



VISIT US

For more news and student perspectives from Gray's School of Art please see:

Gray's blog; news feeds; current projects and activities; exhibitions and visitors to the School

www.graysartschoolaberdeen.com

www.rgu.ac.uk

www.rgu.ac.uk/grays-youtube

www.rgu.ac.uk/grays-facebook

www.rgu.ac.uk/grays-courses

Guests @ Gray's talks

www.guestsatgrays.wordpress.com

Open Days

www.rgu.ac.uk/openday

Visit Days

www.rgu.ac.uk/visitafternoons

Degree Show

www.rgu.ac.uk/degreeshow



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WELCOME TO GRAY'S

Gray's School of Art is a significant and influential school that has been leading and defining culture and industrial development in Scotland and beyond for over 130 years.

We are smaller than most, and deliberately so. We believe that artists and designers learn and grow in a nurturing environment that promotes close working relationships between students, staff, alumni, institutions and business.

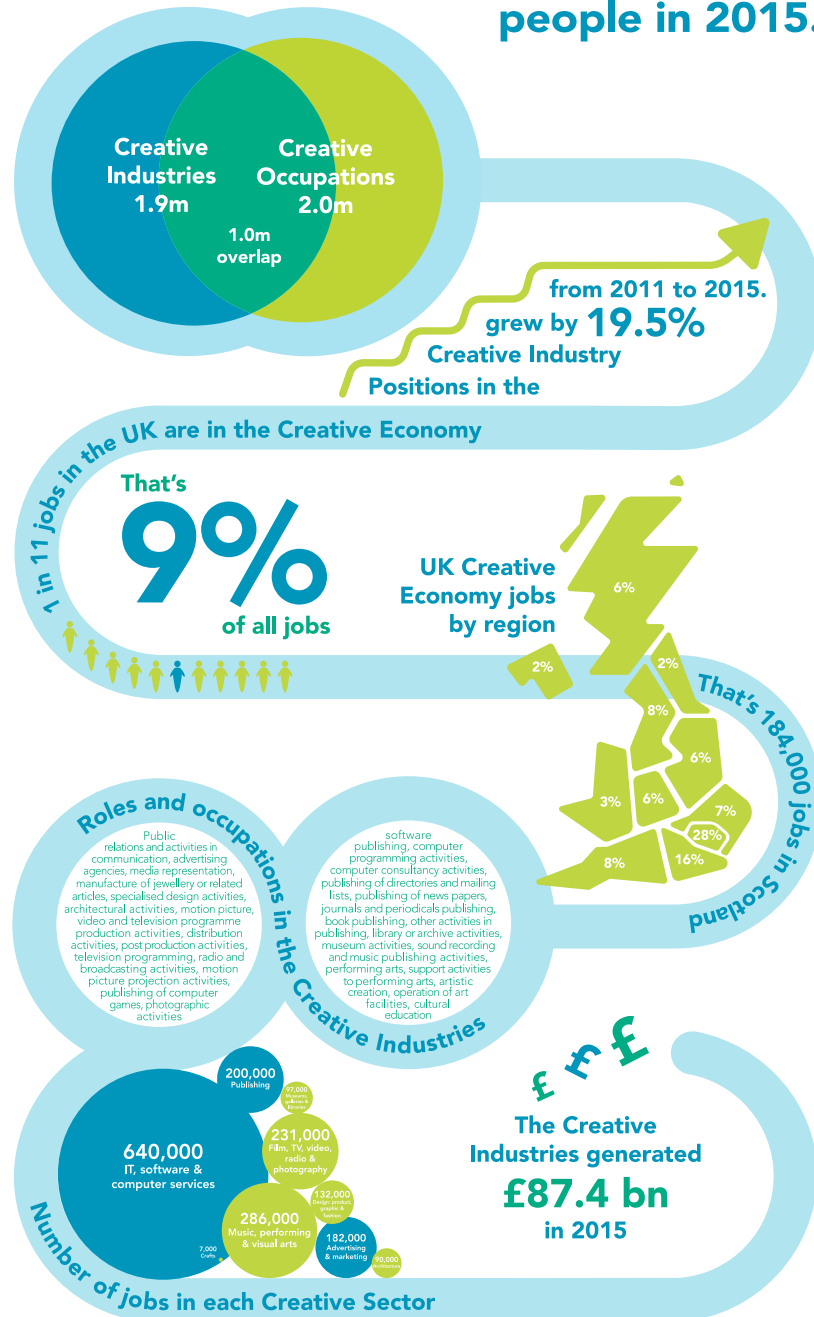
People often comment upon our family atmosphere, and it exists, but not by chance. Our teaching philosophy is based upon student partnership and communities of learning. Every person in Gray's, from our undergraduates to our professionally active academic staff, is committed to the generation and application of knowledge. We don't teach and learn by rote; we celebrate, push, define and re-define art and design. We all learn from each other, and this approach works. Not only are our graduates amongst

the most successful art and design graduates in the UK in gaining full employment, currently over 97%, they continue to 'wow' institutions, business sectors and collectors the world over. You can find Gray's graduates using their 3d imaging skills to visualise rigs in the North Sea, their work on show in national collections, and their wares on sale in London's most exclusive lifestyle store.

So, if you are committed to your practice as an artist or designer, if your mind is flexible and curious and if you believe you can be a part of the Gray's family as a student and as a contributor, then we look forward to meeting you.

Libby Curtis
Head of School

The UK Creative Economy employed 2.9 million people in 2015.



CREATIVE FUTURES

REASONS TO BE CREATIVE

The UK was the first in the world to define the Creative Industries around 20 years ago. We knew that we did well from creative effort, but we didn't know just how well.

Definitions have been adjusted, data has been finessed and economic impact has been quantified. Around 60% of all of the UK's exports make use of or consist of the creative product: packaging and websites developed by graphic and communication designers sell food or engineering products, global television and film production is rooted in the efforts of art schools. Art schools that continue to grow in influence around the world, leading design, accessories and approaches to retail.

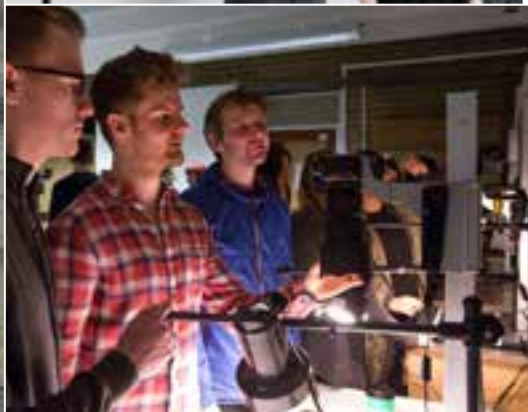
The UK Government acknowledges that the creative economy generates £8.8 million every hour – that's £76.9 billion per year. And, as the world's most dynamic creative country, we grew by around 10% in 2013, which was three times higher than the rest of the economy.

The story here in Scotland is even better. Our contribution is almost twice the UK national average. Scotland values creativity.

It is little wonder that the UK's art schools have become the subject of government interest in countries like China, Malaysia and India, where value added through culture and design is now a priority and is being used to expand manufacturing, tourism and identity. At Gray's we create opportunities within the curriculum for you to develop your professional skills and creative confidence.

Creative entrepreneurs are excited by ideas; they test and play with ideas, and in so doing learn from their experiences, bringing that knowledge into their next project or venture. So that we can encourage your aptitude in taking creative risks, we work with our partners in the creative sector to bring you learning experiences that will enable you work in teams, develop your understanding of other disciplines, and provide projects that extend your subject knowledge and ability to work in new contexts.

If you are creative and passionate about your ideas, then an art school education will enable you to reach your potential.



BEING A STUDENT @ GRAY'S

We have a strong and cohesive learning community here at Gray's. It is both supportive and challenging, encouraging students to achieve and to excel.

- Our teaching is student-centred. You will learn through doing, thinking, challenging ideas and asking questions. Enquiry and discussion is at the heart of our teaching, and at the heart of our community.
- Our 'Learning by Doing' philosophy is fulfilled by our commitment to dedicated studio spaces and access to the full range of workshops for all students.
- We understand the importance of teaching digital and emerging technologies, to equip graduates for future working environments; we also respect and teach the traditional skills that underpin creative disciplines. You will have a learning experience that equips you with both.
- The School has a dynamic programme of exhibitions and visiting guest lecturers, fuelling discussion and debate.
- As part of your studies, the staging of exhibitions both within the School and at external venues are key activities in developing both your professionalism and presentation skills.

Opportunities for students to directly influence their learning through collaborative activities with staff are an important part of our School ethos.

- Student partnership is a key value, and student ideas and views are represented and respected in multiple forums.
- Student Representatives sit on many School committees; they represent the voice of our students in the delivery of our courses.
- Our Student Partners are involved in specific projects in which they 'partner' with staff to discuss and plan new initiatives.
- The School invests in both its students and graduates by offering paid employment to support our workshop delivery, giving students longer workshop access hours.
- We also offer a Graduates in Residence Scheme; this competitive scheme enables graduates to remain within the School, accessing facilities and staff guidance whilst setting up their practice or business. As part of the scheme, they work as ambassadors for the School.

WELCOMING INTERNATIONAL STUDENTS TO GRAY'S

Gray's School of Art welcomes international students. Our population of some 750 students, housed in purpose-built accommodation, provides a strong community where all students feel supported.

Our teaching approach is student-centred, placing emphasis on the skills, attributes and qualities that each person brings to our Art & Design learning experience.

We have a vibrant community of students and staff, engaging with international partners in the development of joint projects, student and staff exchanges and keynote lectures as part of our Guests@ Gray's programme.

Our ERASMUS programme welcomes students from across Europe and enables our own students to experience other cultures and learning environments.

If you are an international student who does not meet the direct entry requirements (whether academic or linguistic) for the University, then our International College (ICRGU) offers you an alternative entry point to help you achieve your ambitions at Robert Gordon University.

There is also a summer Pre-Sessional English Language Programme (PSP). This is designed for those that have not yet reached the required level in English language. The aim of the PSP is to help you cope with the demands of studying at a UK university and living in an English-speaking environment. The syllabus combines grammar, writing, reading, listening and communication skills.

Information on applications, fees, accommodation, student support, and visa requirements can be found in the International Student Guide. This is available at:

www.rgu.ac.uk/contact-us/

PLACEMENT / RESIDENCY INTERNATIONAL STUDY

OUR PARTNER COLLEGES IN EUROPE

- Akademie Výtvarných Umění v Praze in the Czech Republic.
- ArtEZ Institute of the Arts in the Netherlands.
- École Supérieure d'Art de Clermont Métropole in France.
- Fachhochschule Düsseldorf in Germany.
- HÅME University of Applied Sciences in Finland.
- Hochschule Hannover in Germany.
- Politecnico di Milano in Italy.
- PXL University College Limburg in Belgium.
- Technische Hochschule Nürnberg Georg Simon Ohm in Germany.
- UniKassel Hochschule in Germany.
- VIA University (TEKO) in Denmark.

...AND IN CANADA AND THE USA

- University of Victoria (UVic), Faculty of Fine Art in Victoria, British Columbia, Canada
- Humboldt State University, Faculty of Art and Design in Northern California.

Our courses at Gray's encourage students to understand, appreciate and actively engage with our global and professional contexts. We do that through course content, and also through our opportunities for international field study visits, international study exchanges with our partner colleges, and through work experience and placement.

These experiences not only develop understanding and contextual awareness, they develop professional skills and personal confidence. They are vitally important to our learning experience in allowing students to test and apply their skills in new contexts.



