolio and CV. The final year requires you to define the final direction of your theory and practice. We actively encourage you to form collectives, start-up businesses, organise events, complete internships, enter competitions and work collaboratively.

+ **Course Facts**

- Three-year degree
- Three film studios, professional filmmaking equipment, editing suites, production hub and recording booths
- The course offers full membership status for CILECT, as well as the ScreenSkills Accreditation
- Course trips include London

ρ **Career destinations**

- Film Director: *Shaun of the Dead, Hot Fuzz*
- Screenwriter: *Slumdog Millionaire*
- Director: *The Killing* and *Bora Bora*
- Boom Operator: *The Hurt Locker, The Sweeney*
- Recordist: *Men Don't Lie, The Glowing Hours*
- Partner/Co-Founder: BOKO Creative, BOKO Advertising
- Film Editor: Finnish TV
- Prop Assistant: *Les Misérables*
- Sound Assistant: *Fast and Furious 6*

ρ **Awards**

- 21st Madrid Experimental Cinema Week - The Audience Award
- The Cambridge International Student Film Festival
- Best Cinematography at Waterspite Festival
- The National Student Film Festival
- Screentest Festival; Best Sci-Fi Fantasy
- Best Performance (Ensembles); Nominee, Best Production Design, Nominee
- Exposures Film Festival Manchester: Best Screenplay Award Nominee
- Kodak Student Commercial Awards: Winner
- New York City International Film Festival

BA (Hons)

Film Production

The University has an international reputation in the film business. Recent graduates have worked on Oscar-winning productions (such as *The Hurt Locker*), BBC documentaries and dramas, and for major studios such as Dreamworks.

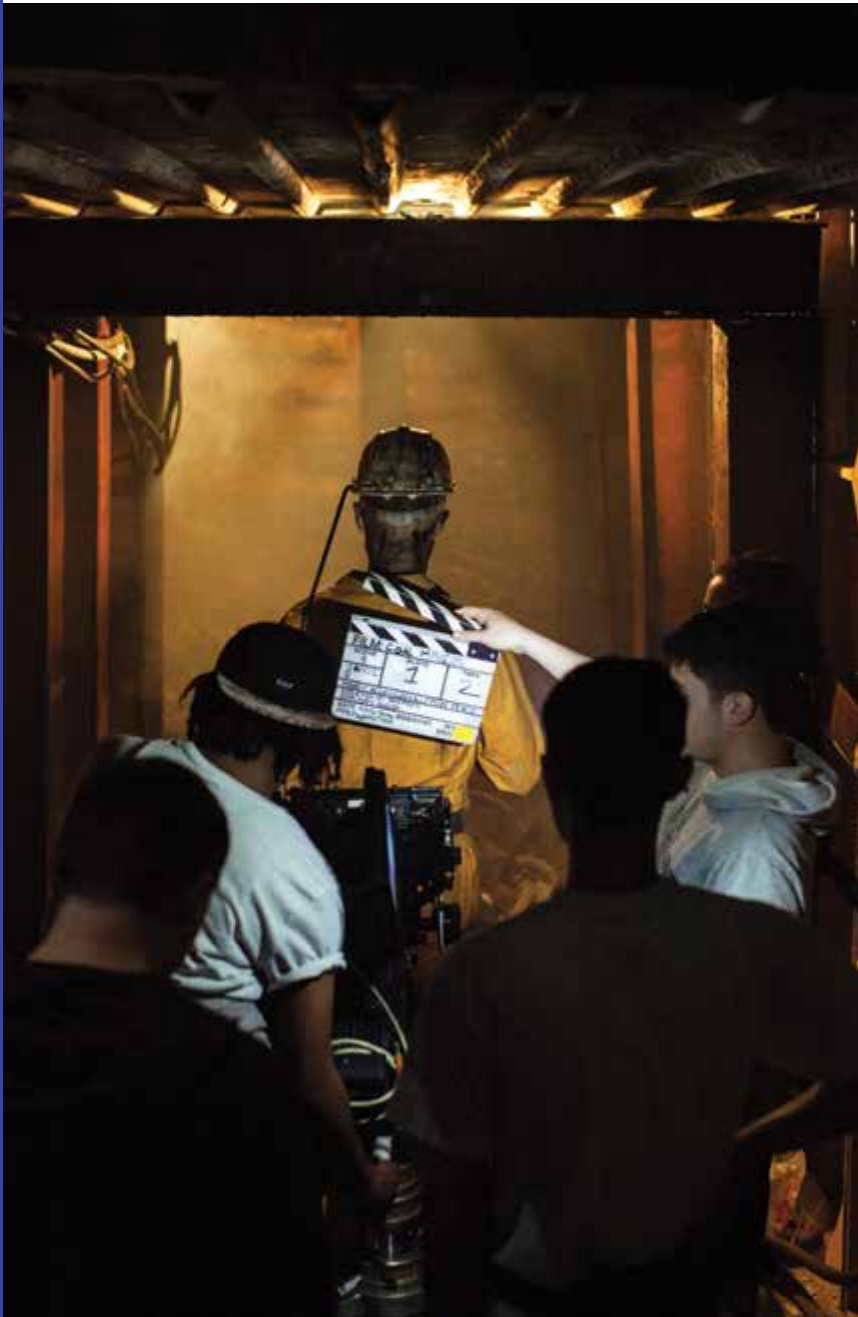
AUB.AC.UK/FILM

As one of the few courses in the UK with full membership status for CILECT, as well as ScreenSkills Accreditation, our degree in Film Production, gives you practical experience of many of the aspects of filmmaking, alongside historical and conceptual knowledge that accentuates the importance of research. You will learn the skills needed to take on key creative and production roles in both live-action drama productions and documentaries.

Creating any sort of film depends on a team of technically gifted individuals working together. You will discover the relationship between the various roles and stages of film production, including designing, editing, sound, cinematography, production and direction. As a film student at AUB, you will have access to state-of-the-art equipment and well-equipped studios. We have professional filmmaking equipment for each part of the process, from pre-production to the delivery of completed films.

Politics; social issues; reading the news; challenging the status quo; asking questions — these are the things that make filmmaking interesting. The films that endure over time are the ones that go beyond technical brilliance; the ones that capture the zeitgeist of a moment and connect with an audience on a higher level.

> Jonathan Carr, Course Leader



+ Year 1

At this level, all students will gain a common understanding of all disciplines. This level introduces you to a range of technical knowledge, theoretical concepts and creative opportunities. You'll be introduced to fundamental aspects of health and safety, which are essential within the film industry. Through practical workshops, you'll engage in many aspects of the production process, enabling an informed and guided choice of specialisms at the end of the year. The first year of the course aims to immerse you in the community and practice of making films.



+ Year 2

At Level 5, your specialist skills are developed, your practical and critical abilities are enhanced, and you become accustomed to the necessity of teamwork within a film production process. You'll deepen your specialist learnings and develop your ability to reflect on and evaluate your work. Your contextual knowledge and understanding are extended, and you become prepared for the more rigorous pace and scale of work demanded by Level 6. Relevant health and safety practice will continue to be emphasised.

+ Year 3

As a final year student, you'll demonstrate your abilities within your respective specialist roles and your commitment to the collective responsibility for the production and postproduction of graduation films. You'll develop and consolidate your specialist production roles, building on your previous learning. You're required to undertake significant independent study whilst also contributing effectively as a team member. At this stage, you'll also confirm your award specialism. Successful fulfilment of the demands of Level 6 will allow you to demonstrate the professional knowledge that is necessary for effective operation in the film and media industries.



+ Course Facts

- Three-year degree
- Previous field trips to Amsterdam, Madrid, Paris, Berlin, New York, Venice and Krakow
- Purpose-built 'North Light' studios
- We have regular London visits to ensure we are well connected to new contemporary art developments

♀ Career destinations

- Founder of Celine Gallery Glasgow
- Studio Assistant: Damien Hirst and Ian McKeever
- Founder: Toomer-Labzda Contemporary Art Gallery, Manhattan New York
- Manager: Contemporary Art Gallery, Trondheim, Norway
- Gallery Manager - Hackelbury Fine Art
- Associate Director at Museum of Art & Photography (MAP)
- Prop Maker - Pinewood Studios
- Jewellery Designer/Maker at Spearworks Jewellery
- Art Therapist - The Arts of Change

♀ Awards

- Best Individual Work at the 2018 Free Range Art Week
- Shortlisting for John Moores Painting Prize
- Five students selected for 'Camouflage' video art competition in Milan gallery
- National 'Lynne Stainer Painting Prize'
- Two graduates selected for inclusion in the Dangerous Women exhibition, alongside Tracey Emin
- Five students selected for Hans Brinker Painting Prize exhibition in Amsterdam

BA (Hons)

Fine Art

Be part of an exciting multi-discipline fine art course, set within our dynamic culture of making in our purpose-built studios.

AUB.AC.UK/FINEART

The course considers fine art in its widest sense, which means you can either test out many different approaches or choose to specialise in one. We offer a wide range of workshops from painting, drawing and printmaking to sculpture, video and digital media, providing you with a solid foundation in testing the physical and conceptual potential of materials.

Regular lectures, group critiques, artist talks, study visits and independent study all assist in developing your practical and critical faculties. We have an outstanding teaching team of permanent tutors, technicians and visiting professional artists who are on-hand to assist you in developing your work.

You will become part of a supportive community of ambitious artists, and will have the option to engage in international and national exhibition and residency projects. We currently have exhibition and residency opportunities in Athens, Copenhagen, Milan and Venice, as well as visiting other international cities on residential study visits. Our course fosters a flexible and entrepreneurial attitude by encouraging the consideration of the broader cultural environment, to help you understand your place within it. You will leave as an independent thinker with confidence in your own practice.

Highly-motivated graduates from this course go on to become leading contributors in a variety of fine art disciplines, whether as the next generation of contemporary artists, inspiring teachers, curators, or as assistants to renowned artists.



Our course challenges visual culture through the creation of new paintings, sculptures, videos and performance. We offer you many opportunities to explore materials and their application in new and exciting ways. A broad team of experienced practising artists will help you to progress and refine your art, testing it in real-world situations through the many international study and exhibition projects.

> Richard Waring, Course Leader

+ Year 1

Your first year builds upon your previous learning; you'll experiment broadly, acquiring new skills and knowledge, from both practice and theory sessions. You'll attend various workshops, learn about curating and exhibit your work. An important part of the first year is helping you to confidently speak and write about your work. In the final unit, you will define your practice and determine which areas you wish to specialise in. You'll work in a mixed practice studio.



+ Year 2

Your second year encourages you to examine the positioning of your work within the Fine Art industries and to consider its relationship to audiences. In this year, you'll decide where to locate your practice. You'll have opportunities to study abroad and participate in challenging projects. We encourage work experience in this year if you decide to opt for the independent study unit. Your research into career options and professional practice will also begin.

+ Year 3

In your third year, you'll continue to develop and refine your understanding of your own practice, specifically the Fine Art discipline, the language it operates within and how it's interpreted by viewers. This is the crucial year where you consolidate your previous experience and experiments, pursuing a focused practice. This is celebrated at your two degree exhibitions, one at AUB and one in London, allowing your work to be viewed by hundreds of people and giving you a springboard into professional life.



+ Course Facts

- Three-year degree
- Regular guest speakers
- Emphasis on primary research, location drawing, study trips to museums and galleries, including in London and Stourhead
- Illustration store offering equipment and materials
- Three purpose-built, multi-use studio spaces
- Open access to specialist print areas
- Regular life drawing sessions

ρ Career destinations

- Freelance Illustrator working for Carluccios, Marks and Spencer and Jamie Oliver
- Senior Interactive Developer for Qwiki, New York
- Motion Designer for Channel 4
- Freelance Illustrator working for Waitrose, Penguin Books and The Independent
- Macmillan Prize-winning Book Illustrator

ρ Awards

- Three students won Creative Conscience Awards in 2018
- Student named in 'The Graduates 2018' list as 'most exciting' by *It's Nice That*
- Winner of the D&AD New Blood Awards 2018
- Shortlisted for V&A illustration Awards 2018
- Macmillan Prize: Highly Commended
- D&AD New Blood: Wood Pencil
- D&AD New Blood: 'Top Dog' (Best in show)
- The Book Illustration Competition: Longlist
- Folio Society: Longlist

BA (Hons)

Illustration

Illustration is a way of seeing and understanding the world. Through a variety of techniques, traditional and digital, you'll discover how to work on live briefs, explore creativity, and create work that connects with people.

AUB.AC.UK/ILLUSTRATION

In our studio environment, you'll learn to experiment, test, and develop your work through the diverse world of illustrative practices. Through processes that might range from drawing, painting, and printmaking, to photographic, moving image, digital 3D and interactive media, we will help you create your own unique voice within the discipline. On this journey, you'll be a member of a lively community of illustrators exploring and engaging together.

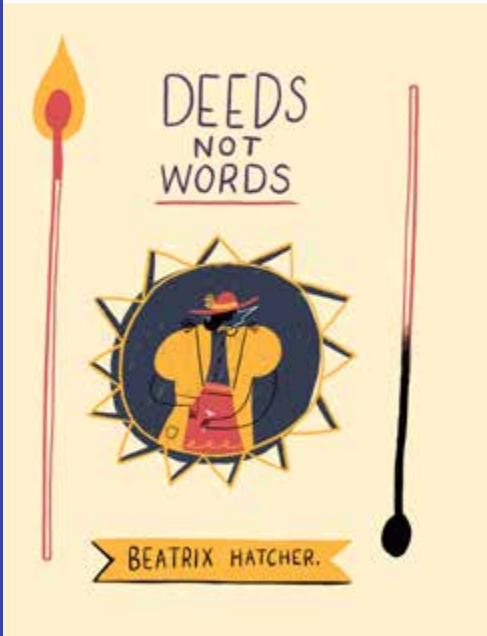
You'll be able to enter competitions, exhibit in London shows, and work closely with other students to form illustration collectives. Our tutors will help you to gain the confidence, skills and ideas needed to make a success of your career within the creative industries.

Our Illustration graduates have gone on to work with publishers, animators, creative agencies and digital businesses – and many go on to enjoy success as independent illustrators.

On this course, you'll explore the excitement of a rapidly evolving discipline, one that blurs boundaries between different kinds of visual creativity. You'll challenge and interrogate the way that we think about imagery and style.

In our visually-rich world, new approaches and technologies are continually changing the way we create and encounter images. Illustration is right at the heart of this evolving visual culture. AUB illustrators are agile, adaptive, curious and confident. We encourage individual creative voices who explore the edges of these disciplinary possibilities.

> Dr. Christian Edwardes, Course Leader



+ Year 1

Level 4 is all about experimentation and taking creative risks as you are introduced to the diversity of illustration. The emphasis is on learning through gaining practical experience and critical reflection, in order to form your own unique visual vocabulary. You'll attend workshops by our dynamic group of tutors, as well as specialist visiting lecturers. You'll develop your study through independent learning, studio practice, tutorials and group critiques, and benefit from regular feedback.



+ Year 2

At Level 5, your practice will become increasingly independent. You'll develop a critical understanding of key concepts and principles and create a presentation of your study proposal. You'll immerse yourself in the eclectic nature of image making and explore the synergy between traditional and digital modes. You'll investigate the evolving contents for illustration and the place of your practice within the world we live in. You'll have the opportunity to articulate your ideas through animation or printmaking, with the option of graduating with a specialist named award at the end of Level 6.

+ Year 3

At Level 6, the emphasis is on professionalism, ambition and innovation. You'll be encouraged to manage your own practice. Through the 'Pre-Major Project' and 'Investigative Study', you'll identify the subject matter and contexts that influence and position your practice. These findings will then be developed, tested and refined within the 'Major Project' and 'Professional Practice' units. We'll encourage you to relate your research and learning to your professional aspirations. You'll build a portfolio of work that will prepare you for career opportunities within the creative industries.



