

KEY INFORMATION

**BA (HONS)
JEWELLERY DESIGN**

Key Information for the BA (Hons) Jewellery Design Degree (including full time, part time and Top Up) starting in 2022/23

About this document: This key Information gives you a summary of the core characteristics of the BA (Hons) Jewellery Design degree at HCA. Students may have learnt about this course from multiple sources: the college website, the college prospectus, and from conversations with staff and students for example, but we want to ensure that students have this overview for reference at any time during their studies with us as a record of the service we are agreeing to provide when a student accepts our offer of a place.

Award: The qualification that a student will receive upon successful completion of the programme is a BA (Hons) Jewellery Design. This means that the award will be a Bachelor of Arts 'with honours'.

If a student does not complete the course, they may be eligible for a Certificate or Diploma of Higher Education.

Validating Body: The BA (Hons) Jewellery Design Degree is validated by the University of Wales Trinity Saint David. However, the course has been designed and is delivered by Hereford College of Arts.

Regulatory Body: Hereford College of Arts is registered with the Office for Students (OfS) to deliver Higher Education. The OfS is an independent public body which reports to Parliament through the Department for Education <https://www.officeforstudents.org.uk>. (Their aim is to ensure that every student, whatever their background, has a fulfilling experience of higher education that enriches their lives and careers.)

Length of Course: The standard and minimum length of this course is as follows:

Course	Standard/minimum length of the course
BA (Hons) Jewellery Design Full time	3 years
BA (Hons) Jewellery Design Part time	6 years
BA (Hons) Jewellery Design Top Up Full time	1 year
BA (Hons) Jewellery Design Top Up Part time	2 years

Students will need to complete the course to gain the award.

ENTRY REQUIREMENTS

All students need to be at least 18 years of age at the start of the course.

Applicants will normally have an interview where they will present a portfolio of work. The interview can be conducted in person or remotely. This will be a supportive process where guidance will be given on the strengths and areas for improvement.

We normally expect applicants to have achieved 80 UCAS points at entry. Whilst qualifications are important, our offers are not solely based on academic results. We may make offers based on other evidence of talent or suitability for the course.

Applicants who do not satisfy the normal entry requirement but offer other qualifications and or relevant experience will be considered on an individual basis subject to satisfactory information being provided at interview.

Applicants whose first language is not English and require a student visa must achieve Level B2 in an approved Secure English Language Test (SELT) prior to enrolment. For further guidance, please visit the UK Visa and Immigration website <https://www.gov.uk/student-visa>

Your offer letter will include any requirements specific to your offer.

Our Admissions Policy can be found here; <https://www.hca.ac.uk/wp-content/uploads/2018/08/Admissions-Policy-Apr-2021.pdf>

CORE MODULES:

All programmes of study are made up of modules. Some modules are comprised of two or more assignments. Modules have a credit value that contribute to the achievement of the qualification. Each module has its own syllabus, handbook and assessment. In order to pass each year, you need to achieve 120 credits. Modules vary in size from 20 credits to 60 credits.

PROGRAMME STRUCTURE:

From your first day at HCA you will work as a creative, developing your skills and your own voice through a series of projects. You will develop your creative practice, practical skills alongside your critical awareness and theoretical knowledge. You will study a range of modules that build your knowledge and confidence and total 120 credits each year.

The course encourages students to approach their studies in a holistic manner and to integrate the knowledge, understanding and skill acquired in each module in order to produce work that is competent, innovative and creative. A contextual studies programme including jewellery history, crafts history and critical theory provides a foundation of academic engagement.

Learning through doing, individuality, intellectual and creative space, communication skills, contextualisation, entrepreneurship and open access workshops underpin the structure and delivery of the programme throughout Level's 4, 5 and 6. Students learn to employ both convergent and divergent thinking in the process of research, observation and investigation through the designing and making of artefacts, prototypes and products.

BA (HONS) JEWELLERY DESIGN Level 4 (Year 1) Full time		
Module Title	Credits	Module Description
Practice in Context 1	20	<p>The module provides an introduction to the work of key practitioners in craft practice and jewellery, both past and present, across various genres of practice, to give students a broad overview of the historical development of the discipline and of the contexts which enable the work to be understood and assessed.</p> <p>The range of contexts examined in this module might include:</p> <ul style="list-style-type: none">• Biographical: artist's intentions and personal factors relevant to understanding the work• Historical: political, social and cultural issues being addressed, direct and indirect influences of the historical environment• Technological: factors related to development of the technology of creative production• Art historical: precedents, influences, and relationships with contemporaries working in the same field• Social: relationships, both individual and general, relevant to understanding the work• Ethical factors relevant to understanding and evaluating the work• Cultural: values and beliefs implicit in the work derived from the cultural environment, intentionally or unintentionally included. <p>Students will be introduced to the context and genres within which artists and craft workers operate and the cultural and social significance of their practice. When appropriate students will be encouraged to relate past work to current issues and practices.</p>