FabLab

Rapid Prototyping Machines
Laser Cutter
3D Laser Scanner
Full metal laser sintering machine

Large Scale General Woodworking

Metalworking and fabrication
TIG & Oxy-gas welding
General woodworking / model-making
Soft modelling facility
3 and 4 Axis CNC Machines
CNC Metal Turning



Ceramics Workshop

Slip Casting moulding and casting area
Throwing wheels
Glass cold working equipment
Kiln firing room
Sandblasting area

Jewellery & Metalworking

General precision metalworking/smithing
Precious metal casting
Resin casting facilities
TIG & Oxy-gas welding



Photographic Darkroom/Studio

Black & White fully equipped darkrooms and negative processing
Full colour processing unit
Fully equipped professional photo studio
Large format laser printing

Audio Visual

20 seat Digital video editing lab
Equipment loan store with a range of video/stills/audio equipment
Sound recording booth and access to green screen

Printmaking Workshops

Screenprint/Relief/Lithography/Etching/
Mono-printing facilities and paper technology



Fashion & Textiles

Knit & dry stitch workshop
Mimaki digital print facility
Textiles Screen-print workshop
Dye and wet finishing workshop
Pattern-cutting and garment manufacture workshop

WORKSHOPS : FACILITIES

The School runs workshops on an open access basis. This allows students to work in a multi-disciplinary fashion, should they require it.

Academic and technical staff will induct students into the use of technologies and processes aligned to their course discipline as needed. As students develop their personal interests in stages 3 and 4, there are opportunities for them to explore other processes that their ideas may lead to.

Many digital technologies are not specifically aligned to one discipline. They have cross-discipline use, and students interested in taking advantage of these can explore the potential of these processes in their own work. For example, the laser cutter and the 3D printing facilities offer a myriad of potential uses.

The School also has a bureau service for high-end equipment. This houses the sintering machine and the high specification digital print. The sintering machine is a 3D printer that can print metal, plastics, and ceramic material.

This facility will also be open to artists, designers, design companies and the School's industrial collaborators.

The School respects the use of traditional technologies and the development of handcrafting skills.

Being able to draw, stitch, sculpt and paint are valuable professional skills that equal the skills used to integrate and manage new technologies within creative practice.

We maintain our commitment to supporting ceramic technologies and have workshops that allow students to throw, slab build, mould, make and cast. These are housed next door to our jewellery production areas, allowing students to consider mixed media.

Traditions of print, such as etching, screen, lithography, and lino, are well known at Gray's. This is coupled with our newly enhanced photographic facilities allowing for specialisation in wet processes and experimental working.

Gray's has a commitment to maintaining the usage of traditional processes, whilst developing ways of working with emergent digital technologies.

- All courses within the school levy a 'studio fund'. This ranges from £50 - £150 and is paid by students at the beginning of each year. This supports the purchase of materials for the delivery of studio and workshop based projects.



"The whole focus of the studio is to be an incubator for people's ideas. The technology is accessible and people can get a design ready for production in a fraction of the time and for a fraction of the cost. You don't even need design teams any more – at MAKE you can make it yourself. A few years ago this was unthinkable..."

Ben Durack, MAKE Studio Manager



MAKE DIGITAL FACILITY

MAKE Aberdeen (MAKE), is the foremost open access digital fabrication workshop (FabLab) in the North East. MAKE provides accessible and affordable access and training to new digital manufacturing tools such as laser cutters, 3D scanners and 3D printers to its members and students alike. MAKE offers a collaborative and creative environment, offering students, artists, designers and start-up businesses the potential to create just about anything they may wish to make. Digital fabrication labs FABLabs and direct digital manufacturing are increasingly being recognised as the next big digital revolution, with this new and accessible FABLab model offering the possibility

to change the way people consume, but importantly how we produce and make the artefacts we design and use.

Make is run by Gray's/RGU for Aberdeen City Council on a membership basis in order to provide a unique learning and hands-on facility in the very heart of the city. MAKE activity works to develop links with: young artists and designers in the city, local community projects, creative industries and new business start-ups, together with working closely with schools and lifelong learning programmes and, importantly, with our own students here at Gray's from all art and design disciplines.

MAKE is run on a membership basis with reduced rates for RGU students, so please come along and talk to us or discuss a project you might have in mind.

Contact:

MAKE Studio Manager Ben Durack

T. +44(0) 1224 644885

E. MAKEAberdeen@rgu.ac.uk

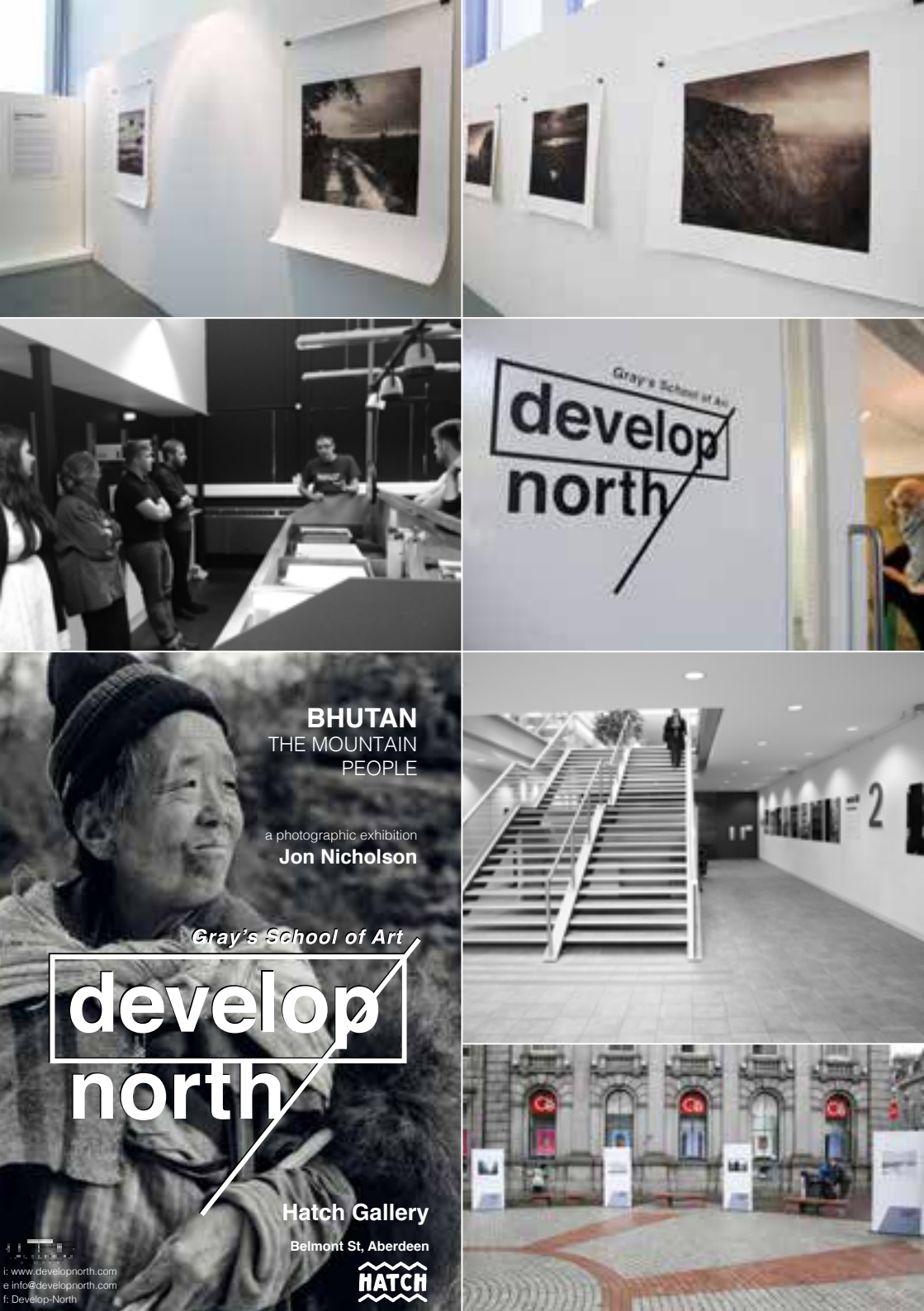
W. www.make-aberdeen.com

A. 17 Belmont Street Aberdeen AB10 1JR



Partners:





'DEVELOP NORTH'

The 'Develop North' project was launched in October 2015 with the first Gray's School of Art Festival of Photography. To date the initiative has hosted 21 participatory events that include artist's talks, exhibitions, workshops, portfolio reviews and screenings, and has seen several thousand visitors across the various sites and events.

The project aims to enhance the cultural and photographic sectors in the north of Scotland, providing both students and communities in the north-east with a platform for engaging with contemporary photography. Whilst the initiative is driven by Gray's and directly benefits the school's staff and student bodies, its intention is to involve the wider public in order to garner greater interest in the medium and attract practitioners, creative professionals and future students to the area.

Over the passed two years we have been fortunate to gain the endorsement of several significant photographic

organisations and individuals including Ilford Harman, Metro Imaging and Street Level Photoworks. In 2016, £15,000 of funding was successfully secured from Aberdeen City Council Cultural Awards to launch a major outdoor exhibition on the streets of Aberdeen City Centre. The exhibition showcased the work of 21 artists from across the northern hemisphere, selected from over 500 entries to our open call – 'To the North'.

A major exhibition of work by internationally renowned photographer Jon Nicholson will be hosted in October 2017 as part of Develop North's on-going programme of events. 'Bhutan: A Mountain People' will launch at Hatch Gallery, the first time this body of work has been shown in the public domain. Jon has also been commissioned by Develop North to undertake an in-depth documentary project over the coming year, exploring Aberdeen's recent industrial history and evolving cultural sectors, resulting in large-scale public exhibition in Autumn 2018.



CREATIVE ABERDEEN

Aberdeen offers a vibrant art and cultural scene with the city and region having invested heavily in the arts and culture over the past few years. In 2018 the newly refurbished Aberdeen Art Gallery and Aberdeen Music Hall will re-open, significantly adding to the exciting compliment of prominent arts organisations such as Peacock Visual Arts, City Moves, The Anatomy Rooms, and The Suttie Art Space/Grampian Hospitals Arts Trust. Aberdeen also has an excellent year-round programme of festivals, that include SPECTRA, Aberdeen's light festival, Dance Live and Sound, Scotland's festival of new music.

Look Again is Aberdeen's festival of contemporary visual art and design, and is an initiative of Robert Gordon University. With a growing national reputation, it invites the public to see Aberdeen through fresh eyes and 'become a tourist in your own city'. Working with outstanding contemporary artists and designers both from the north east and further afield, Look Again places new work in public spaces and works with arts organisations across the north east to spotlight creative practice in the region.

Festival highlights have included Turner Prize winner's Assemble bringing their Brutalist Playground project to Aberdeen in 2016, and Look Again working with Aberdeen Society of Architects and students from Scott Sutherland School of Architecture to commission an award-winning mirrored pavilion in the historic Castlegate. In 2017 the festival opened with a keynote speech from Wayne Hemingway, and Stockholm-based

Gray's graduate Nick Ross 'Doric Boule', sited in Marischal College quad, featured in Wallpaper Magazine's 'best outdoor installations in the world'.