+ Course Facts

- Three-year degree
- Extended work placement option during Year 2
- Dedicated design studio, computer suite and state-of-the-art digital manufacturing suites

ρ Career destinations

- High-end domestic and commercial at Ob Architecture
- Super-yacht interiors at Design Unlimited
- Hospitality, restaurants and hotels at Focus Design
- Retail and exhibition at Studio TILT
- Lighting, exhibition and event design at Michael Grubb Studio

ρ Awards

- Best Model in Show at Free Range for 'Traveling Studio' Project
- Gold award winner and two Bronze at Creative Conscience Awards

BA (Hons)

Interior Architecture and Design

Our students create the most dynamic projects and then work internationally in the most exciting area of contemporary design. They explore the potential of interior architecture to design bars, restaurants, festivals, circuses, exhibitions, fashion shows, film sets, hotels, interactive environments, performance, pop-up, theatres, yachts and augmented and virtual reality.

AUB.AC.UK/IAD

Through the adaptive reuse, rebranding, remodelling, recycling and recommunication of existing spaces, structures and environments, this course will offer you the skills, knowledge and work experience that you need to become a leader in one of the most dynamic, creative, economically valuable and diverse areas of design.

Interior Architecture and Design has an enviable record in graduate employment, often working with clients on real design projects in a studio-based, professionally-focused learning environment. We offer you the chance to gain extended work experience in your second year; a uniquely valuable opportunity among UK degree courses and one which increases your graduate employment potential. This course will teach you to understand the three-dimensional potential, the atmosphere, and the identity of the spaces in which we live, work, rest, and play.



Interior Architecture and Design is the most creative, diverse, dynamic and exciting area of design in which to work: the stores you shop in; the bars and restaurants you relax in; the exhibitions, galleries and theatres you visit; the hospitals where you are cared for; the offices you work in and the airports from which you travel the world - you design them and we can help you play your part in how they are designed in the future.

> Russell Gagg, Course Leader

+ Year 1

Level 4 aims to generate a fundamental understanding of space: its analysis, theoretical manipulation, habitation, technological construction and materiality and scale. The units, throughout the years, are intended to show how the course looks to both interior architecture (generally considered to be the remodelling of existing buildings and the development of attitudes towards those spaces and structures) and interior design (the creation of a range of interior environments that articulate identity and atmosphere through the manipulation of spatial volume, placement of specific elements and the treatment of surfaces).



+ Year 2

Level 5 will enhance your creative and professional development, encouraging you to develop your own methods of realisation and visualisation. Technical knowledge will also be established with design units being used to demonstrate your knowledge and critical understanding. Technological developments and developments in the nature of interior practice will be explored, such as the communication of semiotics, atmosphere and identity, ideas of brand and image, interactivity, the real and the virtual. In the summer term, you can choose between an extended work placement of up to 10 weeks or a comprehensive, research-intensive, design project. You will also determine the broad area for research to be explored in the dissertation and design project that will occur in the first unit of Level 6.

+ Year 3

Your final year is your opportunity to consolidate your learning, skills and knowledge in the production of professionally orientated, creative work that will examine and emphasise your research theme. One of the fundamental strengths of the course is that it does not attempt to define the interior for you, rather it encourages you to challenge, theorise, conceptualise and visualise your notion of the "interior" in contemporary society. At the end of the year, you will have produced a comprehensive body of written and design work that will demonstrate your professional practical and thinking skills.

+ **Course Facts**

- Three-year degree
- Work placement opportunities throughout your study
- Educational visits include New York and India
- State-of-the-art make-up studios
- Specialist workshop facilities, including life casting, body painting, mould making, silicone and plaster rooms, specialist foam ovens and wig drying cabinets.
- The Studio Theatre, photographic spaces and off site opportunities at local performance spaces
- Accredited by ScreenSkills

∞ **Career destinations**

- Prosthetic make-up FX assistant, artist, designer, mould maker or workshop assistant.
- Commercial and repertory wigs, make-up departments, and international wig makers.
- Freelance fashion, commercial and photographic make-up artist, agency work, bridal hair and make-up.
- Make-up and hair assistant, artist, supervisor, designer for TV and film productions.

∞ **Awards**

- Illamasqua 'Distinction in Make-up Artistry': Finalist
- Warpaint Make-up Championship, London.
- 'The Art of Bodypainting', Olympia
- Body Paint Pro at the North Make-up Championships

BA (Hons)

Make-up for Media & Performance

Spectacular make-up and dramatic special effects can transform a production.

AUB.AC.UK/MAKEUP

Our recent graduates have worked on BBC and ITV productions (such as *A Midsummer Night's Dream*, *Coronation Street*, *Casualty*, *Granchester* and *The Durrells*), films (such as *Beauty and the Beast*), theatre productions at the Royal Shakespeare Company, musicals (such as *Wicked*, *The King and I*, *Matilda* and *Priscilla Queen of the Desert*), and at Leavesden Warner Brothers and Pinewood Studios. Make-up for Media and Performance gives you the skills that you need to play a key creative role in performance, fashion, film or television.

The make-up artist is an important member of any production team and you'll have the chance to work with students who are studying Acting, Film Production, Costume and Performance Design, Commercial Photography, Visual Effects, Fashion and Fashion Branding and Communication to create 'live' collaborative projects. On this course, you'll learn a diverse range of make-up skills. You'll study make-up and hair design for drama, ballet, opera and music. A different perspective will give you the skills for fashion and photography shoots. You'll also construct wigs and hairpieces, and create prosthetic make-up FX for film and television. In short, you'll develop skills that are a real asset to a wide range of performance industries, from theatre to TV, and from the music business to the world of fashion and film.



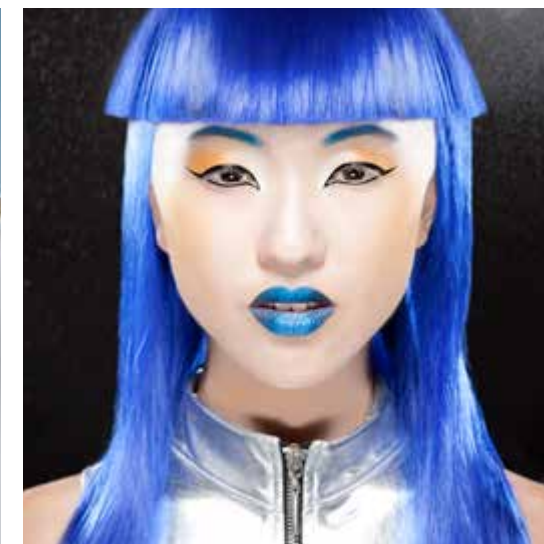
Make-up is about transforming identity and becoming the other whether it's for stage, screen or photographic purposes. You will need to be determined, creative, adaptable and resilient in order to be innovative in constantly changing industries. Working with the next generation of film-makers, photographers and performers develops your contextual and interpersonal skills making you responsive and sensitive when working collaboratively.

> Sara Taylor, Course Leader



+ Year 1

The first year aims to teach you the fundamental creative, practical, analytical and critical skills needed by make-up artists working in various media and performance industries. Workshops and practical projects will help you to extend existing skills in make-up, wigs and hair design and application through learning about postiche. Interpersonal, communication and employability skills are developed through practical make-up and hair projects. The development of analysis, critical thinking, research, reflection and writing skills are an important part of the course and link with the development of your practical and creative work.



+ Year 2

The second year develops the skills and knowledge that you have gained and gives you the opportunity to consider specialisms and career pathways. Employability and professional skills are developed through exploring professional make-up contexts, digital technology in make-up, industrial links and collaborative engagement. You'll refine your technical abilities and work on a variety of live projects, including live performances, shoots and make-up events – an important aspect of the course. You'll develop a contextual understanding of the art of make-up transformation and performance work through research.

+ Year 3

In your third year, you will formulate and identify your particular professional and academic interests. Level 6 will further develop your potential to become intellectually motivated and increasingly autonomous professionals. There is a strong emphasis on balancing conceptual skills, research methods, practical and technical skills, working independently and as part of a team, and acquiring lifelong learning skills. You'll develop your specialist interest, such as prosthetic transformation, extend your portfolio of work and investigate your own practice, developing philosophical understandings of key critical and contextual issues.



+ **Course Facts**

- Three-year degree
- Essential materials provided
- Accredited by ScreenSkills and the Association of Professional Model Makers
- Optional work placements
- Agreed work experience at Foster + Partners
- Internship opportunities at Aardman
- International internships available
- Award-winning purpose-built studios and CAD suite
- Studio-based 3D Printing, 3D scanning, Laser Cutting and CNC

ρ **Career destinations**

- Animation - Aardman, Mackinnon & Saunders
- Architecture - Foster + Partners, RSHP, Wilkinson Eyre, Allies and Morrison.
- Costume - Robert Allsopp
- Film - Shepperton, Pinewood, Leavesden Film Studios
- Formula 1 - Toro Rosso, Force India
- Medical Prosthetics - Dorset Orthopaedics, Otto Bock
- Product - Dyson, Berry Place
- 3D Printing - Chalk Studios
- Digital Sculpture - Propshop
- Visual Effects - Analog Pixel

BA (Hons)

Modelmaking

This engaging and creative course will be your stepping stone to an exciting career in making. Our graduates have gone on to work in the precision of Formula One, the fantasy of *Star Wars*, and the innovation of rapid prototyping. Our graduates have joined teams creating the tallest skyscrapers and the lightest folding bikes.

AUB.AC.UK/MODELMAKING

With access to the latest technology and traditional resources, you will learn to make things using an extensive array of materials, tools, and techniques. You will develop the making skills needed for rewarding careers in film, architecture, exhibition, and design. You will develop as an independent thinker, who is capable of solving problems, and taking imaginative leaps in creative design and making.

You will work on live collaborative projects with students from other courses and with industry professionals. Using our strong links with the creative industries, you will have opportunities to undertake work experience with leading companies in the UK and abroad.

Our graduates have progressed in their careers to run departments at Pinewood Studios, RSHP, Foster + Partners, Chalk Studios and Rusty Squid. This course has been the first step in the journeys of many successful graduates, leaders, and innovators. You will get the opportunity to work in our award-winning and purpose-built 'CRAB' Drawing Studio, which was designed by Professor Sir Peter Cook RA. You will also work in Passiv Haus and our well-equipped Printmaking Studio.



Modelmaking is a thriving, creative profession that works across the creative industries with unique and highly desirable skills. Join this world leading course to explore opportunities that enable you to turn your passion for making into an exciting and rewarding career.

> Paul Johnson, Course Leader

+ Year 1

Your first year introduces you to the core skills of a professional modelmaker, including making processes and techniques, design thinking, and the essential function of the model as a form of communication. You'll challenge, reframe and develop your previous assumptions about skills, methods, thought processes, and representation to build the necessary foundations for professional practice. Teaching seeks to move you swiftly from 'rule-seeking behaviour' to independent decision making. You'll explore design ideas, critical thinking, visualisation skills and interpretation. You'll attend specialist demonstrations and practical studio and workshop sessions.



+ Year 2

In the second year, you'll continue to develop your understanding of modelmaking as communication. You'll turn your attention outwards to clients, industry and society as a whole. Engagement and interaction with industry, audiences and consumers are integrated throughout, as is research, reflection and the use of writing to develop understanding. We'll encourage you to develop interests and lines of enquiry which will inform the choice of creative and career directions in the third year. Teaching seeks to facilitate your self-discovery and build your confidence in pursuing independent paths in skill development.

+ Year 3

In your third year, you'll work on more complex studio projects and carry out a major theoretical piece of research. Both the direction of the course and of your decision-making will be firmly towards the outside world, as characterised by clients, the industry and audiences. You'll carry out a 'live' or simulated project, working to a client-led brief which must succeed within the constraints and expectations of the commercial world. Your final major project is designed to promote your professional intent, direction, creativity, individuality and strength in your specialist area. Your third year traditionally culminates in a show in London where you can meet potential employers.



+ Course Facts

- Three-year degree
- Accredited by The Association of Photographers
- Large range of specialist photographic equipment available
- Creative, collaborative hub
- Prestigious alumni include Giles Duley, Nick Knight and Wolfgang Tillmans
- Previous placements include *GQ Magazine*, *Wonderland Magazine*, Getty Images, Wolfgang Tillmans, *TANK* magazine and Skinny Dip Agency
- Past trips have included New York, Berlin, Paris and London
- Seven dedicated photographic studios, colour and black and white darkrooms, state-of-the-art digital and printing facilities

ρ Career destinations

- Range of professional photographers working globally
- Teaching at all levels from Primary to HE
- Leading Medical photography researcher
- Director — Photographic Agency Together Associates
- Photographer and Director represented by Webber Represents
- Director represented by The Sweetshop
- Vice President at global advertising agency, Crispin Porter + Bogusky
- Gallery Manager at Blain Southern, Berlin
- Gallery Manager at Hackelbury Fine Art
- Senior Creative Retoucher at Recom Farm House
- Education Liaison Officer at Tate Modern
- Gallery Owner, Beijing
- Photographic Gallery Director, Karnataka, India
- Gallery Artist at Flowers Gallery

ρ Awards

- Portrait of Britain 2018
- Portrait of Britain
- Eizo Award: Winner
- South West Graduate Photography Prize
- Float Art Prize
- APHE Bursary: Winner

BA (Hons)

Photography

Many world leading photographers (such as Wolfgang Tillmans and Nick Knight) started their careers at AUB.

AUB.AC.UK/PHOTOGRAPHY

You will be joining a course with an international reputation, a challenging curriculum, and inspiring teaching. This course encourages students to engage with contemporary photography in an individually creative and experimental manner, supported by outstanding analogue and digital resources.

This course is visually led, but you will learn how to place your practice within a historical and contemporary context, and define its audience. You will be introduced to a range of technical processes, from 19th-century alternative printing techniques in our traditional darkrooms to digital still and moving image capture, and post-production in our state-of-the-art lighting studios and digital suites. You will also be able to borrow an extensive range of analogue and digital kit from our professional standard technical store.

During your studies, you will be engaged in specialist professional practice units, and will be able to use our extensive alumni and professional network to help plan your career or prepare you to undertake postgraduate study.

BA (Hons) Photography students engage with contemporary photographic practice in a structured, well-resourced and supportive environment, underpinned by conceptual rigour and creative risk-taking, guided by expert staff. The course supports and nurtures individual creative practice, free from commercial or ideological restrictions, which is a rare and valuable asset in terms of future graduate achievement.

> Simon Cunningham, Course Leader



+ Year 1

In your first year, through group and individual learning, we'll introduce you to the technical skills, historical and contemporary practices and theoretical issues that are fundamental to photography. These will help you to work on a series of visual projects that address contemporary practice, challenge your creativity and give you a strong grounding in all aspects of photographic production. A series of technical workshops will provide you with a foundation of skills in studio practice and lighting, analogue colour and black and white processing, and printing and digital imaging.



+ Year 2

In your second year, you'll begin to define your own practice and specialisms. You'll be expected to engage with more complex issues through your creative work, as well as in the more theoretical units. Units of study become longer and more demanding and we encourage you to continue to experiment and take risks with your work. You will be encouraged to develop your technical skills in both analogue and digital contexts. At Level 5, you'll begin to explore the creative industries. This will include visiting professionals and tutorial discussions.

+ Year 3

At Level 6, you'll focus your practice and produce a major body of work for exhibition, a portfolio of professional documentation (website, CV, portfolio, blog etc.) and a critical text linking your practice. Every unit of study is introduced with a briefing and contextual lecture, followed by seminars, lectures, individual and group tutorials, workshops, presentations, viewings and critiques. The relationship between theory, practice and technical skills will be consolidated and your knowledge of professional practice deepened to enable you to make informed choices about your future and career aspirations.





+ Course Facts

- Three-year degree
- Two to four-week work placement
- Past trips to Paris, Florence, Barcelona and New York
- Stitch/embroidery workshop
- Digital fabric printers and laser cutting machinery
- CAD embroidery machinery and sonic welders
- Three large, dedicated design studios
- Plus 3D workshop access

ρ Career destinations

- Past placement opportunities include: Matthew Williamson, Eley Kishimoto, Zandra Rhodes, Mirjam Rouden studios, Eyefix Studios, Mollie Regan and with artist Susan Stockwell.
- Fashion Print Designers - New Look, Bay and Brown
- Interior Print Designers - Blendworth fabric, Kristjana Williams
- Embroidery Designers - Ralph and Russo couture, Hand and Lock
- Assistant Designers for technology accessories and fashion fabrics - Rolls Royce, Clarks shoes
- Buyers for fashion accessories, hosiery, luggage and menswear
- Technical Testers of textiles
- Range Assistant for children's footwear design team
- Interior Design company textile assistants
- Menswear Print Design Assistants
- Designers for glasses and accessories design - Specsavers
- Materials designers

ρ Awards

- Hand and Lock Award: Winner 2018
- New Designers Turner Bianca Associate Prize: Winner
- New Designers Wilcom Associate Prize: Winner
- Rocas Graphics Contest: Winner
- Batsford Prize: Winner 2018
- Winner of the 2018 Student Bursary Award from The Quilters' Guild
- TexSelect 2018: Winner
- Textile Society Bursary Award: Winner
- Creative Pool Design Award: Winner
- Mamas and Papas Award: Winner
- New Designers One Year On: Winner
- The Design Council: One to Watch Winner

BA (Hons)

Textiles

'Made in Britain' is a sought after label throughout the world, so a career in the creative textile industry could see you working with businesses that range from fashion to interiors.

AUB.AC.UK/TEXTILES

On this course, you'll learn the practical, professional and entrepreneurial skills to work as part of a team, or even set up your own business in Textiles.

You'll study textiles in its widest sense and learn many skills, from print, stitch embellishment to dyeing and mixed media construction. You'll have the opportunity to focus on a variety of specialist areas, including textiles for fashion, textiles for interiors and textiles as design/crafts.

Traditional skills are taught together with expertise in modern design development, production, and contemporary invention. Whether you go on to work for a retail brand, or an international design house, we will prepare you for the challenges that the creative textile industry holds.



Textiles is a hidden design form. You get up in the morning, you get out of bed — your duvet is covered in pattern and colour. You go down the stairs — the wallpaper is the same, so are your pyjamas, and the curtains, and the pattern on the front of the book you're reading. An absolute love and passion for colour, detail and craft are the core traits of a fantastically inventive and creative textile designer.

> Anne Marie Howat, Course Leader

**+ Year 1
(Learn to Learn)**

Your first year provides a sound practical base for the study of the subject, contextualised by a parallel study of aspects of contemporary, historical and visual culture. Projects, lectures, seminars, practical demonstrations, visits, case studies, guided reading and tutorials will be used to disseminate information and develop the necessary skills. You'll learn through experimentation and discovery, and develop skills within a personal context. You'll be introduced to a variety of applications and to the fundamentals of critical theory and professional studies that will underpin your knowledge of textiles design, production and creative usage. Work placements are run during the end of the first year. On your return, you'll present a report based on your experience.



**+ Year 2
(Learn to Innovate)**

Your second year will focus on your individual interests, developing your professional and technical skills through first-hand experience with industry specialists. The units anticipate that you will be able to apply the knowledge, concepts and skills addressed to fully exploit the range of opportunities for your personal creative development. You'll work with fellow students on live industry briefs and enter major national and international competitions. Previous briefs have included: Hand and Lock, live fashion studio briefs, Style Council NY, and live Gallery briefs.

**+ Year 3
(Learn to Show-Off)**

Your third year allows you to refine your existing creative practice. The course nurtures students to develop into original, mature and autonomous textile practitioners, encouraging them to lead rather than respond to industry trends. You'll be encouraged to formulate and identify your particular skills and potential. Intellectual and academic integrity will be further encouraged, both through written content and 'thinking through practice'. External experiences are highly prized throughout, from course trips to trade shows, Paris, New York and London exhibitions. This year focuses on employability and building professional portfolios.

Silence Breakers · Lauren O'Connor · Laura Madden · Ashley Emily Nestor · Ambra Battilana Gutierrez · Rose McGowan · Zoë Liza Campbell · Louise Godbold · Romola Garai · Lauren Sivan · R Arquette · Judith Godrèche · Gwyneth Paltrow · Asia Argento Sorvino · Angelina Jolie · Lucia Stoller Evans · Louise Geiss · Forlani · Emma de Caunes · Heather Graham · Paula Williams · Anthony · Sarah Ann Masse · Dawn Dunning · Cara Delevingne · Dix · Kate Beckinsale · Tomi-Ann Roberts · Tara Subkoff · Florenc · Myleene Klass · Jessica Barth · Léa Seydoux · Melissa Sagemiller Goff · Minka Kelly · Angie Everhart · Mia Kirshner · Erika Rosenbaum Young · Natalie Mendoza · Samantha Panagrosso · Eva Green · Ju · Chelsea Skidmore · Sarah Polley · Lina Esco · Paula Wachowiak · Hynes · Vu Thu Phoung · Amber Anderson · Ivana Lowell · Alice Larissa Gomes · Lena Headey · Giovanna Rei · Katherine Kendall · Coughlan · Katya Mtsitouridze · Lupita Nyong'o · Alexandra Dem Heather Kerr · Morgan Shanahan · Juliana de Paula · Brit Marling · Nielsen · Mimi Haleyi · Dominique Huett · Natassia Malthe · Caita · Annabella Sciorra · Daryl Hannah · Lacey Dorn · Hope Exiner d · Cynthia Burr · Ashley Matthau · Paz de la Huerta · Lisa Rose · J Margulies · Wende Walsh · Kaitlin Doubleday · Vana Barba · Laure · Natasha Henstridge · Salma Hayek · Zelda Perkins · Uma Th Kadian Noble · Suza Maher-Wilson · Unnamed film crew em Unnamed assistant · Unnamed assistant · Unnamed London · Ur Toronto actor · Anonymous actor · Unnamed · Unnamed · Unname Unnamed Italian actor · 2013 Unnamed LA (police report) · 2015 Ur LA (police report) · 2015 Unnamed London · Unnamed London · Ur employee · Unnamed mother with kids · Unnamed · "Sarah Smit

+ Course Facts

- Three-year degree
- Work placement opportunities in second year
- Previous trips to Amsterdam, New York or Berlin
- Large format printing facilities, laserjets, bookbinding, letterpress, and traditional print

ρ Career destinations

- Digital Editorial Designer, *British GQ Magazine*
- Book Designer, HarperCollins Australasia
- UX&D Designer, BBC
- Event Co-ordinator, Burberry
- Design Creative, AKQA
- Digital Designer, Neverbland
- Interface Developer, Made by Many
- Art Direction, Thinking Juice
- Our graduates have found employment in the creative industries, including branding, editorial design, illustration, app and web design, print-making, type design and advertising. Many of our graduates have worked as freelance practitioners with agencies, such as Two Times Elliott, The Body Shop, Stella McCartney and *Oh Comley* magazine. They have also created illustrations for *The Hobbit* by J. R. R. Tolkien.

ρ Awards

- D&AD One to watch award
- D&AD New Blood – Wood pencil award
- ISTD Student awards: winners
- YCN: winners
- D&AD New Blood Student of the year award
- D&AD New Blood: Black Pencil and Yellow pencil awards
- ISTD awards
- RSA awards

BA (Hons)

Visual Communication

Visual Communications play a powerful part in shaping our choices — from the icons on your smartphone to the signs in an airport, from the logo on a can of cola to the type on your favourite magazine.

AUB.AC.UK/VISCOM

Visual Communication combines skills in illustration, graphic design, typography and digital design to create images that persuade or inform. From the start, the course focuses on hand-drawn imagery to develop a feel for the shapes and styles that connect with audiences. Practical experiences will be used to develop your skills. We'll help you to build your visual awareness and understanding of the world around you. In addition to plenty of theory and debate, you'll have the chance to work on live briefs with other students and find work placements in creative businesses.

Visual Communication underlines the importance of good ideas. You'll leave with all the practical skills that you need to work in a vibrant and exciting industry. Our graduates work as freelancers in small design companies and with larger firms, both locally and internationally.

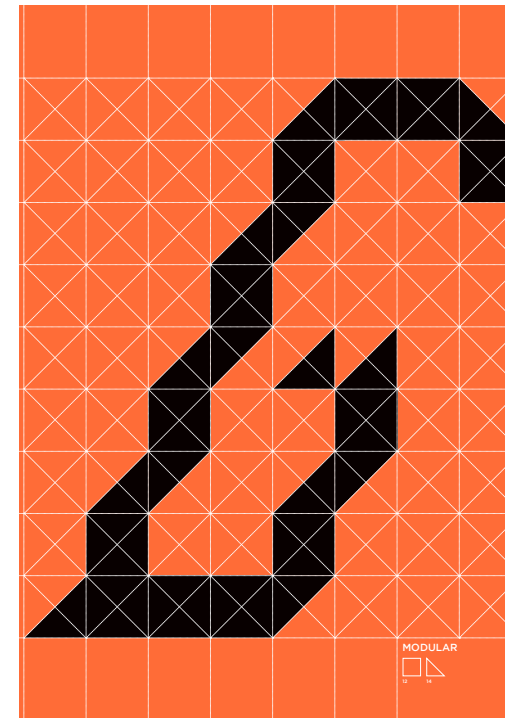


Visual Communication is a continuum and seamless spectrum of creative activity, ranging from conceptual practice to mainstream design. Visual Communication is now producing graduates who are not only able to work at any point on that continuum, but have the ability to move within it at will. These abilities are crucial, not only in life, but also in maintaining currency of practice and longevity of employment.

> Sally Hope, Course Leader

+ Year 1

In your first year, we'll introduce you to the communications industries and the skills you'll need to make a career within them. We'll introduce you to the diverse areas of visual communication: text and image, illustration, photography and typography. You'll learn to think critically and gain an understanding of design methodology, as well as learn to appreciate the importance of experimentation and creativity. You'll develop practical skills, such as mark-making and typography, and design and software skills through workshops. You'll learn about the different aspects of professional practice and have the chance to work with industry, including creating ideas for advertising campaigns or editorial design.



+ Year 2



In your second year, you'll add new skills to your portfolio – including digital design. You'll also have the chance to work in a creative business. Level 5 will see you design for both print and screen. You'll learn about web design, the use of visual language, packaging and branding. You'll develop your conceptual skills, critical analysis, creativity and self-expression and work on a range of stimulating live projects. Your practical work will be underpinned by sound theoretical principles and an awareness of cultural, social, political, ethical and environmental issues.

+ Year 3

Level 6 focuses on your practical skills to create solutions for industry projects. We'll encourage you to develop individual, independent lines of creative enquiry and demonstrate design and technical skills at an advanced level. You'll have the opportunity to actively pursue your practice within contemporary discourses. You will carry out extensive and specific research, developing your practice and gaining an understanding of the context and behaviours of an audience. You'll have the opportunity to work on collaborative projects with industry professionals and will leave AUB with plenty of useful contacts.

+ **Course Facts**

- Three-year degree
- Past trips include Iceland and Oxford

ρ **Career destinations**

- Graduates have worked at Industrial Light and Magic, Framestore, The Mill, Passion Pictures, Outpost VFX and Magic in fully paid positions, as part of the teams creating VFX for movies, such as *Dr Strange* and *Transformers*.



BA (Hons)

Visual Effects (VFX) for Film & Television

Britain is a leading country in the production of high quality visual effects for film. The British film industry is hungry for new talent and our Visual Effects course is designed to feed it with highly-skilled graduates of the required professional standard.

AUB.AC.UK/VFX

Since the Harry Potter boom in the early 2000s, alongside a recent influx of new releases from studios, such as Disney and Marvel, the Film and VFX industry has expanded at an exponential rate. This has firmly established the UK as the leading country for high-quality Visual Effects work and created an unprecedented demand for fresh, highly-trained graduate talent from the UK education system. The course was created in response to an industry demand for visual effects artists who possess strong observational skills and the ability to apply them collaboratively in the workplace. Designed from the ground up by industry professionals, specifically to address this demand, the primary ethos is to create the quality required for employability within the industry. Developing a foundation in traditional artistic techniques, such as drawing, colour theory, perspective, photography and composition, you will learn what it takes to create your own feature film quality visual effects.

Our 2D workflow uses Nuke for all compositing, and Maya/Zbrush and Arnold for 3D, while our colour pipeline is based on an industry model with custom LUTs to ensure accurate monitoring of colour in our fully calibrated VFX labs. All of our VFX labs are equipped with top of the range industry-level workstations and are supported by our render farm, fibre network, and clustered storage. With smaller class sizes, students have full access to the VFX labs and workstations on specified lab days alongside a more personal, teaching approach. You will experience a team-based production process that replicates industry best practice; including previsualisation, concept development, on-set data acquisition, asset building, and compositing. We'll introduce you to the underlying concepts and fundamental principles of Visual Effects work and teach you the necessary creative and technological disciplines, developing your knowledge of 2D and 3D software.

The course prides itself on the currency of its staff. You will be taught by industry professionals that between them have worked at studios, including ILM, Framestore, Double Negative, Electronic Arts, MPC, Image Engine, Weta Digital and many more. We have taken the knowledge gained at these studios and have brought it into the classroom. Having worked in the industry at the highest levels, we not only know what makes a strong artist, but also what the visual effects industry is looking for. We are focused on our graduates' successful entry into the VFX industry, as well as them having a long and successful career.

The visual effects industry community is very close, much like a family where everyone knows each other. Through the personal connections of our industry experienced staff we are able to bring in top class guest speakers, such as Christian Manz, Creative Director, Film at Framestore and Sue Lyster, Director of Studio Operations, and ILM, to name a few recent guests.



If you can imagine it, you can make it. That's the true beauty of Visual Effects for Film & Television. As visual storytellers, we make the unimaginable come alive. Using a magical blend of creativity and the latest cutting-edge technology, we can create truly stunning visuals. If you are passionate about film or television, and are driven to create beautiful, original, technically challenging art, then VFX might just be for you. Visual Effects for Film & Television artists are the magicians of film-making. We can make you believe.

> Sarah von Fersen, Course Leader

+ Year 1

In your first year, we take you on a journey through the Visual Effects Pipeline, covering all the major roles within the industry. We'll show you how we go from on-set data acquisition, through previsualisation, asset creation, matchmove, concept, roto/paint, digital matte painting and compositing to give you a full understanding of the 2D and 3D pipeline respectively.

Your practice is reinforced by an engagement with the historical and cultural contexts in film, which develops essential research and study skills.



+ Year 2

In your second year, you'll develop a more focused understanding of the specialist roles involved in a collaborative process. Starting out the year with 'Concept and Look Development', you'll begin to apply the skills you acquired in year one on a variety of projects. Working in a simulated production pipeline, you will be involved in any number of projects, from external industry briefs to student collaborations and anything in-between. You will be provided with the footage and a brief and then set the task of creating the visual effects, using the essential VFX skill of creative problem solving. By developing key techniques in processing imagery from multiple sources, you'll begin to develop a specialist portfolio of skills relevant to industry best practice.

+ Year 3

In your third year, you will have an opportunity to work on a choice of VFX final projects shot on location in Iceland, the UK or at our in-house film studio. Back in the lab, you will be focused on your chosen production role in either the 2D or 3D pipeline, with the final projects being screened to an audience, including industry guests at a premiere viewing at the BFI in London. By the end of the course, you will have developed a professional portfolio relevant to your career ambitions and will have had an opportunity to network with current industry professionals in person at a mixer event hosted in London. Throughout your degree, we highlight the importance of a good work ethic alongside exceptional artistic ability. As a result of developing a complete portfolio package before graduation, including a CV, cover letter and demo reel, you will be fully equipped for future employment opportunities.