Look Again ensures local emerging and established practitioners play an important part in the festival. Through 'Seed Fund' artists with strong north east connections are invited to develop new public art works that respond to the city, such as Janet McEwan's 'Ring Tones' collaborative sound piece spotlighting the extraordinary carillon at St Nicholas' Kirk, and Allan Watson's 'Seeing is Believing'. The 'Aberdeen Collection', produced for the festival by local design collective Look Inside will be stocked in Aberdeen Art Gallery's shop when it reopens, and the team continues to work with local designers on new products and pop-up shop projects.

Look Again is developing it's year round presence in the city, and works with other organisations to create networking and other opportunities for artists and designers from the Northeast. Professional development is a big focus for Look Again and it provides lots of opportunities for students to get involved as volunteers or on placements, and gain valuable experience in areas such as audience engagement, production and installation, and other skills relevant to sustaining a creative career after graduation.

Look Again is based at the RGU Riverside Campus, and has an office in Garthdee Annexe. For more information visit www.lookagainfestival.co.uk/

- 1 INFLATO OPTICAL IMAGE INTENSIFIER BY PESTER & ROSSI
- 2 LOOK AGAIN LAUNCH PARTY WITH WAYNE HEMINGWAY
- 3 ...JOURNEYS END BY CRAIG ELLIS AND CAMERON CAMPBELL
- 4 THE DORIC BOULE BY NICK ROSS

- 5 LOOK AGAIN @ GARTHDEE CAMPUS LAUNCH NIGHT
- 6 INFINITY INTENSIF - PERFORMANCE BY PESTER & ROSSI, FRITZ WELCH AND STASIS
- 7 THE ABERDEEN COLLECTION BY LOOK INSIDE
- 8 THE LISTENER BY JASON NELSON



MAKING YOUR HOME IN ABERDEEN

Aberdeen has a large student population of around 30,000. Known as the 'Granite City', it provides for a cosmopolitan population through its industrial connections with oil and gas, and by its extensive tourism and cultural amenities.

As one of the largest and most multi-cultural cities in Scotland, it caters for all tastes in culture, entertainment and leisure. There are four multi-screen cinemas showing the latest releases, including the independent cinema the Belmont Filmhouse. His Majesty's Theatre hosts drama, ballet, opera and musicals, while the Aberdeen Exhibition and Conference Centre, the Lemon Tree, and the Music Hall provide venues for major musical events.

Sports enthusiasts are well looked after. RGU has its own sports centre on the Garthdee Campus which houses a climbing wall, swimming pool, gym and a sports hall for badminton, volleyball, basketball, and 5 a-side football pitches. It also runs an extensive programme of fitness classes. Elsewhere in the city you will find a dry ski and snowboard-slope, a curling rink, ice skating, golfing and water sports facilities.

The right course is a major factor when choosing your university, but the social scene is just as important. This is the place where you'll make friends and professional contacts that can last for life.

There is a wide variety of sports clubs and societies to get involved with at RGU. Joining a club or society is an ideal way to meet new people and develop skills that will enhance your C.V.

Aberdeen has a thriving nightlife, with plenty of cinemas, bars and clubs close to our centrally located student accommodation.

There are a variety of venues within easy walking distance of our central accommodation that offer great student deals, and many that hold nights and events especially for students. Belmont Street, just a few minutes walk from Woolmanhill, is home to a number of clubs and bars.

Take a look at these pages to find more details.

www.rgu.ac.uk/student-life
www.rgu.ac.uk/student-life/accommodation



OUT AND ABOUT ABERDEEN....

Living in Aberdeen provides you with access to stunning landscapes, wildlife and world class outdoor pursuits. Royal Deeside, the Cairngorms National Park and a stunning coastline are all on our doorstep. Skiing, sailing, windsurfing, hill climbing, canoeing and many other outdoors activities are catered for.

The countryside is host to both agricultural and wildlife activities, with many country estates combining rural industry and heritage with tourism. This stimulates the local economy for visual arts and crafts, fishing, food and outdoors activities.

This rich environment offers inspiration for students whose work is influenced by the landscape, its people, and its social and cultural identity. The relationship between rural and urban situations provides opportunity for research at both undergraduate and postgraduate levels.

Whether internationally important nature reserves, regional architectural heritage, cultural tourism, or world-class mountain and water pursuits, Aberdeen and its surrounding areas have it all.

Travel connections in and out of the city are good. Local bus services are plentiful, with readily available student passes. Fast coach services link Aberdeen with other major UK cities, alongside direct rail links including a sleeper service to London.

Aberdeen's airport provides an extensive network of routes throughout the UK. Flights connect Aberdeen to Europe and the rest of the world through major hubs, with Heathrow, Gatwick and Luton just over an hour's flight away.

Ferries travel to Orkney and Shetland from Aberdeen.



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Key Features

- Fundamentals of practice
- National and overseas field study trips

Key features

- Depth of subject enquiry
- Skills and knowledge development

YEAR

1

SUPPORTED / FOUNDATION

Our course structures rely on fundamental principles that underscore every year.

This year establishes core understanding of your specialist subject within the practices of Art & Design. Developing key skills in visualisation, research, ideas generation and development, alongside critical abilities to evaluate and question, is core to all our creative activities. Work is both practical and theoretical.

Projects are themed and contextualised through the specialist subject. Project work includes the production of practical work, written work, presentations, contribution to discussion, and group work.

YEAR

2

DEVELOPING / SPECIALIST

This year establishes the core knowledge and understanding of the specialist subject, providing challenging contemporary themes and approaches. This allows students to deepen research and practical skills whilst understanding the wider context of practice in contemporary culture and industry.

Coursework is project-driven and is again supported by theoretical and technical inputs.

Project work will include the production of practical work, written work, presentations, contribution to discussion, and group work.

Key Features

- National and overseas field study trips
- Industry placement option
- European placement option (ERASMUS)
- Live projects / external exhibition work

Key features

- Degree Show
- Graduate Fashion Show
- New Designers/New Blood graduate exhibitions in London

YEAR

3

CONTEXTUALISED /APPLIED

This year is about testing skills and abilities and encourages the development of individual students' own specific interests in the context of external projects and experiences.

Students will experiment with more self-directed work; projects will now offer a greater opportunity for customisation to suit personal interests.

Live project work, competitions and placement opportunities are core. Project work will include the production of practical work, written work, presentations, contribution to discussion, and group work.

Students start to develop expertise in writing proposals for both practical projects and written research projects. This is in readiness for year four.

YEAR

4

INDEPENDENT / PROFESSIONAL

The final year starts with the production of two proposals for study; one for practical work and one for written critical work. The research in the written critical work often supports and informs the practical work. Over the course of the year, the practical work will develop and evolve in line with research and practical experiments.

This work will culminate in a body of professional work and will be exhibited at the Degree Show.

The Degree Show attracts multi-national company support with students receiving awards across all discipline areas. Purchase prizes are also awarded to students from RGU's own University Collection.



BA COMMERCIAL PHOTOGRAPHY

(One year course designed to articulate with HND Photography)

UCAS CODE:W641

LEANNE HERON

OVERVIEW CAREERS

This one-year course has been designed to build and expand on the knowledge and technical skills gained during an HND in photography.

Projects undertaken will test the intellectual and creative application of ideas. You will be introduced to new business concepts to develop your abilities in team and individual projects.

A contextual studies programme, which provides a strong theoretical and cultural framework to support commercial practice, underpins this course.

You also have the opportunity to take elective modules that allow articulation to BA (Hons) Communication Design, to specialise in the photography pathway.

After completing the course, students have gone on to start new photographic businesses and gain employment both locally and nationally within the creative industries.

Students have re-located to London to work with major fashion photographers, whilst others have set up new magazines.

Graduates have also gone on to work within education as technicians and lecturers, and a percentage of students have now articulated to the BA (Hons) Communication Design (Photography) course at Gray's.

What you need to know about the Commercial Photography course.

- Duration: Full-time 1 year course
- Entrance: Portfolio and interview + qualifications (see page 86 and 89)
- Located at: Garthdee House Annexe, Gray's School of Art, and North East College Scotland
- Runs from September to May



1.



2.



3.



4.

COURSE CONTENT

The course is taught collaboratively by Gray's School of Art, North East Scotland College and Aberdeen Business School and is an innovative approach to course design and the integration of business and creative practices.

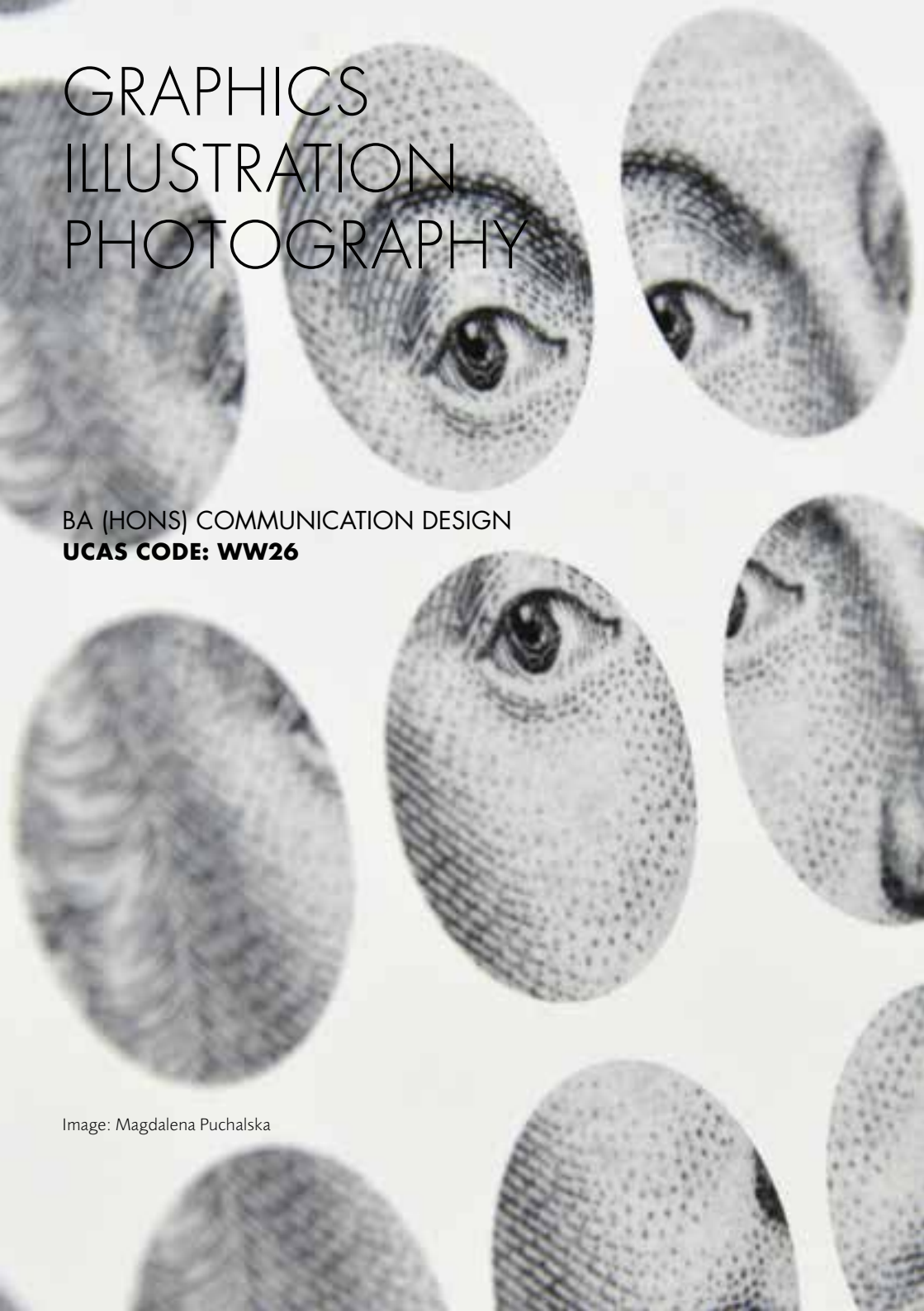
- Commercial practice modules enable you to choose elective projects to develop a studio and location-oriented portfolio based on a commercial client.
- The Final Major Project, which is a substantial body of image-based work within a specialist area of your choosing, offers the opportunity to control and focus the direction of your work within a commercial setting.
- Critical and contextual studies will support the understanding of photography's historical and economic dimensions, by exploring the work of key practitioners.
- Business start up and entrepreneurship modules in the creative industries will develop the necessary awareness and skills to support business development ideas.