Our MA courses welcome graduates from different arts and humanities backgrounds, who aspire to challenge conventions, either through enhancing their existing specialist practice, or by using it to break through into a new field of study.

You are
the *light*

of my
life.



Courses available

- MA Animation Production
- MArch Architecture (Part 2 ARB/RIBA)
- MA Commercial Photography
- MA Design and Innovation*
- MA Film Practice*
- MA Fine Art
- MA Graphic Design
- MA Illustration
- Master of Research*

Research Degrees

- MPhil/PhD

*Course subject to validation, commencing September 2019

MA

Animation Production

MA Animation Production enables our students to develop themselves and their work by focusing on practice, theory, and professionalism and the 'critical dialogue' between them.

AUB.AC.UK/MAANIMATION

The overall aim of the MA course is to enable students to develop their specialism – whether in 2D/drawn, CG, stop motion or other forms of animation – and produce excellent work that synthesises the 'strands' of theory, practice and professionalism.

You will be a BA graduate in Animation or a related discipline. Although we will consider good graduates from other disciplines – having accepted them from Costume, Graphics, Digital Media, Illustration, Modelmaking and Fine Art in the past – you must have some understanding of the animation production process to prosper on this course.

Your engagement with the MA may involve pre-production, production or post-production specialisms, such as character design, storyboarding, concept work, or other specialisms, such as puppet-making, or costume design for animation. You may choose to make an animated film as your final 'outcome', or develop a body of work through one of these other forms of specialist practice. The structure of the MA enables you to interrogate your ideas across practical, theoretical and professional modes of understanding and bring your work to fruition in the Masters Project unit.

As well as a 1-year full time route, the MA is offered on a part-time basis. The part-time route offers an ideal opportunity for people who are already working in industry to further develop their specialist skills and practice, and complete a major body of work across a 2-year period. For both full-time and part-time routes, we strongly encourage applicants who want to interrogate their professional practice, and develop their understanding of the workplace.

The alumni of AUB Animation have gone on to work at Aardman, ILM, Lupus Films, Framestore, Pixar, the Moving Picture Company and many other companies. We are proud of the network of AUB graduates who are now employed in animation – many of whom return to talk to current students.





MArch

Architecture (Part 2 ARB/RIBA)

The Master's in Architecture explores new approaches to architectural practice, through making, innovation and collaboration. This course is a design-based professional qualification, accredited by the Architects Registration Board (ARB) and the Royal Institute of British Architects (RIBA).

AUB.AC.UK/MARCH

This two-year, studio-based course, which is accredited by the Architects Registration Board (ARB) and the Royal Institute of British Architects (RIBA), is structured around the idea of architectural intervention. You'll work alongside fellow makers, collaborators, and enablers who come from different schools around the world and you will have the opportunity to collaborate across the arts. The modelmaking, printing, and workshop facilities encourage a culture of making and production.

You will cut into society's deepest, darkest myths, and build interventions in utopias and dystopias past, present and future through the Three Ecologies (Guattari, 1989): mental, social and environmental. The course starts with the mythology of the body in architecture and its spatial rhythms with an architectural intervention, before taking these into a variety of ecologies in the urban and landscape context. The third and final unit of the first year is a research unit to support the second year's Thesis Design. The Thesis unit gives you the opportunity to develop a complex project, based around the themes of mutability and identity, with professional and technical aspects, on a site of your choice, individually or in a group. Locally projects have been based in Bournemouth, Boscombe and the New Forest; internationally they have been based in Cyprus, Bangladesh and New York. The course's unique location near a dramatic rolling and beautiful landscape (i.e. New Forest & Jurassic Coast), and within a vibrant, expanding, socially divided seaside town that is becoming a city, provides a great context for research projects and interventions.

On this Masters, you'll join an eclectic architecture student body, with weekly visiting lectures from international and national guests, ranging from the architect Lord Foster to architectural glass artist Brian Clarke. Eighty-year-old Sir Peter Cook, a visiting professor, started his architectural education in Bournemouth, and his very blue CRAB Drawing Studio is to be followed on the campus by a bright orange Innovation Studio over the next year. You will take part in the Venice Biennale, supported by the Mike Davies Fund, and have the opportunity to be selected as a British Council Fellow. If you're looking for something different and fresh in your route to becoming an architect in a changing world, then the MArch at AUB is for you.



MA

Commercial Photography

This course is an exciting combination of art and commerce, and is ideally suited to photographers who wish to make substantial self-initiated projects. Photography students have access to stunning facilities, including seven studios and high-end digital equipment.

AUB.AC.UK/MACOMPHOTOGRAPHY

This course is led by the renowned photographer and educator Professor Paul Wenham-Clarke, Fellow of the BIPP and member of the Association of Photographers. MA Commercial Photography students will be engaged in a breadth of creative practice, including advertising, fashion, editorial and documentary photography, with a strong emphasis on freelance working.

An amazing set of industry mentors have been gathered together to provide individual tutorials offering real-world advice and feedback, which have included Spencer Murphy (Taylor-Wessing Winner 2013), Zed Nelson, Jane Hilton, Tim Patton (Advertising & Corporate Sales Director Magnum Photos UK), and Julia Fullerton-Batten.

This course is available in both full-time and part-time pathways. The course provides the perfect springboard for ambitious photographers wishing to become practitioners at the forefront of the industry.

We look for students with a passion for the subject, who are willing to take risks and push themselves to new heights.

Whether you want to develop a strong commercial portfolio or test the boundaries of your creative practice, our photography postgraduate course offers a unique opportunity for talented practitioners to work with highly experienced award-winning staff and to use state-of-the-art facilities.



MA

Design and Innovation*

The MA Design and Innovation course enables graduates and practitioners to question the nature of their practice and its context relative to the creative industries.

AUB.AC.UK/MADESIGN

Design problems will be addressed through applying a process of systematically interrogating design practice; using design methods to analyse and comprehend situations and behaviour and generating alternative and novel, even experimental solutions. Research is the fundamental driver for creative thinking and innovation, which is developed through a specific individual and critical approach to reflective enquiry and practice.

Closely aligned with the AUB Innovation Studio and supported by partners in the design industry, live projects and business and entrepreneurship will be integral elements of your study.

Students may join the course from a number of diverse design backgrounds, including Product Design, Industrial Design or Graphic Design. Students should show an aptitude for design, and we also welcome backgrounds in Interaction Design, Interior Design and Interior Architecture, Architecture, Textiles, Fashion, Illustration, Fine Art or non-design specific subjects, such as Journalism, Philosophy, Psychology, Anthropology or Sociology.

Reflective practice and the inherent ability to remain open-minded; paired with a passion for design and a desire to challenge traditional practice and current world views, will form the starting point for your professional or academic career.

You may want to focus or broaden your design practice, so during your MA studies, you can take a variety of approaches from theoretical experimental design to artefact-based making/material- focused design. Designers mostly work in teams, sometimes cross or multi-disciplinary. The MA Design and Innovation provides many opportunities to work with other disciplines as it sits alongside other MA courses at AUB and is supported by the local and national design industry. It also takes full advantage of the AUB creative community with some taught sessions delivered in interdisciplinary groups and environments.

* Course subject to validation, commencing September 2019.

Film Practice*

The MA Film Practice course offers you the chance to develop your independent practice, specialist prowess and creative potential within a unique filmmaking culture that is supported by experts with a wide range of skills. You will also have access to high-quality technical resources.

AUB.AC.UK/MAFILM

Studying alongside the seminal and celebrated Film Production course, as well as the award-winning courses Costume and Performance Design, Make-up for Media and Performance, Animation Production, Acting, Modelmaking and Creative Writing, the MA Film Practice course offers a unique learning environment.

MA Film Practice is driven and inspired by a broad understanding of film practice. On this course, you will be inspired to create and hone your craft, as well as develop new skills to a high level, all in an environment that empowers students to collaborate with other emerging artists and filmmakers.

You will be given the opportunity to propose a project where you will define your own research questions and methodologies, consider subject-related developments and engage with relevant contextual and critical discourses. This programme of study will result in a bespoke portfolio of work you will be able to use to take you into the next stage of your career.

* Course subject to validation, commencing September 2019.



MA

Graphic Design

The MA Graphic Design course encourages designers to explore ways of developing an understanding between co-communicators.

AUB.AC.UK/MAGRAPHICS

You will do this by systematically interrogating design practice, by using design methods to analyse and comprehend situations and behaviour, and by generating alternative and novel visual solutions. Students who apply to the course are predominantly from Graphic Design courses but are also welcomed from a variety of backgrounds (if they can show an aptitude for typography), where they may have studied Photography, Architecture, Illustration, Interaction Design, three-dimensional design, Fine Art, or subjects such as Journalism, Philosophy, Psychology, Anthropology, or Sociology.

Whatever your background, you will be required to reflect on your worldview; the underlying assumptions and understanding that guides and constrains your practice, and to use this reflection as a starting point. Your practice can take many forms: it can be self-expressive, or socially orientated; print, screen-based or three-dimensional. It can focus on an aspect of a well-defined area of design, such as branding, experimental typography, publishing, and user-centred design, or on something more unconventional that is defined as part of your study. Graphic Designers often work in groups, sometimes comprising members from different disciplines.

The MA Graphic Design course provides opportunities to work in interdisciplinary ways because it sits alongside the courses of other disciplines. Many of the taught sessions, such as the 'Introduction to Research Methods' and processes, occur in these interdisciplinary groups. At other times, you will be developing your project with your supervisor and other students on your course. This will require you to develop a theoretical framework, methodology and research methods that support your research focus.

As a Graphic Designer, you should anticipate the possible consequences of your design interventions, including the meanings constructed through your practice in relation to ethical and sustainability issues, in addition to other relevant contexts. Creative approaches are required that respond to complex situations in which many problems reside. Outcomes are not constrained by media or by limited interpretations of what it is to be a Graphic Designer. Consequently, an outcome might involve the design of an experience or service, as much as it might concern more conventional forms of graphic production.



Awards

- Winner of the Silver Award in the Illustration and Animation category at the 2018 Creative Conscience Awards.

MA

Illustration

The MA Illustration course encourages practitioners to question the nature of their illustration practice, and its context and position relative to the creative industries.

AUB.AC.UK/MAILLUSTRATION

This course provides an opportunity to further refine your creative identity, offering an exciting incubator between degree level and professional illustration practice. It is also a great opportunity for creative professionals to return to university to reflect on their studio practice and consider new directions and possibilities. This course does not promote a particular house style or preferred platform – we are interested in attracting diverse contemporary practitioners to the course who are able to think independently and self-initiate work within a contemporary illustration context.

This course recognises an expansive understanding of contemporary illustration through the exploration of relationships between illustrator and author, audience and context. Ideas are developed through specific individual approaches to research into practice and reflective enquiry. Students studying on this course come from a number of diverse backgrounds, including illustration, graphic design, printmaking, drawing, photography and painting. Others come from outside art and design, who have had experience across other subject disciplines, but demonstrate an abiding interest in and evidence of a passion for illustration.

This Master's course is designed to appeal to students who are open to participating in a broad range of creative strategies, using traditional and digital methods. These include drawing, printmaking, lens- and time-based media, with ideas and concepts that might be realised through exhibition, publication, or new hybrid forms. This course is structured and delivered to encourage and support students to develop their own distinct visual language. This deeper understanding and commitment will help our students to identify, explore, and achieve their future career aspirations.

This course encourages Master's level students to engage imaginatively with illustration in relation to the academic subject and practice of illustration. Our students' practice is considered within a global context, and with an awareness of the emergence of new and innovative approaches that interrogate, challenge and advance traditional practice. Graduates from the MA programme will be able to carve their own niche in an evolving market for visual material. Our students go on to work in diverse roles within the creative industries and they have won awards, including House of Illustration (Folio Society), the V&A and Smart Car (Mercedes).



Master of Research*

The Master of Research (MRes) is a qualification specifically aimed at makers, designers and thinkers who wish to undertake an independent critical and creative study within the disciplines offered by the university.

AUB.AC.UK/MRES

You will follow a programme of study and independent learning which combines practical and theoretical approaches to maker cultures. This offer a unique foundation for innovative research practices, and emphasises the knowledge and skills needed for doctoral level study.

You will be supported in developing your own, cross-disciplinary research area by engaging with the varied expertise across the Arts University Bournemouth. You will develop mastery in the theories, methods and practices of research through independent study and through a taught programme of lectures, seminars and workshops offered by researchers and professionals working in the field.

On completion of the course, you will have gained intellectual, technical and professional skills with which to conduct high-quality research in preparation of further study at a doctoral level (PhD) or as part of research-led projects in the creative and cultural industries.

As part of the course, you will

- Create and take part in current critical practice and debate at the forefront of disciplinary boundaries.
- Gain skills in research, analysis, conceptualisation, argument and complex problem-solving.
- Develop confidence for PhD study and/or for initiating and managing innovative and complex projects in the creative and cultural industries.

* Course subject to validation, commencing September 2019.

MPhil/PhD

AUB.AC.UK/RES

We offer an exciting opportunity for students wishing to undertake postgraduate research within or across theoretical and practice-based programmes in art, design, architecture, media, performance and creative pedagogy where Arts University Bournemouth can provide appropriately qualified supervision.

The format of study is very different from a taught degree. You will design your own programme of independent research guided by your Director of Studies and experienced supervisors. Together they will help you define what is original about your research and how best to present your arguments, either as a purely written thesis or combined with creative work.

Applicants should normally hold a first or upper-second class Honours degree and a Master's degree. Applicants with alternative qualifications/experience will be considered if they can demonstrate relevant achievement.

Research degrees are offered on a full and part-time basis.

Awarding Body
University of the Arts London



Whether it's about enhancing your creativity or mastering a new skill, short courses provide an opportunity to develop your ability to express yourself creatively whilst making the most of our specialist facilities.



Shortening serifs creates space for the diaereses in phototypesetting—in later digital design the diaereses are placed above the letter.

D. Stempel A

The base strokes swell and shrink almost unnoticably and the foot of the serifs is very slightly arched.

Courses available

- Summer Courses
- Bespoke Courses for Groups
- Study Abroad for International Students
- Evening & Saturday Courses
- Saturday Art School

Short Courses

Summer Courses

Start your journey with a summer course.

AUB.AC.UK/SUMMERCOURSES

Short Courses

Bespoke Courses for Groups

A flexible range of study options tailored to fit individual groups.

AUB.AC.UK/BESPOKE

Over 400 UK and international students join us every summer to develop their creative talents and prepare for university. Join our creative community and work with some of the UK's brightest and internationally recognised teaching and research staff. There are no formal entry requirements to our summer courses and in just a few weeks you can realise new ideas, explore, collaborate, create and experience the best of what AUB has to offer in a hands-on and unique environment.

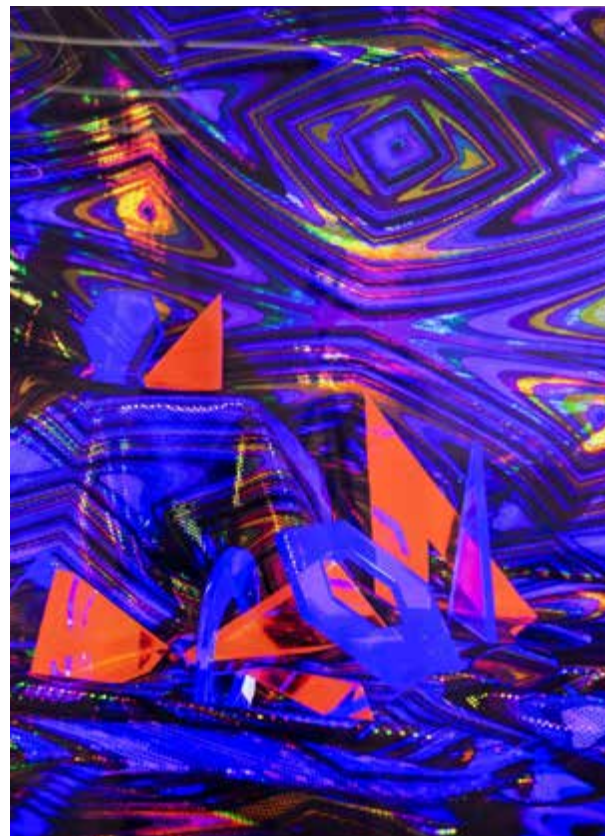
Built on years of expertise and a commitment to students all over the world, our summer courses are designed to encourage learning at the highest standard and help students to discover their creative potential.