FACILITIES & SUPPORT

- At North East Scotland College there is bookable studio space available on taught days.
- Photographic Studio space is also bookable at Gray's, as well as access to the computer labs.
- The Guest@Grays lecture programme invites national and international artists and designers to speak about their work. This enables you to understand broader creative practice themes within the creative economy.
- Students have the opportunity to take elective modules that will allow articulation to BA (Hons) Communication Design (Photography).

TITLE PAGE LEANNE HERON

1. MICHAELA WALKER
2. NICKY CLARK
3. CELIA WEATHERLEY
4. TRACEY GARSON



GRAPHICS ILLUSTRATION PHOTOGRAPHY

BA (HONS) COMMUNICATION DESIGN
UCAS CODE: WW26

Image: Magdalena Puchalska

OVERVIEW CAREERS

There are four named degree awards: Communication Design, Graphic Design, Illustration and Photography. You can select your degree award title during your final year.

- There are opportunities for you to explore the Communication Design disciplines and production methods through the investigation of traditional techniques and the latest digital technologies.
- Industry linked projects, European exchange, placements, national competitions and external social events are all an integral part of our course. You will participate in our undergraduate degree show and the D&AD New Blood exhibition in London.
- Specialist staff will support you through our wide variety of disciplines. The course is distinctive through its integration of student cohorts and our cross disciplinary approach to learning.

Our graduates are employed in a variety of professional roles across all sectors. Many work for local companies while others are employed nationally and internationally for leading design agencies.

Graduates have established their own design consultancies and/or work as freelance designers for prominent publications. Others have pursued postgraduate study in other prestigious institutions across the UK.

The breadth of experience and choice of specialisms offered by this course ensures our graduates maximise their potential within a number of professions including:

- Graphic Design
- Illustration
- Photography
- Publishing
- Digital Design
- Web Design
- Advertising
- Marketing
- Communications
- Art Direction

What you need to know about the Communication Design course.

- Duration: Full-time 4 year course
- Entrance: Portfolio and interview + qualifications (see page 86 and 89)
- Located at: Gray's School of Art and Garthdee House Annexe, Garthdee Campus
- Runs from September to June each year

YEAR 1

Developing a broad range of core skills including research methods, ideas generation, project resolution and evaluation.

- Drawing and visualisation skills.
- Introduction to design research skills & methods.
- Introduction to technical processes of print, composition and layout.
- 2D and 3D design development.
- Introduction to CAD technologies (Photoshop and Illustrator) alongside photography.
- Lecture series on visual culture.
- Local & European field study trips.

YEAR 2

Extending knowledge and developing subject specific interests through thematic and technically driven projects.

- Drawing and visualisation skills.
- Design principles, concept development and design ideation.
- Advanced CAD technologies, software skills and digital production methods.
- External collaborative projects.
- Introduction to Portfolio presentation.
- Lecture series on Design Contexts.

YEAR 3

Consolidating skills and extending specialist knowledge through self-directed study and the development of professional design skills within external contexts.

- Industry projects extending understanding of different client contexts.
- Professional skills and competition project briefs.
- Client presentations and exhibitions.
- Advanced research and design methods.
- Advanced technical workshops.
- Independent learning identifying areas of specialist interest.
- Cross discipline thematic lecture and seminar series.
- Placement / Erasmus study options.
- International Field Study Visit.

YEAR 4

Resolution of professional projects and portfolio of work to be exhibited at the Degree Show.

- Development of individual proposals for studio and theoretical work.
- Opportunity to embed competition work and external collaborations as part of final year proposal.
- Development of a professional portfolio of work.
- Opportunity to show work at the final year Degree Show and D&AD New Blood, London.



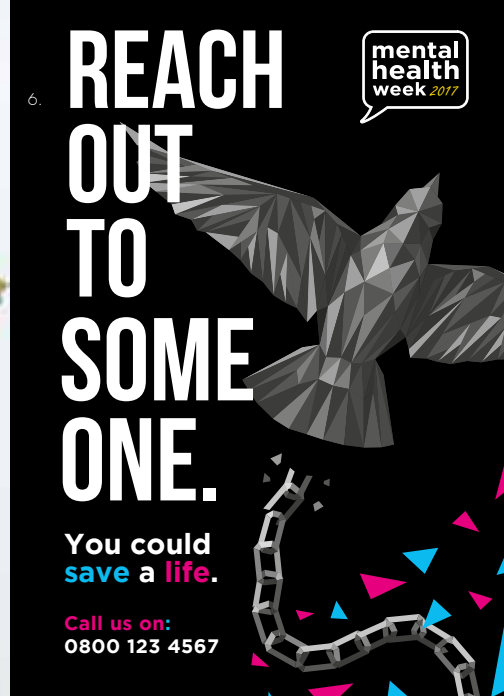
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TITLE PAGE	MAGDELENA PUCHALSKA
1.	BEN MARTIN
2.	ELLEN BERNIS
3.	CHRIS CLARK
4.	ELSPETH THOMSON
5.	HANNAH JAKOBSEN
6.	KEIRYNN TOPP
7.	RUTH KIRBY ORGAN
8.	EVIE GRACE CALDWELL



8.

ALLANA HARDIE
BA (Hons) Communication Design

What career do you hope to get into once you graduate?

I hope to work for a design agency where I will be involved in creative advertising briefs. I would like to explore different hands-on processes and techniques like screen printing and film photography and apply these within a commercial context. In the meantime I will also continue to work on my freelance illustration projects and launch my online shop where I will sell more of my more personal work.

Why did you choose to study your course?

I left secondary school knowing that I had a strong passion for art and design, so I started researching into what course options were out there. After some consideration, I chose Communication Design at Gray's because it involves a broad range of subjects which offers many different job opportunities across disciplines.

Why did you choose to study at RGU?

I decided that I wanted to study at RGU

after I visited Aberdeen for the very first time for an open day. Gray's appeared much friendlier than some of the other universities and I was welcomed by both staff and students. I fell in love with Gray's School of Art instantly.

What is the best thing about studying at RGU?

RGU has provided me with a wide variety of opportunities. There are many clubs & societies to join; lots of field trips and placements and study abroad opportunities. The facilities and Guest@ Gray's lectures have made my time at RGU memorable.

Where are your favourite places to study and socialise on campus?

How has the university's facilities and support services helped with your studies?

As a design student I spent most of my time either in Gray's School of Art or Garthdee House Annexe. Communication Design students are allocated our own desk and work space within a large design studio. The studios provide a creative environment to discuss projects and briefs with peers. I cherished my own desk space along with the rest of my class as

you don't need to vacate at the end of the day and have everything you need nearby. The university's facilities and in particular the workshops within Gray's, have really helped me to develop my creative practice. Gray's has lots of equipment and workshops and skilled technicians to show you how to use them. At Gray's School of Art, I learned all about using a camera and had access to the incredible dark rooms so now I can confidently develop and produce my own photographs. The facilities in the rest of the university, including the library and the sports centre have all been of great use during my four years at University.

What advice would you offer to an applicant of RGU?

What advice would you offer to new students?

My advice to future students would be to make sure you make the most of the opportunities that are presented when studying at Gray's. Speak to as many tutors and staff as possible because they all have different backgrounds and go to as many workshops and classes as possible. Try out and explore different techniques and ways of working and get involved with societies and clubs. Also

speak to students from different courses and I also recommend getting involved with activities out with the university including design events, talks, exhibitions, festivals etc. and take advantage of what Aberdeen as a city has to offer.

Where was your placement and how has this helped your studies?

Where did you study abroad and how has this enhanced your student experience?

I enrolled on the Erasmus Exchange in Stage 3 and at Aki Artez in Enschede, Holland for a semester. The experience helped my practice in so many ways. Firstly, it helped me to understand different approaches the subject. The structure of their semester was different to Gray's School of Art and it helped expand my creative practice, through new methods of working and consider new ways to interpret a project brief.

The experience abroad also helped me personally and I grew in confidence became more independent as it was the first time that I had moved to a different country. It was a great opportunity to make new connections and gain new friends. I had a brilliant time on Erasmus and I can only recommend it to future students.



FASHION DESIGN TEXTILE DESIGN FASHION & TEXTILE DESIGN

BA (HONS) FASHION & TEXTILE DESIGN
UCAS CODE: W291

Knitwear by Jean Oberlander
Photography by Peter Bonomi

OVERVIEW CAREERS

There are three named degree award: Fashion Design, Textile Design and Fashion & Textile Design. You can select your degree award title at the beginning of your final year. Students specialising in textiles can design textiles for fashion and/or interiors.

- There are opportunities for you to combine Fashion and Textile expertise through design, research, development and innovation in materials and processes.
- Industry-linked projects, European exchanges, internships, competitions and external events are an integral part of our course. Students participate in undergraduate and graduate fashion shows held every year.
- Specialist staff support you through all aspects of the discipline. These include, knit, print, mixed media, fashion illustration, garment construction, pattern cutting and professional practice.

Designers within the fashion and textile interior industries. This includes working within fashion knitwear, print for fashion, mixed media textiles, interior design markets and setting up as an independent freelance designer maker.

- Fashion forecasting & trend prediction
- Colourists & Dyeing
- Illustration
- Merchandising and Buying
- Styling
- Retail
- Teaching

What you need to know about the Fashion & Textiles course

- Duration: Full-time 4 year course
- Entrance: Portfolio and interview + qualifications (see page 86 and 89)
- Located at: Gray's School of Art, Garthdee Campus
- Runs from September to June each year

YEAR 1

Developing your core skills and knowledge of Fashion & Textile Design through studio practice, lectures, seminars and workshops.

- Drawing & visualisation skills.
- Introduction to design research skills & methods.
- Introduction to technical processes of knit, print, stitch and pattern cutting.
- 2D & 3D design development.
- Introduction to CAD technologies (Photoshop and Illustrator) alongside photography.
- Composition and layout.
- Lecture series on visual culture.
- European Field Study Visit.

YEAR 2

Extending knowledge and developing interests in Fashion & Textile Design through thematic and technically driven projects.

- Drawing & visualisation skills.
- Toiles and garment manufacture.
- Fashion Illustration.
- Trend awareness.
- Advanced CAD technologies (Photoshop and Illustrator) and digital making processes.
- Photo-shoots & styling.
- Introduction to Portfolio presentation.
- Lecture series Design Contexts.

YEAR 3

Consolidates skills and extends specialist knowledge through self- directed study, and the development of professional skills within external contexts.