Our courses include:

- Creative Arts Summer School
- Animation Design and Production
- British Architecture
- Fashion Design and Styling
- Drawing and Illustration
- Hands-On Filmmaking
- Creative Make-up for Media and Performance
- Practical Photography
- Portfolio Preparation for Art, Design and Media

Our distinguished teaching and specialist campus means we are a first-choice destination for groups of students and overseas institutions looking for short-term bespoke courses. We design and deliver comprehensive programmes across art, design, media and performance subjects for groups to develop their creative skills in a well-resourced environment, contextualise their current school or university studies and experience life in a leading UK university.

Our bespoke courses are combined with a varied programme of social and cultural group excursions that enable each group to learn and experience as part of a vibrant and creative community.



Short Courses

Study Abroad for International Students

A warm welcome awaits you at AUB, where you will join a diverse and unique creative community of internationally renowned and inspiring artists and designers.

AUB.AC.UK/STUDYABROAD

International students can study at AUB from either September or January each year, and for either 12, 24, or 30 weeks. You will be able to collaborate closely with other students and staff in a highly practical and industry-relevant environment. International students currently studying at undergraduate level have the opportunity to study alongside our BA (Hons) degree students. We also offer additional English-language support to international students.

If inspiration, new perspectives and superb facilities are what you want, you'll find them all here at AUB.

Brilliant course, fast-paced with an amazing amount of information and skills shared, which has resulted in a marked improvement in my techniques and understanding of garment construction.

> Vicky, USA (Costume and Performance Design)

Short Courses

Evening and Saturday Courses

Whether it's about enhancing your creativity, mastering a new skill, or indulging in a subject you have a passion for, we have plenty to offer. Our evening and Saturday courses will give you the confidence to express your creativity.

AUB.AC.UK/SHORTCOURSES

From practical skills to life or career changing possibilities, our courses in art, design, media and performance-related subjects will help to you explore your potential.

Whether you are a working professional seeking to upskill or simply wish to expand upon your knowledge and push the boundaries, you'll benefit from the facilities and teaching support of one of the UK's top arts universities. Excellent tutors design our courses, bringing creative subjects alive. No qualifications are necessary, just your enthusiasm and a desire to learn new skills and explore your creativity.

Our evening and Saturday courses are suitable for those aged 16 and over. Courses are delivered in the evenings and/or Saturdays, so you can fit them round your work, life, study or family commitments. We offer over 50 courses in the following subject areas:

- Creative Writing
- Acting
- Fashion Accessories
- Adobe Creative Suite
- Interior Design
- Clothes Making Skills
- Design and Print
- Film Production
- Jewellery
- Life Studies
- Make-up and Special Effects
- Marketing
- 3D Modelling, Design & Visualisation
- Photography
- Visual Studies
- Web Publishing

Short Courses

Saturday Art School

Our Saturday art school for aspiring young artists allows young people to explore creativity outside regular school art classes, under the guidance of our expert tutors.

AUB.AC.UK/SATURDAYARTSCHOOL

We have many courses to choose from according to your school year:

- School Years 5-7: Young Artists
- School Years 8-11: 3D Design, Animators, Dance, Digital Film Editors, Fine Artists, Mixed Media Artists, Photographers, and Special Effects Artists
- School Years 11-13: Portfolio Preparation



Creative Philosophy

Arts University Bournemouth has a stated mission to be the leading professional arts university dedicated to turning creative education into **career success**, and we do this through our educational values.

Our teaching supports the concept of a maker culture, whereby our students actually make things - we make objects, artefacts, digital products, events, and make meanings and more. Our philosophy through the maker culture states that teaching and research should be participatory, experimental, risky, collaborative, innovative, networked, peer-led and should be respectful of the **process of making**, as well as the final creative output. We actively engage with industry to develop deep collaborations between students and staff to provide employability skills and develop **entrepreneurial behaviours**.

Our research is both practice-based and theoretical, which contributes to new understanding and informs and underpins the teaching of our creative disciplines. It leads to **significant impact** beyond the university, not only for the creative industries but more widely, influencing policy, public understanding and engagement. Our researchers regularly present at conferences, publish books and journals and their practice-based research is evidenced in exhibitions, artefacts, curated shows, and public performances. As a new university, our emerging research agenda is thriving with over fifty percent rated as world-leading or internationally excellent in the most recent Research Excellence Framework exercise. Similarly, our teaching was judged at the highest Gold standard in the recent Teaching Excellence Framework. OFSTED judged our FE provision as Outstanding in all categories.

We are united as a community of makers within this **specialist arts institution**.



The creative industries are currently growing at a faster rate than the whole of the UK economy.*

By staying close to our alumni, we have forged an invaluable industry network, here for you to join.

Renowned Film Director, Screenwriter and Producer, returns to AUB

Edgar Wright

Illustration
Rosan Magar

Dorset-born filmmaker, Edgar Wright, best known for his critically acclaimed films *Hot Fuzz*, *Shaun of the Dead*, and his most recent Box Office hit, *Baby Driver*, returned to Arts University Bournemouth to share anecdotes about his college days.



Wright was born in Poole and grew up in Swanage and Somerset. He speaks fondly of his childhood days, telling students "some of the earliest stuff I made has an escapist element to it, because I grew up in Dorset and Somerset". He studied a National Diploma in Audio-Visual Design at AUB (Bournemouth and Poole College as it was then) between 1992-1994, before going on to make his first feature film, *A Fistful of Fingers*, shortly after in 1995.

Whilst on campus, Edgar provided a question and answer session to a packed theatre of budding BA (Hons) Film Production students - not surprisingly, reservations booked up within two minutes! He shared memories of his times in Bournemouth as a student, of sunny days spent "hiding in the editing suites, whilst everyone else was at the beach", and "hearing a song in a Bournemouth bar and imagining a scene to go with it" - a song that would later feature in *Baby Driver*. After his time spent with students, we caught up with Edgar to ask those all important questions every film student was dying to know.

How was your campus tour? Did you enjoy it?

The old building is basically still here, and most of the rooms I used to be in are completely different. Most of the time I used to spend here was in the library and portacabins outside, which are completely gone now. They've been replaced with fancy new buildings! Most of it is how I remember it though - the hallways, the stairs, the old lecture theatre which is now the gallery. I remember that very well. In that lecture hall, we used to watch movies, and I even showed one of my movies there when I was 19. They used to hold the film club in there.

On your way here I heard you went to drive past one of your old houses? What was that like?

Yeah! We were driving past it anyway and I was like, I used to live right here!

Was that a student house?

Yes. When I first moved here, I was in a B&B in Boscombe, with all male students and one family, not the owners. It was strange, like 12 male students and a family in this B&B. That was quite amusing and weird. Then, I moved to a house in Charminster, and then in my second year I was in this place in Meyrick Park. But we used to go to the cinema a lot. We'd go to Westover Road, Poole Lighthouse and Tower Park.

Have you got any particularly fond memories of your time down here?

As well as the syllabus, I very quickly figured out how to make my own movies down here.

I remember being back home in Somerset on the holidays filming, then I'd be back here trying to get into the edit suites to edit them all the time. I think eventually, I got the key somehow! I was here long after hours, there was this one vending machine. I ran out of my student grant quickly and I subsisted on this diet of Snickers and cheap coffee! I was so skinny, I just wasn't eating properly at all. I do not recommend that at all!

As well as the course itself, it was also about the socialising; you know, we used to go to the cinema a lot, the various clubs and cheap student nights. I don't remember seeing too many bands here, I don't think I had the money. I remember seeing Suede at Poole Arts Centre, but I think that was the only band I saw here. There was a place, I don't know what it is now, but it was called The Hot House. Does that place ring a bell? It was near the Boscombe bus station. The first time I'd ever been to a club, I must have been about 19, they were playing Indie music. All of the other clubs were playing cheesy, club stuff - then I went to this place and it was like, Oh! This is cool. They were playing Pulp and The Pixies and stuff. I remember that being something I hadn't had growing up.

Can you tell us how it all started for you?

How did you get to where you are today?

So I applied for the film course here - twice - and was denied both times! The second time they told me to go away, work in the industry for five years then come back. Back then, you had to go onto the course under a specific skill. So, I was applying to be a director, at the age of 18. They'd always say you're too young. So that summer, I made a film in my hometown with my school and college friends. I didn't use actors, I had my school friends and money raised from a local businessman, and a lot of people from Bournemouth came and worked on it. We were all sleeping on floors at each other's houses. It must have been June 1994, we made it in around three weeks. Then I moved to London to edit the movie, sleeping on floors, editing the movie with no money at all. When we were trying to get the movie finished, I got a job at London Weekend Television as a researcher on a clips show, *Beadles Hot Shots*. Then, the film was done, 18 months after we shot it. It got released in one cinema - The Prince Charles in London. It got reviewed everywhere, and some of the reviews were really bad, like awful! And a couple were good. A couple of the key ones, like *Time Out* and *Variety*. But there were enough good ones that people went to see it. It was around that time that I became friendly with Matt Lucas and David Walliams, they were both on the stand-up scene at that point. Matt was the same age as me, 21, David was like 23. And David was friends with Simon

Pegg, they had gone to University in Bristol together. So backstage at a Matt and Dave gig, I met Simon. I bonded with him because he had done a stand-up in his set about Somerset - and I had moved from Dorset to Somerset - all the 'sets'! When the movie came out, Matt and Dave went to see it, and they recommended me to direct their first TV show which was on the Paramount TV channel. I was still 21 at this point. The next TV Show I did on the same channel had Simon Pegg and Jessica Hynes in it. And that eventually led to *Spaced*. It was all about timing and luck, tenacity and talent as well, I guess. If I had stayed here for another two years doing the film course, would I have met Matt and Dave in the same way? And Simon in the same way? Probably not.

What are Matt and Dave like to work with?

They're great! I'm still very good friends with them - I'm even seeing Dave tonight! We're all very good friends. But at that time it was funny, we were all so young. It was amazing working with them, because even at that time, and it was their first TV show, they all knew what they wanted to do. So you realised if you wanted to get something done you had to be really strong in your opinions, what you wanted it to be and look like. Doing that with them and seeing them do everything so confidently was really inspiring for me. Three years later, doing *Spaced*, I could really go at it all guns blazing.

You mentioned earlier in your talk to students that you knew Jon Hamm before *Baby Driver*, but you didn't know the other actors. How did you know Jon Hamm before?

I met him the first time he hosted SNL. I was friends with Bill Hader and I went to see SNL being recorded. He was the host that night, so I met him after that. That's very Hollywood, right?!

As a Director, what does a typical day look like? Is there a typical day?

It completely depends on what stage of production you're at. When you're shooting - it's that weird thing when you do it for like three or four months, every two years, the most intense you've

ever worked. The rest is just different. It's a very odd job. Especially as I write as well, so that can mean an entire year of writing, then making the movie, then an entire year of editing and press. So what I actually do as a director maybe happens like once every two or three years. And it's the most intense period of hours of hard work.

What's it like working in the film industry at the moment?

There are so many different facets to it. There's a funny irony that there are more Hollywood films being made in the UK than in LA. So it's very different now to when I was starting out, back then people's main ambition was going to LA and making films in Hollywood. It's not quite like that anymore because most of the Hollywood films are being made in other parts of the world.

And what do you see as the challenges facing the industry today?

Things are constantly changing, in terms of the different platforms. What people go and see at the cinema, because of the streaming platforms, it's harder to get people to go and watch a movie at the cinema. Smaller movies, more modest movies, have gone away a bit, or their equivalent is on TV now. So that's definitely changed, and not necessarily in a positive way, the majority of films that do well at the box office are the ones people want to see on the big screen. I hope it changes and there are more diverse movies that reach a bigger audience.

You've had a few cameo roles, what's been your favourite?

Usually, it's through someone you know in the movie. So sometimes they're just really random. Like, I'm a voice in the animated movie, *Sing*. But that literally entails the Director emailing me one day, asking me to do this one line on my phone! So I'm standing in my kitchen, and I ask, do you want an English or American accent - and he wants both. So it's the weird thing of standing in your bedroom with your iPhone, pretending to be a goat.

You're the goat!

Yeah, I have like one line.

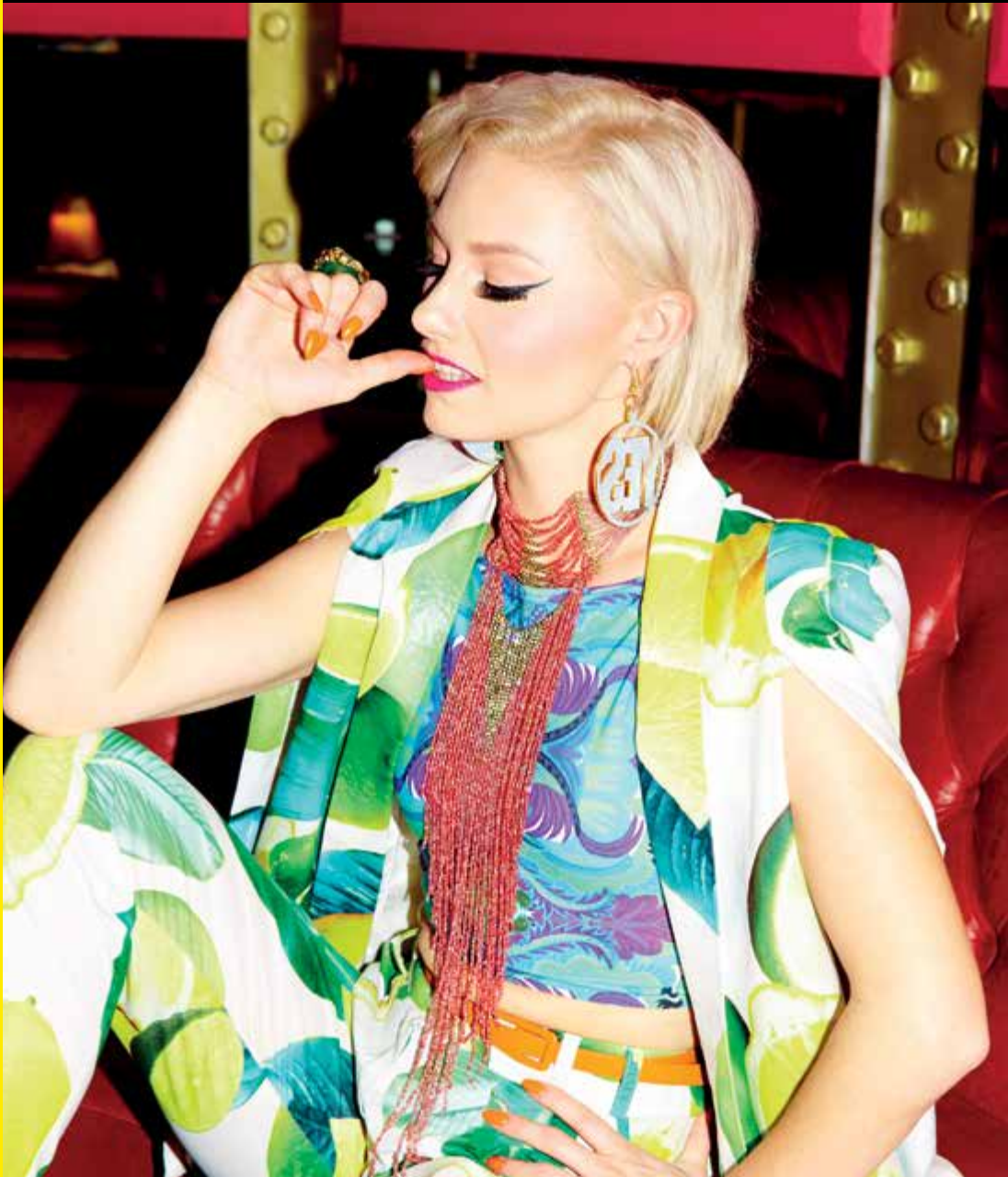
Oh, and the other one - me and my brother did a cameo in *Star Wars*, that was literally because our friend was directing it. So he said come on down and visit. And he was like, do you want to be a rebel or resistance. I wanted to be an imperial, first order - better costumes! But on that day they were only shooting resistance stuff. So because of that, my face is out. I guess if I'd have been first order I would have had a mask on, but you can see me for like a split second. It was just funny sitting there with all the gear on, watching C-3PO do his lines!

And finally, what's your one piece of advice for the future filmmaker?

You've got to be extremely tenacious, and not give up. And when you find people you like working with, keep working with them, be loyal. I've been working with some people for ten years.

Inspired by Edgar's experience?

Explore our BA (Hons) Film Production course.



Exploring the work of

Twinks Burnett

Twinks Burnett is a Fashion Stylist, Creative Director and Accessories Designer. She graduated from BA (Hons) Fashion in 2014 and went on to win the 'Fashion Styling and Creative Direction' award at Graduate Fashion Week that year. Her work has featured in the likes of Noctis, Atlas, Wonderland and i-D Online.

What's the trick to being a great stylist?

Having a strong aesthetic style. It's all about being able to see the bigger picture visually. Having a deep love of fashion, art and imagery is always helpful, too! I am a very conceptually driven stylist. I live and breathe what I do and I feel at my very best when working on stimulating and exciting projects. Being on set and seeing weeks of work coming together at the hands of a talented team is mega!

Your personality and styling are very much alike. Is that a conscious choice, or do you just respond to your work?

I choose to surround myself with gorgeously bright and colourful things and positively gorgeous humans. My daily look comprises of bold prints and vivid colours, so my personal style and work go hand in hand! Think of the joyous chain reactions that are activated when I'm out and about wearing something friendly! Oh, the possibilities. Wearing colour and getting my cartoon chic on brings me so much joy!

I guess you can say I wear my heart on my rainbow-encrusted sleeve; it must just come subconsciously through my work. However, some of my favourite work is that with a darker context and colour variation. It's more of a challenge and allows me to be versatile with my work. I love the lighter work, but I would never want to conform to the stereotypes associated with my style.

Which came first — your work or your style?

I have always had a very distinct personal style. I have always wanted to express myself through my aesthetic. When I discovered styling, everything just made sense. Figuring out what I wanted helped me evolve into who I am.

Tell me about pom poms!

I am very fond of a good pom pom! Nothing better than a neon pom pom trim or embellishment! I started using them in my first collection and just never stopped! They are especially effective in my flower crowns! You can never have enough pom poms! Little balls of life!

When you're on a shoot, how do you make sure your vision comes across as you imagined it?

Planning! And always having full confidence in my creative team. Assembling a team of talented taste-makers takes the pressure off! It's my job to ensure my team are happy, models feel gorgeous and confident, and the creative team (from grooming to set designers to photographers) are feeling good about what they are putting out there! I can be a real mother hen. I am on the front line of fashion!

Organisation is key, such as making sure all samples are present and correct and accounted for. Often there is a lot of think-on-your-feet action. Looks can come together in a second or be planned for weeks!

Looking back on your time at AUB, what did you make of it all?

It was a wonderful time! University gives you the time to practice, experiment and expand your skills, while developing your network and forming creative alliances. I still work professionally with many of my peers. It was an honour to create imagery with my friends.

I had a lovely time before I embarked upon art school, having travelled and worked. By the time I started my degree I was determined to excel at styling. The facilities were incredible and I feel that AUB is a fantastic creative incubator away from the distraction of big city living. You can fully immerse yourself in your craft.

What would be your one piece of advice?

Wear more colour! It will make you happy, I promise! Take what you do seriously, but never yourself. Love what you do and yourself and the rest will fall into place! Often self-love is the hardest, if you can get that on lockdown you will have a charmed life!





Sir Peter Cook

Sir Peter Cook's career has seen him study, teach and now design in Bournemouth. The last of these was the product of a commission to come up with a new space on the Arts University Bournemouth campus — a drawing studio. From the offices of his own CRAB studio in London, he talks about his work, the problem with seaside towns and the English embarrassment around inventiveness.

Your career is incredibly prolific, yet the AUB Drawing Studio is the first building of yours to be built in the UK, which seems to surprise people. Can you take us through your career and how it's progressed, from the very beginning up until the Drawing Studio?

My career has been a fairly unusual one. I was at the Bournemouth College when it was just an art school with a tiny little architecture school. Then, I went to the AA [Architectural Association School of Architecture]. Then, I did a project when I was about 26 or 27 called Plug-in City. That became very famous very quickly, because it was picked up by the *Sunday Times Colour Supplement* and got published a lot abroad. By the time I was in my late 20s, I was quite famous to a lot of people who knew about architecture.

Through getting to know a number of people around London, we formed this thing called Archigram. Really, we did the magazine first and then the group formed around it. I suppose I was the sort-of pushy member of that. It was a greatly talented group of people, so collectively we got to be very well known, and started to be invited abroad a lot for exhibitions.

Meanwhile, after working in a few offices, I was brought back to teach at the Architectural Association and I have, until relatively recently, been — at least in some capacity — employed by an academic institute. Even now I'm retired, I'm still doing quite a lot of teaching and lecturing. Certainly a lot of lecturing — as much now as I've ever done.

So I have become a certain kind of animal who is known, as a late friend of mine once said, 'Throughout the world to 283 people.' Meaning you're known within a niche field, and then you become known to many, many architects, because Archigram was very famous. But the rent is paid by you being a teacher.

I went to teach in America for part of a year and then I came back and eventually, after eight and a half years as a more or less full-time teacher at the Architectural Association, I got a professorship in Germany. Around that time, I started to get little bits of buildings in Germany, too.

After doing a bit of commuting from London to Frankfurt — which is very easy to do — and still doing a bit of teaching at the Architectural Association, I then got the professorship at the Bartlett, which is the rival for the AA. During the Bartlett period, we won this big competition in Graz.

The Plug-in City in my earlier years and [Kunsthau] Graz — sort-of 12 years ago or whatever — are the two markers that most people know about. I've even given a lecture where I show them a picture of this [Plug-in City] and say, 'This is me when I was a young architect,' and show them a picture of that [Kunsthau Graz] and say, 'This is me when I was an old architect and you can go home now because that's all you need to know about Peter Cook.' More recently, I have been working with Gavin [Robotham, co-founder of CRAB Studio], who was a graduate student of mine when I was first at the Bartlett, he and I started this office about nine years ago. Out of this came not only the Spanish building, but the Vienna building, the Australian building, Bournemouth and a few other things. In a funny way, one's career pattern has almost been the reverse of many people's, which is that I actually started off as a paper architect and academic — whatever academic means — writing books and articles.

So how did the commission for AUB's Drawing Studio come about?
So then the Bournemouth connection...

Bournemouth college was totally, totally different when I was there.

It was a normal, provincial art school and at the tail-end, an architecture school. When my first crop of ex-AA students wanted to teach, they taught in Bournemouth.

Around five or six years ago, I had a call from Stuart Bartholomew [Principal and Vice-Chancellor, AUB] saying, 'We'd like to make you fellow of the college.' And then later came this letter out of the blue from him saying, 'We'd like you to do a building for us.' Most of the things we have done we have had to hustle for. We've had to get the work by doing competitions, by

tendering, by competing, or working alongside some other bigger outfits that are more commercial. This came as a straight commission.

Do you feel there's an oddity to your approach that finds a home more easily in Europe than in the UK?
I think from the point of view of the British scene, I don't personally think I'm that odd. I think in terms of the general categorisation of architects, I'm an odd case. There's always been something about my work that is sort-of oddball. I don't think the Bournemouth [Drawing Studio] building is that oddball. I mean, it doesn't look like anything down the street, but actually, it is built to a budget. It is built to a floor area. It has the normal services in it. It is a building. Okay, it's not a timber building with a pitched roof, admittedly, but it's not that weird! It works, the toilets are in the right place, the blind dots are on the floor.

This is a funny area that in order to comment on it, I have to comment on the English condition in architecture. England is very conservative, architecturally. On the other hand, running behind that is an extraordinary tradition of inventiveness. If you take British architecture at its best or its most interesting, it can be amazingly inventive. It's very clever. I think the English scene is almost surprised and a little bit embarrassed by that tradition.

Looking at the drawing studio in particular, how did you approach this when it came to designing it?

I think the Bournemouth building had the benefit of me having relaxed a bit in terms of building. I think that I'm too old now not to be self-conscious or to know what degree of self-consciousness goes into what I'm doing. And always, when I'm working, I see the public for the thing in my mind's eye.

It is elaborate in the attention to detail and getting it right, but I think it's a very simple building in terms of proposition. I thought it's worth demonstrating one thing — which is light. It's a bit of a big building for a North light — old artists' studios were a lot smaller — so it's too big to depend entirely on that. So we boosted the light by having a second

lantern, which will bounce the light off the back. Then there's a little bit of a trick with the door, which has a wash of light. And then there's the trick with the light coming from under the seat.

In the very early stages, when I made that [Balsa wood] model, I thought it would have to be framed up out of timber or something. And then it came about during a discussion of the materials, that one could possibly use a total material — without joints. Somebody shoved a leaflet in front of me from these Dutch guys [CIG Architecture], and once one looked at that there was no turning back. And of course, that's made possible by the computer being able to handle the geometry. I can only go so far with the Balsa wood, but the computer can do more and thank god it did.

But the Bournemouth building, I think, is still fairly simple. The proposition is simple. There's no symbolism going on.

All one is doing is playing with the light and enjoying the blueness of the blue and the whiteness of the white.

You mention that you're still doing a lot of lectures, what's so important about remaining so involved in education?

Oh, I think it's in one's bloodstream, you know? There's lots of cynical answers. The cynical answer would be that you like the admiration of young people hanging on your every word. The other would be that it's a way of making money and the other would be that you're very good at it, which is very arrogant.

I think I like giving lectures more than I like over-the-shoulder teaching, if I'm really honest. I prefer pontificating. I've done 50 years of trying to think through someone else's thought process. I don't come to them with a formula, I say, 'How would you do it?' and that's quite mentally tiring. But going somewhere and acting as a somebody to cheer the place up, that I like doing, and I know that I can do it. I go in and create mayhem and fly out.

A phrase that comes up often in your biography and in write-ups about you is your obsession with 'the slithering the swarming and the spooky'. Can you explain any of those?

The slither is part of a lecture I'm working on at the moment. Certain things are personal habits or personal interpretations. In the same way that somebody can observe you and say that you always drink your soup first and pick out the chicken bits later. You're consuming the soup and the chicken, but your experience tells you that you enjoy the chicken dry.

I enjoy going round a corner like that [gestures a smooth, slow curve], rather than going like that [gestures a short, sharp corner]. I can perfectly design a building with a sharp corner, but I enjoy buildings that manoeuvre around the corner.

How would you describe what you do? I do chirpy buildings.

What are your memories like of being a student at Bournemouth?

The architecture department at Bournemouth was unlike any other architecture school I'd been to, because I'd never been to one as small as that or as quaint as that. It was in the mid-late 1950s and it was the last place in England, as far as I know, that was still teaching you via learning all the classical orders and doing measured drawings. I wasn't a very good drawer, but I was very keen and I had wanted to do architecture for a long time. When I started, I'd been reading architecture books a lot. I'd always persuaded my parents to take me to see cathedrals and castles and I'd made Balsa wood models of them.

Would you say there's a specific culture that you've cultivated within the studio here?

I've been very lucky in that there have been two or three periods of my career when I've been aware of being amongst a very special group of people. When the Archigram thing was going, we were sort-of working with Taylor Woodrow and somehow existing with them, and I was aware that it was a special moment and it wouldn't last.

I think the period when I first went to the Bartlett and actually took over an Architecture school and constructed it. One was very aware of it happening and it working — it was very exciting.

I think there are certain times when you're with a certain group of people and you say, 'this is special and magic' — and difficult to sustain, usually because of money or because of people's ambitions. But you know it's special. I think Gavin [Robotham] is such a brilliant guy, and I'm lucky to be working with him. It's a creative situation. I think I can usually go and cheer up a situation, but a situation has to be sustained. I'm not pedantic enough to sit on something until the skirting height is absolutely guaranteed with the last person — I have a threshold of boredom. And Jenna [Al-Ali, CRAB Studio] can do that. You both need to be working in the same situation.

I'm the sort of person that will always need people supporting me. Although, when I draw I don't like people interfering with my drawing, because I don't know what I'm going to draw next. But I quite like the machine going on around me. I couldn't work at home. I couldn't work as an old architect, semi-retired, producing a little drawing in the corner. Even if that's what I've been doing here for the last few days. I like to be surrounded by the motion. It's stimulating.

You grew up in a seaside town, and you studied in a seaside town. What are your experiences of living in such places?

Well, I was born in Southend-on-Sea and then I moved away. My dad was in the army. And my mother was a neurotic who liked moving, so we continued to move even after we needed to. Then I lived in Felixstowe for a short time and lived near to it for a long time. And then back in Southend briefly and then Bournemouth. Plug-in City is the product of living at the seaside, because an extendible, changeable city that metamorphoses over a period of time is actually what a seaside town is.

If you look at a seaside town, it comes alive in March, April and

May. It is alive in June, July, August and September. Then it dies away again. And Bournemouth is one of them, but they all do it. Even if they're near Melbourne or somewhere like that. Therefore, I think the structures should be able to do that. I came to that conclusion some years after Plug-in City and thought, 'Yes, of course, it's the seaside! It's what a seaside town does.'

If we were to flatten Bournemouth right now, how would you rebuild it?

I have a project that I started about two or three years ago, which was to take the absurdity that Bournemouth and Poole are separate and to reestablish a Pine city centred on Westbourne and Upper Branksome. To take the old border and put the centre there. I think being an old person and having lived in Bournemouth predominantly in the 50s and 60s, I think Bournemouth itself has become crummier. I don't think it's just a distorted memory. Old Christchurch Road was an interesting street. It's less interesting now. It's either clubs or crap. And that's partly because of the socio-economics of the situation. The people who would've spent money going to Bournemouth and buying a Harris Tweed suit and going to have to tea in a department store, they don't go there anymore. The equivalent people would be on a plane going somewhere warmer. And that's the reality of Bournemouth, really. I remember my Dad going into a pub where the whole Bournemouth Symphony Orchestra, or certainly its brass department, including the conductor, would go there after rehearsals. I think they're probably younger and too hard-worked to go and drink down the pub now. They certainly do more concerts. The world has changed, in the way that buildings are now designed on the computer. Orchestras don't necessarily go and get pissed in the pub. The town doesn't have little funny shops. There were lots of funny antique shops and bric-a-brac shops. It seems to have got much more flatter. There's a sort of sadness to that.

Who inspires you outside of the world of architecture?