- Industry projects extending understanding of different client contexts.
- Professional skills and competition project briefs.
- Client presentations and exhibitions.
- Advanced research methods for fashion and/or textile design.
- Independent learning, identifying areas of specialist interest.
- Advanced fashion illustration & introduction to fashion film.
- Market awareness.
- Advanced technical workshops.
- Cross discipline thematic lecture and seminar series.
- Placement / Erasmus study options.

YEAR 4

Resolution of a professional body of work to be exhibited at the Degree Show.

- Development and completion of individual proposals for studio and theoretical work.
- Opportunity to embed competition work and external collaborations as part of final year proposal.
- Development of a professional portfolio of work.
- Opportunity to show work at Gray's Graduate Fashion Show and New Designers, London.



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TITLE PAGE JEAN OBERLANDER

- 1. TAMSIN RUSSELL
- 2. ELSA TAIT
- 3. JEAN OBERLANDER

- 4. JEAN OBERLANDER
- 5. KIRSTY BROWNLEE
- 6. LUCY SIM

SARAH MURPHY
BA (Hons) Fashion and Textile
Design (Fashion)

What career do you hope to get into once you graduate?

I am looking to the path of teaching at the moment as I enjoy working with children and being a part of helping them develop their skills and ambition. I will continue fashion design and plan to build up a good following on social media to get my work out there.

Why did you choose to study your course?

I loved art at school and studied fashion in Advance Higher Art therefore wanted to pursue it further.

Why did you choose to study at RGU?

I chose to study at RGU as Gray's School of Art offered a wide range of courses and disciplines. I chose to study Fashion and Textiles as Gray's combines the two together to give the student a broad range of skills in the field.

What is the best thing about studying at RGU?

I particularly enjoyed being able to go on placement in 3rd year; I moved to Hong Kong for three months to gain experience within the fashion and textile industry. Here I worked with Mattel®, a global toy manufacturer in the design studio for Barbie®.

Where are your favourite places to study and socialise on campus?

I chose to stay mostly within the art school environment as the mood is always high and creativity surrounds you. The studio plays a huge part in your journey where you get your own space to work within and develop your thoughts and ideas. The fashion manufacture room was also one of my favorite places and somewhere I spent almost every day in my final year.

How has the university's facilities and support services helped with your studies?

The Facilities within RGU have been great. The study skills helped me throughout the years boosting my skills with academic writing and giving me more confidence.

What advice would you offer to an applicant of RGU?

Go for it! You'll have a great time.

What advice would you offer to new students?

Keep engaged with the course every year is a learning curve which sets you up for the next adventure.

Where was your placement and how has this helped your studies?

My placement was in Hong Kong at Mattel® and it allowed me the time to put my skills learnt in the studio in to practice in a working environment with tight deadlines. It gave me the opportunity to work within a professional setting, dealing with other members of staff within a large team. I was also lucky enough to have the ability to visit the factory in China where the Barbie® doll is made and see the small items of clothing produced by machinists. I had a great time and would love to do it again.

Where did you study abroad and how has this enhanced your student experience?

Being in Hong Kong was very different from being in the UK. It gave me much more independence and confidence knowing I could travel by myself and meet new people. Whilst at Mattel® I worked with colleagues who spoke little English; this brought about new challenges and opportunities.





CERAMICS & GLASS JEWELLERY PRODUCT DESIGN

BA (HONS) THREE DIMENSIONAL DESIGN
UCAS CODE: W290

DETAIL FROM NATASHA DUDA'S WORK

OVERVIEW CAREERS

There are three named degree awards: Ceramics & Glass, Jewellery and Product Design. You can select your degree award title at the beginning of your final year.

- The course presents opportunities to explore Product & Craft Design through research, development and innovation in materials and processes.
- Industry-linked projects, European exchanges, design internships, live competitions and public facing external events are an integral part of our course. You will participate in undergraduate exhibitions, the graduate degree show and at New Designers, London.
- Specialist staff support you through all aspects of the discipline. These include, design thinking, 3D modelling & Adobe CAD training, design drawing and visualisation, ceramics, glass, metalwork, rapid prototyping & computer aided manufacture and professional practice.

Students can become designers within the product and craft design industries. These include working with product and industrial design consultancies, manufacturing, the retail sector and setting up as an independent freelance designer maker.

- Industrial designers
- Product designers
- Ceramics & glass designer makers
- Jewellery designer makers
- Designer(s) makers with up-cycled and low carbon design interests.

What you need to know about the Contemporary Art Practice Course

- Duration: Full-time 4 year course
- Entrance: Portfolio and interview + qualifications (see page 86 and 89)
- Located at: Gray's School of Art, Garthdee Campus
- Runs from September to June each year

YEAR 1

Developing your core skills and knowledge of Designing and Making through studio practice, lectures, seminars and workshops.

- Drawing & visualisation skills.
- Introduction to design research skills & methods.
- Intro to technical processes of ceramics, glass, wood/ metal/plastics along with new technologies, including rapid prototyping and laser cutting.
- 2D & 3D design development.
- Introduction to CAD technologies (Rhino 3D, Photoshop and Illustrator) alongside Photography.
- Composition and layout.
- Lecture series on visual culture.
- European Field Study Visit.

YEAR 2

Extending knowledge and developing interests in Designing & Making through thematic and technically driven projects.

- Drawing & Visualisation skills.
- Traditional Making Skills (more in-depth workshop demonstrations with various materials and processes linked to design briefs).
- Concept Development and Design Ideation methods.
- Advanced CAD technologies (Rhino 3D, Photoshop and Illustrator) and how this can relate to digitally driven making processes.
- Introduction to Portfolio presentation.
- Lecture series on Design contexts.

YEAR 3

Consolidates skills and extends your specialist knowledge through self-directed study, the development of professional skills and external contexts.

- Industry projects extending understanding of different client contexts.
- Professional skills and competition project briefs.
- Client presentations and exhibitions.
- Advanced Design Methods.
- Advanced technical workshops.
- Independent learning identifying areas of specialist interest.
- Support and guidance with Intellectual Property Awareness.
- Cross discipline thematic lecture and seminar series.
- Placement/Erasmus study options.
- International Field Study Visit.

YEAR 4

Resolution of a professional body of work to be exhibited at the Final Year Degree Show.

- Development and completion of individual proposals for studio and theoretical work.
- Opportunity to embed competition work and external collaborations as part of final year proposal.
- Development of a professional portfolio of work.
- Exhibit in the final year Degree Show and New Designers in London.



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1. KRISTIAN KARBAN
2. AMY LAWSON
3. ANDREW DAVIDSON

4. ROBERT HUNTER
5. NATASHA DUDA
6. SCOTT CRAWFORD

SCOTT CRAWFORD
BA (Hons) Three Dimensional
Design

What career do you hope to get into once you graduate?

At the time of writing I am keeping my options open, but the good thing about completing a course such as this one is you aren't locked into one specific career path. I am not opposed to either going self-employed and setting up a studio, but I'm also applying for jobs in already established practices to gain more experience that way first. The ideal scenario in future is to have my own studio and be in complete control of my practice, so I am still swaying more towards that route.

Why did you choose to study your course?

Originally I applied for the jewellery design aspect of the course, but after using other materials such as ceramics and metals in a product design context, became far more interested in that line of work. I would say being able to try different processes and disciplines has helped myself and others in the class possibly discover what their practice is easily.

Why did you choose to study at RGU? What is the best thing about studying at RGU?

A lot of courses tend to be very specialised in what they teach on courses and possibly stick to one specialism, whereas at the start of the 3D course you get to try what you want and then focus on the aspects you want to focus on.

I would say the location of the university is actually a massive plus for me, having it placed away from the city centre makes it a much more focused environment to study in.

Where are your favourite places to study and socialise on campus? How has the university's facilities and support services helped with your studies?

I would again say the location of the university benefits this as the natural surroundings of Grays in particular means (weather permitting of course!) there are a few great views for having a break and refocusing yourself. The studio spaces offered by the university are also massively beneficial as having a permanent spot to work means you can really make it a home away from home.

What advice would you offer to an applicant of RGU?

What advice would you offer to new students?

The university experience is something that everyone experiences differently, but I would say that you definitely get out what you put in. There are dozens of clubs and societies, events, exhibitions and a million other things to try while you are here, and uni is definitely a time for trying new things so I would say just be open to everything available to you.

Where was your placement and how has this helped your studies?

In the third year of the course I spent 4 months on placement with Iona Crawford Atelier in Glasgow. The placement/Erasmus exchange isn't something that is compulsory but I found it heavily beneficial learning in an industry environment for a while, as I picked up a number of transferable skills that you potentially wouldn't in an educational focused space. I would say as well that the placement I undertook was focused on aspects of design that I would like to focus on now that I am graduating, so you can really control the process and make the course suit you and your career interests.



PAINTING

BA (HONS) PAINTING
UCAS CODE: W120

DAVID RAE

OVERVIEW CAREERS

- The Painting course at Gray's School of Art offers you a challenging opportunity to study both the technical and contextual aspects of Drawing and Painting in a spacious studio environment.
- Drawing is at the core of the Painting course and is embedded within the programme in a variety of ways. A sequence of both objective and subjective projects explore the grammar and forms of Painting.
- The course offers an informed context that allows for the development of a personal visual language, as well as a fuller and more critical understanding of the subject.

Upon graduation, Painting students will have acquired a wide range of transferable skills that will equip them appropriately for employment in a diverse range of careers within the creative and cultural industries, and other fields of employment where creative thinkers are highly valued.

Many sustain individual studio practices, determining their own directions and are actively exhibiting, curating and furthering their careers as professional artists.

A number of students also go on to study at postgraduate level. In recent years, these have included prestigious institutions within the UK and overseas.

What you need to know about the Painting course.

- Duration: Full-time 4 year course
- Entrance: Portfolio and interview + qualifications (see page 86 and 89)
- Located at: Gray's School of Art, Garthdee Campus
- Runs from September to June

YEAR 1

Develops the core skills and knowledge of the visual language of Painting through studio projects, lectures, seminars and workshops.

- Drawing and visualisation skills.
- Introduction to fundamental research skills.
- Introduction to idea development.
- Introduction to pictorial grammar: Composition, Tone, Colour, Form, Surface, Space.
- Introductory demonstrations to equipment, materials, processes and procedures relevant to the study of Painting.
- Introduction to CAD technologies (Photoshop, Illustrator etc.).
- Lecture programme on visual culture .
- European Study Trip (optional).

YEAR 2

Extends the understanding of the methods and procedures essential to the study of Painting.

- Sequence of eight specialised studio projects.
- Series of illustrated talks accompanying each painting project.
- Weekly programme of class drawing that complements and underpins studio projects.
- Continued technical advice on methods and materials: oil and water based paint, mediums, supports and stretcher-making.
- Lecture series on fine art contexts .
- International / national study trips (optional).
- Regular screenings of films on art and artists (optional).

YEAR 3

Consolidates skills and extends personal direction and knowledge through understanding of the methods and procedures essential to the study of Painting.

- Supervised drawing programme introducing alternative strategies for drawing.
- Emphasis on intensive and wide-ranging self-directed research (semester 1).
- Encouraged to experiment with a range of painting methodologies.
- Focus on development & resolution (semester 2).
- Thematic lecture and seminar series: textual contexts, research and enquiry.
- Exhibition and Commission opportunities.
- Placement, Work Experience, European Exchange study opportunities.
- International / national study trips (optional).

YEAR 4

Resolution of an ambitious body of work to be exhibited at the Degree Show assessment and exhibition.

- Engage in self-motivated research and idea development.
- Production of a substantial body of work developed over an extended period of self-directed study.
- Undertake substantial theoretical inquiry linked to practice.
- Undertake professional practice activities such as artist's statements, proposals and application writing.
- Required to exhibit externally at Pre-Degree exhibition in Edinburgh.
- Production of student-organised Degree Show catalogue.
- International / national study trips (optional).



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1. ALAN AITKEN
2. SUZANN ROSS



3. KATHRYN GEOGHAN



3.

JACK DUNNETT
BA (Hons) Painting

What career do you hope to get into once you graduate?

Throughout my years of study, the question of which career path to take after graduation has always been very open and changeable, as I learned about more and more choices which would be available to me. Ultimately I would love to work full time as a self-employed artist, but I intend to work towards this by seizing opportunities which come my way for exhibitions, and applying for residencies and commissions. RGU has been invaluable in learning about opportunities which I otherwise would not have considered.

Why did you choose to study your course?

I made my choice to come to art school in my final year of high school after it was suggested as a possible route to go down. I chose Painting at Gray's specifically because it was the only one of the Scottish art schools which offered a dedicated painting course. I had also heard of Gray's strong reputation

for teaching drawing, and I had been impressed by the work I had seen from previous painting graduates.

Why did you choose to study at RGU?

There are only a handful of Scottish art schools, all of which have various strengths. I chose Painting at RGU because of the facilities on offer at Gray's. The studio spaces are extremely generous for a British art school these days, and the tutors are passionate about their work. RGU also seemed like a great choice because of the range of different courses available and the social aspect of being able to meet loads of new people from so many different backgrounds.

What is the best thing about studying at RGU?

The best thing about studying at RGU has been the people that you meet and the friendships formed. Throughout the years of the course there are opportunities to meet new people all the time, and within the course I've got to know my classmates really well, making lifelong friendships.

Where are your favourite places to study and socialise on campus?

The University Library is a great place to study in peace and quiet, and the range of books available on all subjects is vast and encompassing. As a Painting student, I spend most of my free time at the Art School, which has a great social atmosphere in the studios, refectory, and on the rare occasion of sunshine, the central quad.

How has the university's facilities and support services helped with your studies?

Gray's School of Art has a range of facilities which are available for all students to use, regardless of course, so the option to learn how to make work in a range of different media is available to any student who is willing to put in the time and effort.

It's always been comforting to know that there are support options available at RGU for any possible problems a student may face, from finances to health issues. RGU has a strong team of staff dedicated to these issues, and even if you don't ever need them, it's affirming to know they're there.

What advice would you offer to an applicant of RGU?

Make the most of everything the University has to offer, both socially and academically. The range of friends you will make, and your academic achievements all rely on taking advantage of everything RGU has to offer.

What advice would you offer to new students?

Never be afraid to ask for anything if you need it. There are fantastic facilities, great tutors and technicians working there who can teach you just about anything, all you need to do is search them out, they're busy people.

Be open to everything that you learn at Gray's, as you will discover so much about art and design work that will be new to you, but always remain questioning. You'll face praise and criticism from tutors and peers, and it's being able to work with this, and engage in challenging discussions that moves your practice forward.



CONTEMPORARY ART PRACTICE

MOVING IMAGE
PHOTOGRAPHY
PRINTMAKING
SCULPTURE

BA (HONS) CONTEMPORARY ART PRACTICE
UCAS CODE: WW61



DETAIL FROM YVETTE BATHGATE'S WORK EXHIBITED AT DEGREE SHOW EXHIBITION IN 2017

OVERVIEW CAREERS

CAP offers five named degree awards, which you select at the beginning of your final year: Contemporary Art Practice; Contemporary Art Practice Photography; Contemporary Art Practice Printmaking; Contemporary Art Practice Moving Image and Contemporary Art Practice Sculpture.

- Teaching and learning strategies focus on the development of skills across five key areas: technical, conceptual, contextual, personal and professional. Our curriculum is informed by current debates surrounding the production, presentation and consumption of contemporary fine art.
- An integral part of the student experience are opportunities to undertake 'live' projects, placement and work-experience, commissions, exhibitions and external events, many facilitated by our close links to regional arts organisations and other partners.

Contemporary Art Practice graduates gain knowledge, contextual and critical awareness, professionalism, and lateral thinking skills. Graduates have immersed themselves in studio cultures, both individual and collectively, or have pursued further study opportunities at MA and Doctoral level.

CAP graduates have established careers in a wide range of professions including film, art consultancy, health care, publishing, music, media, community work and galleries. Our graduates contribute to the wider scholastic community, by providing teachers for schools, further and higher education.

What you need to know about the Contemporary Art Practice Course

- Duration: Full-time 4 year course
- Entrance: Portfolio and interview + qualifications (see page 86 and 89)
- Located at: Gray's School of Art, Garthdee Campus
- Runs from September to June each year

YEAR 1

Develops your core skills and knowledge of Contemporary Art Practice through studio projects, lectures, seminars and workshops.

- Drawing and visualisation skills.
- Research skills.
- Fine Art development in 2 and 3 dimensions.
- Introduction to basic moving image, photography, printmaking and sculpture philosophies and techniques.
- Lecture programme introducing visual culture.
- European Field Study Visit.

YEAR 2

Extends your core skills in Contemporary Art Practice through thematic and technically driven projects that enable the development of personal interests and narratives.

- Drawing programme.
- Casting, construction and laser cutting.
- Screenprint, lithography and etching.
- Analogue black & white photography, and colour photography.
- Digital photography, and digital video editing.
- Lecture series on fine art contexts.
- International / national study trips (optional).

YEAR 3

Consolidates skills and extends personal direction and knowledge through self-directed study and development of professional skills in relation to external contexts.

- Thematic driven by emerging personal interests.
- Development of specialist skills.
- Advanced technical workshops.
- External projects with industry and arts organisation.
- Introduction to 'self-organisation' (public exhibition).
- Thematic lecture and seminar series: textual contexts, research and enquiry.
- Placement, Work Experience, European Exchange study opportunities.
- International / national study trips (optional).

YEAR 4

Synthesis of practice (technical, conceptual and contextual), leading to resolution of a professional body of work to be publicly exhibited at degree show.

- Engage in self-directed enquiry of practice over a sustained period.
- Responsible for testing and rehearsal of ideas and outcomes.
- Undertake substantial theoretical inquiry linked to practice.
- Undertake professional practice activities such as artist's statements, proposals and application writing.



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1. ELEANOR CHEETHAM
2. BEA MELDRUM
3. AIDEN MILLIGAN
4. AIGITA KALINA

5. ALEXANDRA MCGREGOR
6. ALEXANDRA MCGREGOR

ALEXANDRA MCGREGOR
BA (Hons) Contemporary Art Practice

What career do you hope to get into once you graduate?

Contemporary Art Practice has allowed me to explore many avenues. I would like a career where I can further explore my practice as well as engaging with other creative individuals, bodies and organisations, whether this be through residencies, placements or internships. Additionally, through my practice I like to explore participation and engagement through my research and installations of work. I aim to engage in a career where these aspects are examined further through working with the public by organising workshops and participatory exhibitions. I hope to become a Graduate in Residence for a year at Gray's School of Art where I could involve these different elements, especially the gaining of teaching experience, under supervision from the academic staff.

Why did you choose to study your course?

For me Contemporary Art Practice offered a variety of disciplines that

appealed as it allowed my practice to reach its full potential both conceptually and aesthetically. The course has also provided me with a range of skills including curating and running exhibitions, creating publications, working with other creative individuals out with the educational institute. All of these skills I believe are vital in the professional world.

Why did you choose to study at RGU?

What attracted me to study at RGU is that it provided a course where I could study a variety of creative disciplines; additionally there is a range of workshops that offer a vast range of traditional and modern processes. When I attended the open day at RGU I knew that there would be a lot of support offered through tutors and technicians and that I would be allowed to try out different methodologies. Additionally, RGU is situated in an area that has both urban and natural resources on its doorstep that is very beneficial for a creative visual course.

What is the best thing about studying at RGU?

The best thing about studying at RGU is

the people that are very helpful and have a diverse range of qualities and skills to offer. You meet great people that will support you throughout your educational career and beyond.

Where are your favourite places to study and socialise on campus?

There is an interesting mixture of architecture with interesting spaces that have been really inspiring for myself as a creative individual. The campus is also situated in a beautiful spot next to the river that has been useful for drawing and performance workshops.

How has the university's facilities and support services helped with your studies?

As a student I have found that whatever I want to achieve is supported in Gray's School of Art. I have always attained good critical advice when needed and have forged many connections with a range of individuals that has helped to support me.

What advice would you offer to an applicant of RGU?

The university is extremely supportive and has a huge range of facilities on offer. It is a university with a healthy blend

of disciplines provided. It also offers amazing opportunities for students and emerging artists.

What advice would you offer to new students?

If you work hard, opportunities will find you. Do not be afraid to try out new things and take full advantage from what the university has to offer.

Where was your placement and how has this helped your studies?

I have not done a specific placement; however, I have partaken in a range of experiences that will benefit my future career. I have participated in many group exhibitions in Aberdeen as well as further afield in Scotland and in Europe. I have also worked with creative organisations such as 'Look Again' and Rosemount Community Centre in Aberdeen that have provided me with the platform to further develop my practice and have allowed me to work with a variety of individuals. I have been awarded RSA New Contemporaries prize, where I will be able to show my work at The Royal Scottish Academy in Edinburgh next year and gain vital professional skills with a very successful, and experienced creative organisation.



MASTER OF ARTS

MA Fine Art
MA Curatorial Studies
MA Communication Design
MA Fashion & Textiles
MA Jewellery
MA Product Design



MARK LOMAX 2017

OVERVIEW STUDY

The MA programme provides a learning environment that supports and challenges students' specialist practice, enabling the acquisition of new interdisciplinary working practices and conceptual skills for the development and production of significantly new work. This programme is underpinned and contextualised by contemporary debates, perspectives and research within Art & Design practice.

- The programme structure is designed to extend students existing practices within the following names routes: Fine Art, Curatorial Studies, Fashion & Textiles Design, Communication Design, Product and Jewellery Design.
- The programme structure encourages a high level of visual and theoretical research, which enables students to explore the relationship between their specialist disciplines or media and more broadly based contextual understanding and cultural milieu.
- The programme structure encourages students to identify, explore, develop and debate their own personal philosophy, methodology and research, as it relates to that of their peers, contemporary practice, and the needs of the creative industries.
- The course encourages students to deepen their knowledge of key issues, in both theory and practice, within their specialist subject area, by investigating historical precedents, contemporary practices and potential future developments.
- The course actively supports widening participation in postgraduate art and design education through flexible routes of entry and modes of attendance.

The MA programme is delivered by an experienced team of recognised artists, designers, critical theorists and curators, who encourage and support a diversity of approaches within these given specialist disciplines and their expanded field. Teaching delivery and support consists of lectures, seminars, group critique, independent research and individual personal tutor support. The course supports a diverse range of working practices whether specialist, collaborative or interdisciplinary in nature, or practices that might seek to challenge the 'norms' within a specialist discipline; new practices are positively encouraged.

The programme emphasises independent learning, negotiated project work, and individually focused practice and research. Students will be challenged to develop their work and ideas with support and advice from staff tutors and external partners. We provide a supportive learning environment of co-operative critical debate. Ideas and issues will be discussed and developed from the student's own individual perspective of practice, and within the context of current cultural debates that inform practice.