I'm such an architectural animal! I'm fascinated more by people. I incorporate cartoons of people in my drawing. I'm fascinated by how things operate. I find myself reading the business news a lot. I'm fascinated by it and how it's a mixture of your own observation and what you read. Marc Bolland stands down from Marks & Spencer and then statistics suggest that they're doing better with food and still not ticking the box with clothing. You've only got to go inside one, you don't need to be told that statistically. It is frumpy! And the food is great. I could've told you that. Which goes back to the [AUB Drawing] Studio. I didn't do any analysis of studios. I mean, I know what North light is, and I draw. Fuck it, I don't need to sit down with a load of statistics! It's to do with light, it's to do with whiteness, it's to do with concentration.

If you had gone into studios, do you think it would've changed what you've done?

It might have confused me. When Gavin and I did the architecture school [Abedian School of Architecture, Bond University, Australia], he'd taught for 10 years or more and I'd taught for nearly 50 years and I'd studied in two schools.

He'd studied in four schools. Between us, we knew a lot of case histories and it was all anecdotal. We didn't sit down with a print-out that say, 'An architecture school should have...' Bugger it. We said, 'It'd be great to have a thing in the corner there', because you remember how people would like to look out of the window.

What kind of advice do you always find yourself telling students?

I've come round to telling them more and more to look at things. Far too many students and people in general go to the formulaic approach, the tickbox approach. They say, 'Okay I must analyse how many people walk along the street in half an hour'. Rather like my analogy of the Marks & Spencer story, it's just bean counting the obvious — if you look at the people are going through the door of Marks & Spencer and the people looking at particular items, you don't need the statistics. And Zara caught up with the young ones, even if the clothes fall to bits. And I'm not in the fashion business!

I'm such an architectural animal!



An interview with

Jim Cregan

After graduating from BA (Hons) Arts & Event Management and discovering ready-to-drink iced coffee during a year travelling around Australia, Jim Cregan decided to bring the drink to the UK.

Five years since the first carton sold in Selfridges, Jimmy's Iced Coffee has gone on to be a supermarket staple, stocked in the likes of Waitrose, Tesco, Sainsbury's and Whole Foods.

Photography
Bill Bradshaw

Jim, you've obviously got a head for business and it's led to you building a successful company, is that what gets you out of bed in the morning?

I'm not an intelligent person. People say, 'Oh Jimmy you are, you're a shrewd businessman, you know your thing', but honestly, I'm not! I've just been in Germany with some really old school pals who I lived with in Dubai, and their knowledge of history and just simple things like World War II, I have no idea about, because I just didn't concentrate. I'm not intelligent, but I do have a tonne of passion for what we're doing, and that's what you need to get out of bed in the morning.

From seeing your talks that you do, it's obvious that you have a huge amount of belief in yourself. Is it real, is it fairly consistent and how do you do it?

Is it real?. It has to be real, because people can sniff out a fake.

I've been to talks where people say 'fake it to make it', but that's the biggest lie on the planet.

If you fake it, you're lying to yourself, you're lying to the people you're talking to, and you're basically living a lie. Someone will sniff you out.

It is also consistent, because I so wholeheartedly believe in what I'm doing — and it's all I do! There'll be times that I come home from work and basically switch off 'Jimmy', who's the guy who wears the hat and is a bit of a... [laughs]. But there are times when you need to just fully switch off and just actually not smile, like when you go to sleep.

I like having fun, though. I like talking to people, and that's just natural, I like doing that anyway. If I'm not wearing my hat and doing my Jimmy thing, and I go to somewhere where people don't know me, I'm still gonna be cheerful, be happy, look people in the eye, try and high-five them if I can.

And how much does that hat play a part in that? Is it that you're a different person when the hat is off?

I did a talk in front of 120 people today and then I come home still bouncing off the walls, throwing the kids around, having a great time, and Sophie



[Jim's wife] is just like, 'How are you managing to do this today?' But then other days I come home and I'm just like, 'Soph, can you just do the kids? I'll do bath time and just sit and chill but otherwise I'm exhausted.' And I just need that time. And that's when you do come in and the hat goes down and it's done.

At work, I wear this hat all the time, though. All the time. It's only happened like three times where I'll go to work and I'm not wearing my hat because I've forgotten it, and I come up the stairs and people are like, 'Can I help you... oh my, Jim... what the fuck are you doing without your hat?'

In a sense, you're your own hype-man, how do you do it? How do you be your own hype-man?

Today I saw a photo on Instagram from a girl who's doing a marketing presentation on us. She posted a picture with two Jimmys' [Iced Coffee cartons] in the cup holder of her car saying, 'Pulled an all-nighter to prepare for a presentation on Jimmy's Iced Coffee, thanks to Jimmy's for saving us on our road trip to our presentation.' I showed the whole office today, really simple photograph, #nofilter, all this stuff, and I just said, 'Guys, this is why we're doing what we're doing.' A normal person, doing normal stuff, pulling an all-nighter as everyone has done before, needing Jimmy's for a road trip, and this is fundamental. There are just so many things in there — there's the student, there's us as a company, which people like to use as a case study, it fits in the cup holder of their car, they're telling people about it, hashtagging KYCU — and that's what helps me keep doing what we're doing, seeing other people enjoying what we do.

We had a guy yesterday just saying, 'So I thought your English iced coffee was gonna knock the socks off Starbucks, but it tastes like dishwater so good luck'. And I was like, 'Okay, sorry you had a bad experience, can I send you some more 'cause you might have just had a dodgy carton?' and he was like, 'Oh, yeah, I'll give it a whirl.' So there are also those people, where you're like, 'Oh, I just want to kill you, but actually, I'm gonna make you my best friend.'

Your office also looks like a reflection of the Jimmy's Iced Coffee brand with the skate ramp, the pizza oven in the corner and the overall design. Do you think that carries through to your staff and the way that you guys work?

Do you think you've created a culture there?

This is totally deliberate — as soon as we could afford to get a decent working space we went all guns blazing to make the office an amazing place. When you go to a bed shop and you say, 'I want any old bed', they're gonna say, 'Now listen here, did you know that you spend eight or ten or six hours of your day sleeping, so you've got to have

a really good bed'. You've got four things in your day that should happen, which is sleeping, so you need a good bed, family time, which takes a lot of work but you gotta have a really awesome family, you need me-time, your own time, and then you've gotta have work time.

And work-time, like a comfy mattress, needs a comfy office.

We like open spaces, we do standing desks, and we have our skate ramp and we have a fully functioning kitchen with a pizza oven. The six of us just sat around the table today and Moa, our new office manager, absolute legend, cooked up a really badass soup with cheese on toast, and we just sat around and chewed the fat, had a really good giggle, then we all washed up together and got back on with work. And, it's not like trying to be cool or whatever it is, you're just doing something to make people feel more comfortable at work. I don't understand why people don't just burn every artificial ceiling panel, and have high ceilings and air to breathe.

How many people work with you in your office now?

Seven or eight in January. It's really exciting. These people are getting up every single day for you. You've got to look after them, you've got to keep them, and to keep them you've got to treat them well and give them stuff that they wouldn't get anywhere else. And that's good food, a really cool place to work and flexibility. It's really important to do that.

Suze [Jim's sister and business partner] and I don't lock ourselves in a glass box and have all the fun and everyone else just works in the shitty office. Everyone has to feel what we're doing.

Yesterday we went and met a pretty big company about doing a potential distribution deal, and I think typically heads of businesses wouldn't tell the rest of their staff about that. You have to keep everyone just living and breathing what you do. If they go out for dinner or come home from work, the last thing you want is them bad-mouthing your company, or make them dread coming to work in the morning.

It's amazing when you do get the right people. It's beautiful actually.

The last three people in the last nine months have just been epic. And it's so good.

A Jimmy's Iced Coffee Timeline

2008

Jim discovers ready-to-drink iced coffee during a trip to Australia.



2010

Jimmy and Suze start working on recipes for Jimmy's Iced Coffee after hours in Suze's café.



2011

The first carton of Jimmy's Iced Coffee is sold in Selfridges, London.



2013

Jimmy's gets a contract to supply Tesco after Jim approaches buyers dressed as an iced coffee carton.



2014

Jimmy's Iced Coffee officially goes debt-free paying off start-up loans and money owed to manufacturers.



2015

Jimmy's launches in 197 Sainsbury's stores with *The Telegraph* reporting that the deal will take the company's turnover to over £2m.



Your story is very polished and quite well-known. Do you think people might see you as an overnight success and miss out the harder parts of getting to where you are now?

I hope people do see what we've been through, because we're totally happy to share both our pleasures and our pains through social media and chatting to people. When I go to do a talk, I'm happy to say what our darkest day was. It's not all glory because that's just not real.

Sometimes, people who get introduced to us say, 'I've heard rumours that we've sold out to companies and I've taken a six million pound cheque and it's been really easy,' and I'm like, 'Where are you finding this information from?' Six million pounds that would be great, but you're not taking my company. And you kind of just have to re-educate people that we are just normal people doing normal stuff.

There are companies who started at the same time as us that are doing quadruple the turnover that we are — but it's not about turnover for us, it's something so much more.

What's the future for Jimmy's Iced Coffee?

We're slowly gonna move out of Jimmy's Iced Coffee and we'll just be Jimmy's, and our strapline is still Keep Your Chin Up, and we'll very much be stuck with KYCU, but there's something really important about a new kind of sub-heading which is, 'We make and do things to keep your chin up.' So [in the future], one of the things we make is iced coffee, but we also do festivals and we also do talks and we also do car rallies and we make merchandise and we make clothing and we make action figures and we make people happy by doing stuff randomly for people. I think that's what we want to put under our KYCU umbrella. It's never really just been iced coffee in a carton, it's been so much more. It's all derived from the experience and the feeling that I got from drinking that product in Australia.

So, what are you listening to at the moment?

Luke in the office is a full-blown old school hip-hop head. His knowledge of old school hip-hop is fantastic.

He introduced us to an album by a guy called Czarface. I've actually just downloaded Public Enemy's latest album because they're playing at the O2 on Monday. I'm gonna go and see them.

In the office, we listen to a lot of Indian music, a lot of Bhangra. We play a lot of hip-hop and Steve likes a bit of electro-swing. Every so often, we'll just throw in a massive Metallica track or a filthy power ballad or something. But in general it's just hip-hop and Indian music. If we're driving, it's old school hip-hop because it's the only thing to keep you awake and keep you pumped.

What's in the boot of your car?

In the boot of my car right now is a 120-litre cool box, about a third full of ice and water, and a trolley to go with it. There's also a bag containing about six leftover coasters and stickers from a talk we just did.

You have this huge kitchen in the office, so what do you make for lunch?

Traditionally, about 10:30, someone asks what's on for lunch. Moa, who's our new office manager and an awesome chef, will say, 'We're having lentil soup with amazing hot cheese flatbreads.'

Here, you're not walking out of the building and getting a shitty meal deal, you're sitting down with your crew and eating something insane. And that's really important.

The line 'An army marches on its stomach' is so true, because if you have plastic sandwiches and crisps and stuff, people take it back to their desk and just much away like hibernating little vultures. Actually, we need to be sat round a table enjoying sharing, like normal people. Why would you want to do anything else? You've got to feed people all the time, that's just mega.

With some of the biggest and best names in design for good at the AUB Human symposiums, we took the opportunity to ask them all one simple question...

Why should a student consider social, ethical and sustainable design within their practice?

Alice Stevens

Designer and Senior Lecturer in BA (Hons) Graphic Design

When we talk about design for good, I think we are really talking about using design as a force for global good. That might be improving social, ethical, sustainability or environmental issues. It's anything that can promote and activate change through design and design thinking.

Design for good is not about trying to solve problems within one discipline. It's about a breadth of thinking and collaboration. No-one can solve these things on their own and at AUB, we're so uniquely placed to apply ourselves to this.

I believe it's my responsibility to inform and inspire students to consider design for good within their practice. However, it's up to the individual to decide how and if they take up that challenge.



Chrissy Levett



Marten Sims



Anna Richell

Being a student involves **much more than studying**. Starting university can be challenging as well as exciting – it's a chance to make new friends and try new things, and it's natural to take a while to find your feet.

Whether you want information about how to find accommodation, advice about managing your money, or guidance on the local area, the Student Advisors are able to help.

The way we have structured our campus and teaching means that lots of the subjects overlap and collaborate. You'll meet plenty of new people, and come across lots of new and unexpected opportunities throughout your time at AUB.

If you have any questions, please contact our team of Student Advisors —

studentadvice@aub.ac.uk
01202 363780

**We spoke to three students
about a typical day at AUB**
page 180

We believe people learn best in a vibrant, caring environment, and aim to help you thrive during your time at AUB.

On campus you'll find lots of great resources and, most importantly, a friendly environment.

A Day in the Life

Louise, first year, Fine Art

07.00

On a typical day, I'll get up at around 7am, have a quick bowl of cereal and head into uni with the group of friends I've made in halls. I live in the halls on Madeira Road so it's only a 20-minute cycle, but I'm still new to cycling so I'm fully neon-ed-up and have just about worked out how to get my portfolio folder strapped into my rucksack.

10.00

Lectures start at 10am – one topic this term was about the New Ice Age and how contemporary artists have responded – not something I thought I would be learning about on a Fine Art degree, and a great subject area for inspiration.

12.00

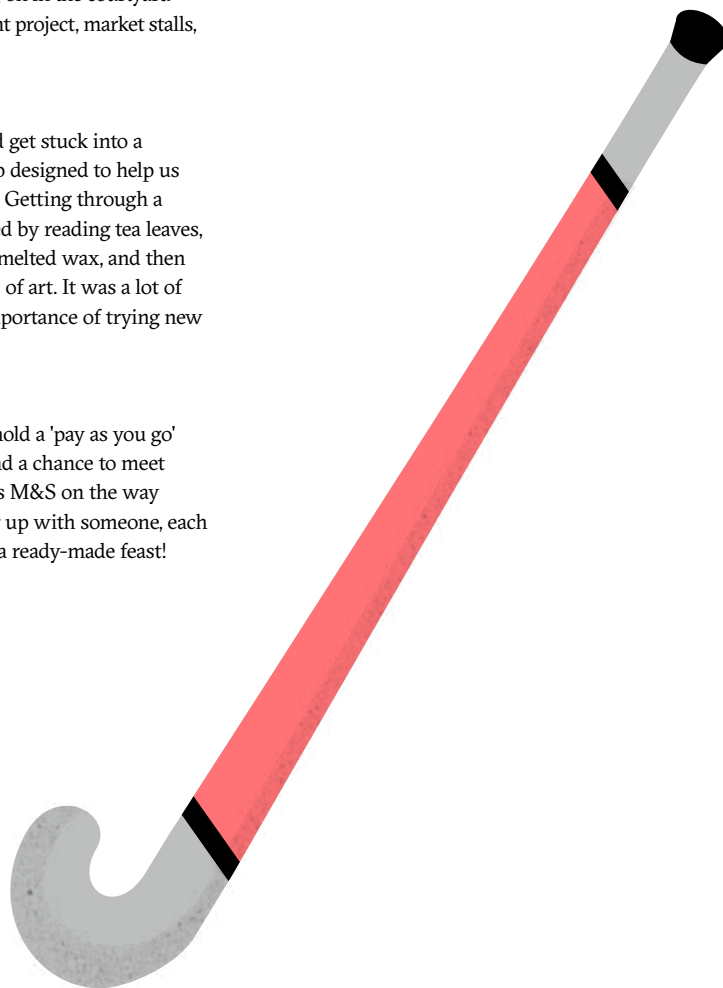
Lunch is a great time to catch up with friends from different courses – we often meet up for lunch in the canteen, and always seem to take up quite a bit of space. If the weather's nice there's normally something going on in the courtyard to take a look at – whether it's a student project, market stalls, a DJ or a swap-shop.

13.00

After lunch I'll head to the studio and get stuck into a project, or there might be a workshop designed to help us approach our work in different ways. Getting through a creative block is something we tackled by reading tea leaves, doing mosaics, making things out of melted wax, and then putting it all together to make a piece of art. It was a lot of fun, and definitely showed me the importance of trying new ways of thinking and making.