The MA programme is a one year full time or two year part-time course. The course incorporates four core modules with students completing three modules for the Postgraduate Diploma. These are: Applied Practice, Critical Contextual Studies & Research Methods, and the Personal Development & Professional Networks module. The final module is the Masters Project; this also includes a written component.

OVERVIEW OF MODULES

MODULE

1

Applied Practice:

Fine Art, Communication Design, Curatorial Studies, Fashion & Textiles, Jewellery and Product Design.

This module provides a learning platform that supports students to develop and critically position their chosen specialist practice by encouraging critical self-reflection alongside the acquisition of new specialist disciplinary skills. This supports students to contextualise their practice within its expanded field. Students will be supported in identifying and acquiring the most appropriate academic research and practice based strategies needed for the development of their creative practice.

The module provides students with an ability to identify, explore and critically examine the theoretical, contextual, and methodological principles as they relate to their own contemporary practices. This encourages students' originality of ideas, independence in creative thinking, and fundamentally moves practice toward a self-motivated and sustainable intellectual mode of applied practice and inquiry.

MODULE

2

Critical Contextual Studies & Research Methods:

This module introduces students to a key set of research methods and thematic topics integral to the programme. These thematic 'drivers' are: **Sustainable Studio Cultures, Socially Engaged and Participatory Art & Design Practices, Digital Futures, and Curatorial Practices.** Delivered over two semesters, this programme of discursive lectures and seminars ask students to engage with, and reflect on contextual, societal and theoretical perspectives related to their own practice. The seminar programme seeks to contextualise current debates within art and design, and introduces relevant examples of research methods and critical discourse. At the conclusion of the seminar programme, students are asked to write a short reflective essay focusing on one of these thematic topics as it relates to or impacts on their own practice.

MODULE

3

Personal Development & Professional Networks:

This module supports students in evaluating and understanding their individual learning needs and ambitions related to their specialist practice based discipline. A structured project proposal will be developed which results in the production of a learning plan. This plan becomes a 'live' document that critically highlights specific transferable skills that will support students to achieve their Masters study objectives, and identifies specific learning requirements and needs to fulfil project ambitions.

Along side this learning plan students are asked to continually reflect on the specific nature of their own work, thus supporting deeper levels of reflection during and after all key stages within the project. This module supports students in analysing their professional context, objectively focusing on key development stages through the development of a personal blog, and visits to galleries and arts and cultural organisations. This work supports and underpins students' professional understanding of their specialist subject area before undertaking the Masters Project.

MODULE

4

Masters Project:

This module offers students the opportunity to propose and critically engage in a self-directed major piece of practice-based research; the emphasis is placed on further defining and analysing their applied practice and research aims. Students can produce work in many formats including exhibition, installation, exposition, collaboration, product, design collection, social engaged participatory project etc.

In conjunction with the Masters exhibition the module requires students to produce an extended piece of analytical and critical writing. This writing supports the critical evaluation of work and will explore the thematic nature of the work and/or curated exhibition together with its professional context and ambitions. The weighting between studio practice elements and written thesis is 70-30% respectively (but can be weighted with a higher theoretical component through negotiation).

CONNECTIONS & OPPORTUNITIES FOR PRACTICE

A key aspect of the course encourages you to exhibit in the City to make connections in the region, and establish contacts beyond your Masters degree. The course has established working partnerships with key creative and cultural agencies in the City and surrounding environ. These include; Deveron Arts, Grampian Hospitals Arts Trust, Peacock Visual Arts, Scottish Sculpture Workshop, LookAgain Arts Festival, The Anatomy Rooms Aberdeen for example. The School runs MAKE Aberdeen, the foremost open access digital fabrication workshop (FabLab) in the North East, providing tools such

as laser cutting, 3D print & scanning, direct to media printing together with metal sintering technology (currently the only open access digital fabrication workshop offering this service in the UK).

Whether you see your practice developing through a studio/ practice based environment or in a more community and collaborative based practice, this course will help develop and extend your specialist and complementary skills sets needed to progress your career within the art world or creative cultural sectors.

GUESTS @ GRAY'S

The Guests@Grays lectures are key learning events that are integrated into the Masters course.

This series of lectures by national and international artists, designers, writers and curators allows students to be directly informed of a range of creative and professional practices.

Previous guests include: Claire Barclay, Benedict Drew, Zöe Walker, Hannah Imlach, Antoni and Alison, Moira Jeffrey and Karen Nicol.

<https://guestsatgrays.wordpress.com>



GRADUATE PROFILE

Peter Swales

Peter Swales was born in Shrewsbury, England and gained a Bachelors Degree in Art and Aesthetics at UWIC (now Cardiff Metropolitan University).

Working primarily with found objects and appropriated imagery, he uses collage and assemblage as a means of 'aesthetic recycling' to repurpose 'useless' waste objects as artworks, prompting re-evaluation of their worth and value. This process involves a performative aspect of walking, 'litter picking' and photography.

Embracing chance and improvisation, Peter's practice utilises lo-fi methods to create distressed surfaces and sculptures that reference the urban environment they originated from.

The Masters project is an engagement with the peripheries of 'street art'- accidental weathering and wear, intentional vandalism and graffiti and prosaic interventions in the built environment, such as hastily fixed street furniture or stacked refuse awaiting collection.

"I am particularly interested in how these multi-authored, anonymous and often unintended interventions in the city, can be interpreted- we read in them traces of action, gestures, histories of human activity and expression. They are paradoxically both mysterious and relatable, possessing an aesthetic

STUDY FOR RESEARCH DEGREES

RESEARCH OPPORTUNITIES

full-time and part-time PhD study

RESEARCH COMMUNITY

The Gray's research community is a cutting-edge programme for practice-led research, in which the practice of art or design forms a significant part of the inquiry.

Doctoral and Research masters develop new knowledge in key thematic, including Art Practice, Design in Society and Art in Public. Emergent research themes include Smart Textiles and Drawing. Gray's School of Art researchers work with the Centre for Northern Culture and Design, RGU's cultural engagement and development initiative.

Peer learning is prioritised through open learning across disciplines and across undergraduate and postgraduate communities, all of whom are welcome to participate in research activities and consult the expertise of the research community.

AREAS OF EXPERTISE

All doctoral/research masters studies are outwardly focused and applied to real life issues. The research is co-created with external partners including art and design organisations, industry and policy sectors.

The research aims to challenge thinking and practices in the disciplines of Art and Design and their relevance to a changing world. It moves beyond a simple application of research methods to construct a strong critical theoretical base in the development of new knowledge.

- Social Art Practice
- Leadership in Art and Culture
- Design for Society
- Digital Futures
- Practice-led research
- History of Craft and Design
- Practices of Curating

PHD STUDY

Doctoral level study is a three-year inquiry led by the research student and supported by an appropriate supervisory team.

Doctoral study is an increasingly important phase in Art and Design education, providing training in raising questions, developing methods of inquiry and skills in critical thinking and writing and generating new forms of cultural activity.

A doctorate leads to significant career development in academia, as well as private and public sectors. Doctoral study also supports mid-career artists and designers in the development of groundbreaking work.

Gray's has supported the doctoral research of internationally renowned artists and designers including Suzanne Lacy (2013) in social art practice. Reiko Goto-Collins' PhD (2012) in art and ecology was internationally recognised through an award from Networked Digital Library of Theses and Dissertations in 2014. Melehat Gurlari's research into design support for small to medium businesses has led to innovative postdoctoral research into food through the Design in Action Knowledge Exchange Hub, funded by the Arts and Humanities Research Council.

CASE STUDY

Social Art Practice as Feminist Manifesto: Radical Hospitality in the Archive by Caroline Gausden

Supervisors: Professor Anne Douglas (Gray's School of Art) and Dr. Alexandra Kokoli (Middlesex).

Gausden's research focuses on the convergence between radical feminist conceptions of hospitality, the archive and political art practices. It offers feminist manifestos as a lens through which to reconsider the form and intentions of socially engaged art. The thesis is structured in the form of an archive with boxes detailing the manifesto, hospitality and archives alongside an online audio component, giving voice to each perspective. The work sets out to highlight the relational and political nature of archives suggesting their potential to be reimagined as manifesto forms. In addition it reveals how both manifesto and archive function as explicit, politically radical forms of hospitality.



Taken as a whole the thesis articulates a missing feminist history within current critical discourse around social art practice and explores the implications of this absence, seeking to acknowledge the effects it could have not only on feminism as a political and intellectual practice but on the criticality and depth of contemporary practice.

Gausden's work also represents a curatorial intervention staged over four years through events, performances and exhibitions in the Northeast supported by the Scottish Contemporary Art Network (SCAN). Since being awarded the PhD Gausden has been engaged in a further practice based research enquiry around the question of support funded by The Paul Hamlyn Foundation in collaboration with Aberdeen City Council Creative Learning team and SCAN.

SELECTED PHDS from 2012

Peach, Andrea. 2017. *The Making of Modern Scottish Craft: Revival and Invention in 1970s Scotland*

Price, Jonathan. 2016. *Implications For The Arts in The Discourse of Cultural Leadership*

Buwert, Peter. 2016. *Ethical Design Practice: Investigating A Theoretical Framework For Dialogical Visual Communication*

Smith, Helen. 2015. *Understanding Organisational Change Through Art: A Methodology for Art as a Social Practice*

Gulari, Melehat Nil. 2014. *Evaluating the Effectiveness of Design Support for SMEs in Scotland*

Lacy, Suzanne. 2013. *Imperfect Art: Working in Public, A Case Study of the Oakland Projects (1991–2001)*

Thompson, Paul. 2013. *An Examination of the Physical and Temporal Parameters of Post-Physical Printmaking*

Chu, Yuan Chu. 2013. *Negotiation-As-Active-Knowing in Relational Art Practice*

Goto-Collins, Reiko. 2012. *Ecology and Environmental Art in Public Places*

CURRENT PHDS

Hepburn, Leigh–Anne. 2016. *The Creative Process: A Strategy for Innovation and Catalyst for Change*

Bugali, Minure Hilal. 2016. *A Theoretical Framework for Design Practices for Social Innovation*

Baxter, Jonathan. 2017. *Performing The Broken Middle: Socially Engaged Art and its Shadow*

Zeco, Maja 2018. *Placing Sound the role of Aurality and Visuality in Locating Identities (Applied Research Studentship Scottish Graduate School in Arts and Humanities with sound festival of contemporary music and Aberdeen University)*

EXPERTISE & SUPPORT

All research students are members of RGU's Graduate School, which provides advice and training in the form of a 120 credit PG Cert at the outset and at a midpoint in the degree. The Graduate School supports students throughout their research degrees towards academic, personal and employment objectives.

Each researcher is allocated a supervisory team of up to three expert supervisors, who guide and mentor the student through one-to-one and team supervision.

The research community leads an established research platform of reading groups and seminars, drawing on national and international expertise alongside developing opportunities to disseminate research at undergraduate and postgraduate levels.

Gray's School of Art is a member of the Scottish Graduate School for Research in the Arts and Humanities that provides doctoral training, including support for practice-led PhDs.

ENQUIRIES & APPLICATION

Gray's School of Art offers research degrees part-time and full-time at MPhil, MRes and PhD level in art and design. We are pleased to meet prospective candidates and discuss proposals. If you wish to study for a research degree, you should first look at our areas of supervisory interest and research expertise. Details of individual staff research interests can be found through the Gray's School of Art website.

The admission points for applicants are October and February of each academic session, through online application with academic references and relevant certificates. Funding opportunities are announced regularly through the RGU website.

For doctoral study, normally students will hold a first or second class honours degree, and masters degree. For research masters level study, a first or second class honours degree or recognised equivalent is required.

Further information can be found at www.rgu.ac.uk/research/graduate-schools/applying-for-a-research-degree.

APPLYING TO GRAYS

If you are interested in applying to Gray's and becoming a part of our community, the following pages will provide you with some key information. There are six undergraduate application routes into Gray's undergraduate courses.

Four of these routes allow for the customisation of the award to reflect the different pathways within the curriculum. These are identified within the individual course descriptions. You may apply to more than one course.

The informal interview process is organised so that you are only invited to one interview. Interviews are held with experienced staff who teach on the courses you have applied to.

- Undergraduate applications are to be made through the UCAS admissions process.
- The Postgraduate and Research Degrees applications are to be made direct to the University.

All suitably qualified applicants will be interviewed. Portfolio guidance can be downloaded from the RGU website at www.rgu.ac.uk/portfolio

If you are overseas, you can apply direct through one of our trusted agents in your country. To find a list of countries we visit, go to www.rgu.ac.uk/international.

QUALIFICATIONS FOR UNDERGRADUATE ENTRY

YEAR 1 ENTRY

SQA Higher

BBC to include Art / Design and English (or a subject requiring the use of English).

GCE A Level

BC to include Art / Design and English (or a subject requiring the use of English).

Irish Leaving Certificate Higher

B2B2C1 to include Art and English (or a subject requiring the use of English).

IB Diploma

24 to include Higher Level Visual Arts and English (or a subject requiring the use of English).

ADVANCED ENTRY

Suitable qualifications for entry to Year 2 or above may include a relevant HND or Diploma in Foundation Studies (Art & Design, Art, Design & Media).

NON STANDARD ENTRY

Those who may not hold the standard qualifications are encouraged to apply if they can evidence other appropriate life and work experiences.

Any applicant whose first language or language of previous University-level instruction is not English must normally demonstrate competence in English. This should be a score of IELTS 6 or equivalent.

DEADLINES FOR APPLICATION (UNDERGRADUATE)

Applications can be submitted to UCAS from September through to mid January each year. If we receive your application by the deadline dates, we guarantee to consider it. Applications made to UCAS after the deadline date will be considered if there are places available.

Please consult UCAS.com for key dates and information. When applying you will be asked for the institution code name, RGU, and our institution code, R36.

Applicants will be invited to an informal interview; these will take place from mid February to mid March of the year of entry. Some interviews will be scheduled on a Saturday.

QUALIFICATIONS FOR POSTGRADUATE ENTRY

Applicants should have completed an Honours degree in Art or Design (or equivalent) with a minimum of a 2:1. Applicants with Degrees in other subjects will be considered. Applicants with substantial professional experience in Art or Design will also be considered.

All applicants should also submit a portfolio of recent creative practice and project/study proposal.

Any applicant whose first language or language of previous University-level instruction is not English must normally demonstrate competence in English. This should be a score of IELTS 6.5 or equivalent.

QUALIFICATIONS FOR RESEARCH DEGREES

For doctoral study, normally students will hold a first or second class honours degree, and masters degree. For research masters level study, a first or second class honours degree or recognised equivalent is required.

Applicants will normally register for an MPhil/PhD or MRes/PhD with transfer to PhD dependent on satisfactory progress. However, applicants who already possess a Masters degree, which included a significant research component, could be registered directly for a PhD, subject to a satisfactory research proposal and clear evidence of research expertise.

Applicants holding qualifications other than those above shall be considered on their merits and in relation to the nature and scope of the proposed research programme.

Any applicant whose first language or language of previous University-level instruction is not English must normally demonstrate competence in English. This should be a score of IELTS 6.5 or equivalent.

YOUR PORTFOLIO UNDERGRADUATE ENTRY

When we assess portfolios for entry, we always look at these with an awareness of the context of the educational environment that applicants are currently studying in. This means that we are considerate of the learning experience that has enabled the work in the folio to develop. At the interview, applicants are able to speak about their work and the context of its development.

The interview with the portfolio allows us to consider the person as an element in the whole package. The folio isn't just about finished and resolved work, it should show us how an individual thinks and develop ideas.

Help and guidance on the development of the folio including the use of digital folios can be found at www.rgu.ac.uk/portfolio.

YOUR INTERVIEW UNDERGRADUATE ENTRY

The process is a round robin system, which means that students will talk with at least two members of staff in one-to-one situations during the session, one after another. Applicants have several minutes with each member of staff and therefore need to be prepared to discuss their work for at least ten minutes or so.

Our feedback from applicants has been very positive. They indicate that it's an enjoyable period of time that flies by. Equally, our current students say it was a positive and affirming experience because of its relaxed, informal nature. They saw it as a chance to meet and chat with some other applicants, to visit the School and meet staff that they would be taught by.



YOUR PORTFOLIO POSTGRADUATE ENTRY

Portfolio

The portfolio should clearly evidence examples of your previous and current creative/artistic achievements. Please consider your examples of work and/or projects that demonstrate your skill, innovation and creativity.

We recommend that you provide us with an edited selection of material that you believe best illustrates the ideas and concerns relating to your project/study proposal. As guidance, you should focus on a maximum of 10 works/projects that you have completed. This portfolio material should be initially submitted in a digital format.

Project/Study proposal

This proposal should state (in 500 words) your project/study interests and ambition for the work that you intend to develop on the course. It should discuss and identify the context(s) that you are interested in, any potential creative, cultural and professional mentors that you are interested in collaborating with. It should propose what your initial ideas are and what potential there might be for the outcomes of your work.

GETTING IN TOUCH

OPEN DAYS

All Open Days are listed on the main RGU website - www.rgu.ac.uk/openday

VISIT AFTERNOONS

If you are unable to attend an Open Day, come along to one of our monthly Visit Afternoons please contact:
T. +44 (0) 1224 262044
E. visit@rgu.ac.uk

To register go to:
www.rgu.ac.uk/visitafternoons

DEGREE SHOW

Details and dates for Degree Shows and Fashion Shows will be posted on the RGU website:

www.rgu.ac.uk/degreeshow

Gray's School of Art
 Robert Gordon University
 Garthdee Road
 Aberdeen
 AB10 7QD

Designed by The Gatehouse Design & Print Consultancy, RGU.

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Have you seen our current prospectus? This gives valuable additional information about student life in Aberdeen and the wider University. Request a prospectus or download one at www.rgu.ac.uk

PLEASE TALK TO US

We can answer any questions you may contact us on:

Undergraduate

T. +44 (0) 1224 262728
E. ugoffice@rgu.ac.uk

Postgraduate

T. +44 (0) 1224 262209
E. pgoffice@rgu.ac.uk

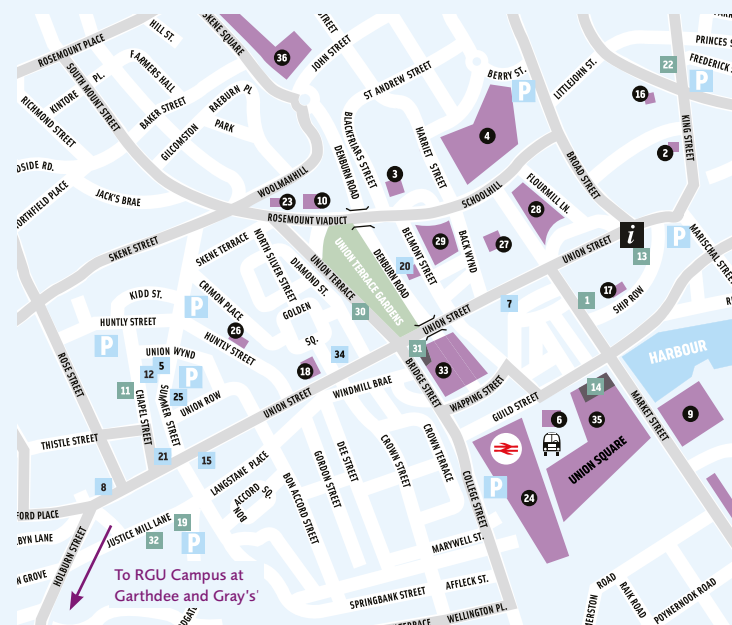
Research Degrees

T. +44 (0) 1224 262155
E. researchdegrees@rgu.ac.uk

International

T. +44 (0) 1224 262726
E. international@rgu.ac.uk

ABERDEEN



- 1 Aberdeen Douglas Hotel
- 2 Arts Centre
- 3 Art Gallery
- 4 Bon Accord Shopping Centre
- 5 Braided Fig
- 6 Bus Station
- 7 Café 52
- 8 Cinnamon
- 9 Ferry Terminal
- 10 His Majesty's Theatre
- 11 Holiday Inn Express
- 12 Howies
- 13 Ibis Hotel
- 14 Jungs Inn
- 15 La Tasca
- 16 Lemon Tree
- 17 Maritime Museum
- 18 Music Hall
- 19 Park Inn
- 20 Pizza Express
- 21 Pizza Express
- 22 Premier Travel Inn
- 23 Public Library
- 24 Railway Station
- 25 Rustico
- 26 St Mary's Cathedral
- 27 St Nicholas Kirk
- 28 St Nicholas Shopping Centre
- 29 The Academy Shopping Centre
- 30 Thistle Hotel
- 31 Travelodge
- 32 Travelodge
- 33 Trinity Shopping Centre
- 34 Viva Brazil
- 35 Union Square Shopping Centre
- 36 Woolmanhill Accommodation

Restaurant Hotel

WELCOME TO GARTHDEE



The campus is a ten minute walk end to end

GRAYS OFFERS EVENING AND WEEKEND COURSES FOR PART-TIME STUDENTS.

These courses reflect the diverse disciplines offered at degree level. They can provide prospective students with the opportunity to develop their interest in art and design as a useful means of creating a portfolio for entry to our full-time degree courses. Alternatively, many students who do not intend to enter full-time education often join a course to simply develop new skills and gain confidence through creative practice.

The Short Course provision offers learning opportunities for complete beginners as well as more experienced artists and designers. Students are taught by experienced specialist staff, many of whom

practise as established artists. Lecturers offer practical advice and instruction together with personal encouragement in discovering individual creative skills.

In addition to the 40 hours (16-weeks) part-time courses delivered over TWO semesters, we also offer a variety of Short Course EXTRA as well as CPD courses for teachers. Early enrolment is advised as courses attract a high number of applicants.

To book online or for more information please visit
www.rgu/shortcourses



DISCLAIMER

This publication is intended as a guide for applicants for courses delivered by Robert Gordon University. In compiling it, the University has taken every care to be as accurate as possible, and the information in this brochure is correct at the time of going to print.

To ensure the continued currency of its courses and, where appropriate, address the requirements of external advisors and associated professional, statutory or regulatory bodies, the University regularly reviews its courses, and implements changes to course content and/or structure.

The University makes reasonable endeavours to inform applicants and students at the earliest opportunity of any significant changes to, or suspension/cessation of, a course, particularly when this occurs between the offer of admission and enrolment.

Significant changes may include (but are not limited to) changes to:

- an existing course title or named exit awards;
- the course curriculum/modules (e.g. replacement of core and/or optional modules);
- the course structure (e.g. addition of a placement year, changes in clinical hours, changes related to professional, statutory or regulatory body accreditation);
- additions/changes to mode(s) of delivery;
- methods of assessment;
- suspension or cessation of a course.

Reasonable efforts will be made to assist applicants find an alternative RGU course if the original is no longer suitable

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