17.00

On Wednesdays, the Student Union hold a 'pay as you go' hockey club in town. It's great fun, and a chance to meet others that aren't on my course. I pass M&S on the way home from hockey, and, top tip – pair up with someone, each buy three sides for a fiver and bam – a ready-made feast!



Tor, second year, Creative Writing

07.00

Much to the envy of my friends, I have my dog with me at uni, but this does mean I am always the first one up as I take him out for a walk every morning. I live with a family in Charminster, and there are lots of little shops and markets that sell a great range of fresh fruit and veg.

10.00

Depending on morning lectures I generally have to be at uni by 10am, but sometimes I'll head straight to the IT suite to borrow a MacBook – you can often hire them out for a few hours, which saves me buying my own. If there are no lectures timetabled, there might be a tutorial; my tutor group is great at giving feedback and there's always a productive discussion to be had. One topic we discussed this term was about how narrative works within songwriting and across genres – I'm really into my songwriting, so I've learnt a lot that I can put into practice.

13.00

I bring my own lunch, to uni and will find a spot on campus to make myself comfy, plug in to my headphones, and get writing. I love the campus here – there are so many places to explore!

17.30

After a solid afternoon of work, I'll head home to take my dog out again. I really value the discipline of walking him, as it's a great way to clear my head and get inspiration if I'm ever having a bit of a writer's block.

19.00

I always try and make the most of the time that I'm in uni so I can take a break and do something different in the evenings. There's a place in Bournemouth called the Mad Cucumber, which is one of my favourite places to catch up with friends and get some great vegan food.



Adam, third year, Photography

09.30

I've definitely perfected the art of a lie-in by now, and it's only a ten-minute cycle from my house (in Winton) to uni.

10.00

I'll often head straight to the tech store to hire out some equipment, especially if I have a specific shoot planned. By getting in early, you can get a great choice of equipment which you can book out – it's really worth making the most of.

10.30

We're lucky to have great photography studios – there always seems to be someone working on something interesting, so they're a great place to pick up on tips and tricks, as well as having a bit of a chat!

12.00

For my final major project, I am doing a piece with the Viking Re-enactment Society and I have done a couple of portrait shoots with them this term so far – I'm really interested in how the identity of self is conveyed through portraying others.

16.30

After each shoot, I like to have a solid session editing – I love this part of the process and I could (and often do) spend all evening doing this.

19.30

The Gallery on campus always has some great things on display, so I try and walk through on my way out. Depending on who's free I might then head to our local pub – The Talbot – for a quick pint with friends on the way home.

Making an application

The Admissions team processes all applications to AUB. We guarantee that all applications received by the UCAS January 15th deadline are given equal consideration. Although we can accept applications after this date, places may be limited on some courses. Applications to HE full-time courses are made via UCAS. Applications for Foundation Diploma and Postgraduate courses are made direct to AUB using the individual online application form for your chosen course, which can be found on the specific course page.

You can apply via UCAS from mid-September right through to the end of June. UCAS will acknowledge your application and forward it to us. You can track all of your UCAS applications through UCAS Track. When we receive your application, we will send you an email which includes your login details for MyApplication. This is where you are able to access all the information you need through the AUB application process.

If you have any problems applying via UCAS, please contact ucas.com. Alternatively, please email admissions@aub.ac.uk or phone +441202 363225 or +441202 363228

Interviews, auditions portfolios and applicant days

Interviews

Interviews normally take place between November and April. Admissions will provide you with the information you need when we invite you to attend an interview. We will always give you at least 10 days' notice so you can prepare, but if you need to reschedule the date, you are able to request a new date via MyApplication. You need to accept the invitation via MyApplication where you can also see more details of the day, what we expect to see in your portfolio, how to get here and, of course, the date and time. Portfolio guidelines are available to help you prepare on our website, please visit aub.ac.uk/portfolios

If you live outside the UK or you are unable to attend an interview, we can request an electronic portfolio from you; we will send you details of how to send it to us using the portfolio task in MyApplication.

Auditions

If you are applying to BA (Hons) Acting or BA (Hons) Dance, we hold auditions between December and April. You will be notified of these via MyApplication, if you need to reschedule or can't attend then you can notify us

via MyApplication. You need to accept the invitation via MyApplication where you can also see more details of the day, how to get here and, of course, the date and time. Audition guidelines are available to help you prepare on our website, please visit aub.ac.uk/auditions

If you live outside the UK or you are unable to attend an audition we can request a digitally recorded audition from you. We will send you details of how to send it to us using the portfolio task in MyApplication.

The interview or audition is the final stage of the decision-making process and you will normally hear from us within 5 working days. You can view the decision on MyApplication and if you have applied via UCAS then the decisions will be displayed on UCAS Track. If there is any reason for a delay, Admissions will contact you via MyApplication.

Applicant Days

For some of our degree courses, we will make a decision on your application based on the information in your UCAS application. Your qualifications and personal statement are very important so make sure that you include all of your qualifications, including those you are currently taking. Your personal statement should include why you are applying; your ambitions and what interests you about the subject and the course. You should also include what makes you suitable for the course - any relevant skills, experience or achievements gained from education, work or other activities.

If we need further information or if you do not hold standard qualifications, then we may request a portfolio. If you are overseas we may request a Skype interview before making a final decision.

Once we make an offer, we will then invite you to attend an Applicant Day. These are exclusively for offer holders and they will give you the opportunity to find out more about the course, meet the course team, current students and other applicants to the course. The day will include a campus tour plus a workshop or taster session so you can experience life at AUB.

Skype

If you are outside the UK and unable to come along to AUB, we may invite you to a Skype interview with a member of the course team. We can usually make a decision based on your application and an electronic portfolio for degree courses. However, if you apply to a postgraduate course, then a Skype interview may be offered to overseas applicants who are unable to visit AUB.

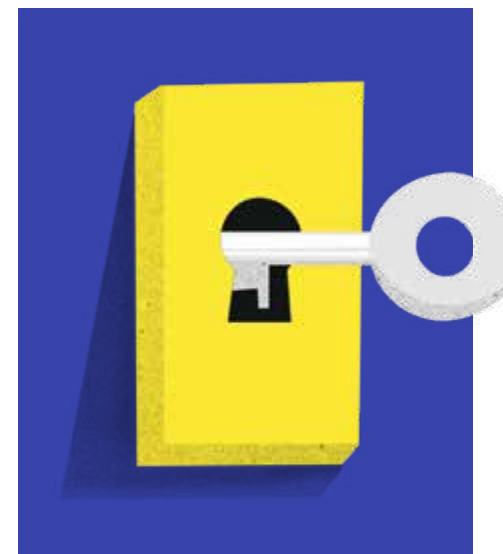
If you have any questions about interviews, auditions or applicant days, please contact Admissions by emailing admissions@aub.ac.uk

Wellbeing and support

Student Services can offer a range of support, including disability advice and guidance, wellbeing support, and counselling. Our academic skills tutors can help you adjust to the academic demands of university study, and our employability service will support you in preparing for life after university. To make an appointment with any of our services, please contact Student Services on +44 1202 363780 or studentadvice@aub.ac.uk

Fees & Finance

We believe it's important you are clear about the financial implications of going to University, so we've laid out everything as clearly as we can. Visit aub.ac.uk/fees for further information.



Accommodation

Where you live affects your studies. It's important to find a place where you can be happy. Everyone's desired home is different, so there are three different types of accommodation for you to choose from. You can rent a room in our Halls of Residence, find a house to share with a group of students, or find a place to lodge.

Halls of Residence

AUB has a range of halls of residence, each offering something unique. With modern self-contained studio flats to more traditional ensuite rooms in cluster flats, there is something for everyone.

Our halls of residence are ideally situated to access the vibrant town centre and are close to Bournemouth's beautiful beaches, as well as being in easy travel distance to AUB's campus.

Living in halls of residence can be an easy way to make new friends, and get to know fellow students from a range of different courses at AUB. For more information on the different options available, visit aub.ac.uk/halls. Please note, applications for a place in our halls of residence can only be accepted from students in their first year of study at AUB (unless supported by our Senior Disability Officer). Students who have completed their Foundation Diploma at AUB and are now entering their first year of a BA course can make an application for halls of residence, and will be considered once all applicants in their first year of study at AUB have been allocated a room. You will need to have firmly accepted an offer to study at AUB before you are able to apply for a room in halls of residence.

If you have any queries, please contact one of our Student Advisers on studentadvice@aub.ac.uk or by calling +44 1202 363780

Finding a House

Student Services can also help you find and arrange private accommodation.

Visit aubstudentpad.co.uk to see the lists of properties registered with AUB. Each of the landlords advertised here are registered with a national or local landlord accreditation scheme.

How to apply & your application

Pre-Degree (Diploma) Course Applications

Course	Length of study	Application method & deadline	Entry requirements, interviews & portfolios
Diploma in Art and Design – Foundation Studies	32 weeks Courses commence September 2020	Please apply online at aub.ac.uk/apply by the end of March 2020. Late applications may be considered.	Entry requirements can be found online at aub.ac.uk/foundation
Diploma in Art and Design – Foundation Studies (Media)			Most applicants will be invited to attend an interview or submit a portfolio. If applicants are residing overseas, alternative options will be offered.
International Foundation Diploma	24 weeks Courses commence in January	Applications should be made directly using our online application system aub.ac.uk/ifd	
International Foundation Diploma with English			Guidelines can be found at aub.ac.uk/guidelines

BA (Hons) Degree Course Applications

Course	Length of study	Application method & deadline	Entry requirements, interviews & portfolios
BA (Hons) Courses – Acting – Animation Production – Architecture (Part 1 ARB/RIBA) – Art and Design History – Commercial Photography – Costume and Performance Design – Creative Events Management – Creative Writing – Dance – Design* – Drawing – Fashion – Fashion Branding and Communication – Film Production – Fine Art – Graphic Design – Interior Architecture and Design – Illustration – Make-up for Media and Performance – Modelmaking – Photography – Textiles – Visual Communication – Visual Effects (VFX) for Film and Television	Three years Courses commence September 2020	All applicants for degree courses must be made via UCAS at ucas.com The UCAS deadline for equal consideration of applications is 15th January. You can apply via UCAS at any time until 30th June; however, if you apply after 15th January places may be limited on some of our courses. Our UCAS institution code is A66	Entry requirements can be found online at aub.ac.uk/entry Applicants who meet our entry criteria may be invited to an interview when required or alternative options will be offered if the applicant is residing overseas. For interview guidelines, visit aub.ac.uk/guidelines

Postgraduate/MA Course Applications

Course	Length of study	Application method & deadline	Entry requirements, interviews & portfolios
– Master of Research** – MA Animation – MA Commercial Photography – MA Design and Innovation** – MA Fine Art – MA Film Practice** – MA Graphic Design – MA Illustration	One year Courses commence September 2020	Online at aub.ac.uk/apply Applications taken throughout the year – no set deadlines. However, there are deadlines to be considered for scholarships; please check our website for details.	Entry requirements can be found online at aub.ac.uk/applypostgraduate Applicants who meet our entry criteria will be invited to interview. If applicants are residing overseas, alternative options will be offered. Guidelines can be found at aub.ac.uk/guidelines
– Master of Architecture (Part 2 ARB/RIBA)	Two years Course commences September 2020	As above	As above

Postgraduate MPhil/PhD Application

Postgraduate MPhil/PhD applications

To apply for a postgraduate research degree, please contact the research office on researchoffice@aub.ac.uk

Other Courses

Study abroad course applications

Applications should be made direct using our online application form on our website aub.ac.uk/studyabroad

Summer course applications

Bookings can be made online at our website aub.ac.uk/summer

Short course applications

Bookings can be made online at our website aub.ac.uk/shortcourses

* Course subject to validation, commencing September 2020.

** These courses will start in 2019 and are subject to validation



Visit Us

AUB holds Open Days throughout the year that are open to individuals or groups.

Open Day Dates

To find out more about our Open Days and book your place online, visit aub.ac.uk/opendays

Campus Tours

We run monthly tours of the campus. To find out more and book your place online, visit aub.ac.uk/campustours

If you are unable to attend an Open Day or Campus Tour, get in touch. We'd be delighted to hear from you:

UK/EU students

+44 1202 363321
opendays@aub.ac.uk

International students

+44 1202 363233
international@aub.ac.uk

Find us

The University is situated two miles from the centre of Bournemouth, on the border between Bournemouth and Poole. For details on how to find us, visit aub.ac.uk/findus

Parking

Parking facilities on campus are very limited and only available to those who hold permits. Those attending Open Days, Campus Tours, interviews, auditions and applicant days will receive detailed instructions and parking arrangements with their booking.

AUB.AC.UK/BFS

With a history spanning over 50 years, Bournemouth Film School (BFS) sits at the heart of AUB, setting the standard for turning creativity into careers.

It takes many disciplines to make a film, and Bournemouth Film School is home to all of them. With nine main programmes, we make up the largest film school outside of London.

BA (Hons) Film Production
MA Film Practice
BA (Hons) Animation Production
MA Animation Production
BA (Hons) Visual Effects (VFX) for Film and Television
BA (Hons) Acting
BA (Hons) Costume and Performance Design
BA (Hons) Make-up for Media and Performance
BA (Hons) Creative Writing

Many film schools can offer the opportunity to specialise and form production teams, but we forge collaborations like no other. BFS Productions don't just contain the work of Film Production, Visual Effects and Animation students. With Costume and Performance Design, Make-up for Media and Performance, and a whole host of other creative courses on the same campus, a full compliment of the creative industries makes for a truly unique filmmaking experience.

Equality and Diversity at AUB

All members of AUB's community, including staff, students, visitors and contractors, have a responsibility to treat others fairly and respectfully, regardless of the characteristics which may define their identity. These include the legally protected characteristics, which are: Age, Disability, Gender Reassignment, Marriage and Civil Partnership, Pregnancy and Maternity, Race, Religion or Belief (including lack of belief), Sex and Sexual Orientation. AUB has committed to provide a working and learning environment that is founded on dignity, respect, and equality, where discrimination of any kind is treated with the utmost seriousness.

Disclaimer

Every effort is taken to ensure the accuracy of the information contained within our guide to courses. However, Arts University Bournemouth cannot guarantee that information given in good faith in this guide will not change. For example, it is important that we make regular changes to courses to ensure that they remain current, including the most up-to-date knowledge in the subject area, and also so that we can take advantage of educational opportunities which arise. We also make changes in response to student feedback. For the most up-to-date information about our courses, please refer to **aub.ac.uk**. Any offer we make you will be in accordance with the published information at the time.

This publication can be made available in alternative formats.

AUB Directory

We have put together a little directory of AUB contacts and information to help you on your way. We do everything we can to make you feel welcome.

Admissions

Including entry requirements, qualifications, interviews and applications:
+44 1202 363225 or 363228
admissions@aub.ac.uk

Student Services

For all funding, fees and accommodation enquiries:
+44 1202 363242 or 363031
studentadvice@aub.ac.uk

International

For all enquiries from overseas students:
+44 1202 363233
international@aub.ac.uk

Arts University Bournemouth

Wallisdown, Poole,
Dorset BH12 5HH

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How to apply?

aub.ac.uk/apply

Guidelines on portfolios and interviews

aub.ac.uk/guidelines

Accommodation

aub.ac.uk/accommodation

Fees

aub.ac.uk/fees

Funding

aub.ac.uk/funding

Students' Union

aub.ac.uk/studentsunion

News & Events

aub.ac.uk/news

Pre-Degree (Diploma) Course

aub.ac.uk/prephe

Degree Courses

aub.ac.uk/ba

Postgraduate/MA Courses

aub.ac.uk/ma

Research Degrees

aub.ac.uk/res

Study Abroad

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Summer Courses

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Short Courses

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Open Days

aub.ac.uk/opensdays