		Students will follow the stages set out below in response to a set brief.
Practice 1	30	<p>During this module students will be introduced to and develop an understanding of learning methods and the fundamental aspects of designing and making. This will include exploring the Design and Making process and through project based learning and application of design principles they will effectively communicate their ideas through designing and making.</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Foundations for Learning	20	<p>The foundations for learning element seeks to enable all students to thrive at HCA and beyond. It is an induction into a range of aspects of learning in an Arts School, including; academic skills, note taking skills, research skills, collaboration skills, fundamental IT skills, understanding the course structure, understanding assessment, how to give and take critical feedback, self-reflection, evaluation, time management, independent learning, staying safe, relationships and consent, sustainability in the creative sector.</p> <p>The module will aim to start students journey towards being reflexive practitioners who are able to identify their subjective relationship with the objective world, to be curious about who they are, how they have been constructed by outside influences and moulded by institutional attitudes, and how they negotiate this process to find their own voice and values.</p> <p>Effective research skills are central to students developing their own voice. Confidence in sourcing, editing and responding to</p>

		<p>research, both practical and theory based is the foundation for this process and is introduced in this module.</p> <p>It also aims to introduce students to the broad range of student support services within our institution, learning resources, academic skills and learning support.</p>
Practice 2	30	<p>During this module, students will continue to develop an understanding of learning methods and fundamental aspects of designing and making. This will include further exploring the Design and Making process and through project based learning and application of design principles they will effectively communicate their ideas through designing and making.</p> <p>Students will continue explore and develop the ability to initiate, develop, reflect upon and evaluate 'ideas' test possibilities, and focus & present objects, artefacts or products.</p> <p>Students will follow the stages set out below in response to a set brief.</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Skills 1	20	<p>Throughout this module students will participate in an extensive range of Process Workshops including health and safety inductions. These will give them the opportunity to explore and experiment with diverse materials, and to understand the various characteristics inherent through their manipulation and application. Students will also build on this material knowledge to develop skills and basic understanding of traditional techniques and to acquire skills in manipulation of a range of traditional and non-traditional materials. In addition, students will attend a wide range technical and skills workshops that will</p>

		<p>introduce them to other tools, materials and processes key to designing and making.</p> <p>Jewellery seminars Topics may include: Sourcing and sustainable use of materials in practice and process alongside innovating new materials and processes in contemporary contexts. The effect of cultural and societal influences on both historical and contemporary design practice will be explored.</p> <p>Jewellery theory Topics may include: Basic Metallurgy, Hallmarking, Forming, Cutting and Bending, Fusing and Soldering, Cold Joining Techniques, Fixed/moveable Joints, Findings and Fixings, Approaches to Settings, Surface Texture and Pattern Techniques, Finishes and Polishes.</p> <p>Process Workshops in Metals Basic workshop skills; annealing, drawing wire, use of tools including filing, saw piercing, drilling, etc hot and cold joining techniques; including soldering techniques; easi weld, micro-weld, fusing, riveting, hinge, forming and shaping; doming, working with sheet and wire, press forming, box-making, and use of dies, using the lathe. Findings and fixings; templates, hinges, simple hooks and catches, clasps and pins, ear wires and use of templates. Simple settings; tab, wire and tube. Stringing. Surface treatments and creating pattern such as: etching - basic resists, photo etching, perspex, use of stencils, roller-printing, basic enameling. Finishes and polishing.</p> <p>Process Workshops Ceramics including introduction to clay, construction techniques, slabbing coiling embossing Wood, plastics and metal construction, laser cutter, vinyl cutter, sand blasting</p> <p>Digital Design Tools 2D design and 3D modelling using Fusion 360. 2D drawing basics including dimensioning, scaling, complex objects, parametric drawings and preparing files for the Laser cutter. 3D solid and surface modelling. Preparing STL files for 3D printing. Visualising and rendering work with Fusion 360.</p>
--	--	---

BA (HONS) JEWELLERY DESIGN Level 5 (Year 2) Full time

Module Title	Credits	Module Description
Practice in Context 2	20	<p>The teaching programme will provide an introduction to a number of theoretical approaches which will help students extend their understanding of how creative practice can be critically understood (meaning) and evaluated (value).</p> <p>Topics to be covered might include:</p>

		<ul style="list-style-type: none"> • Critical reading, writing and thinking • Reading crafts as text: semiotics, context, culture and myth • Meaning, critical perspective, voice and reflexivity • Phenomenological approaches to meaning, embodiment and affect • Social identity theory and taste, interest and preference • Social meanings of things: what are craft and jewellery for? How do they change us? • Evocative objects: memory, narrative, collections and museums • The craftsman's life: (non-)alienation, engagement, quality and craftsmanship • Originality and its limitations: individuality, talent, novelty, tradition and context • Role of the craftsman in the contemporary world: what is it? • Aesthetics, form, tactility and experience • Theories of process: issues around method, rationality, ambiguity, chance, accident, associative thinking and appropriation
Practice 3	30	<p>During this module, students will continue to hone and develop an understanding of learning methods and fundamental aspects of designing and making. This will include further exploring the Design and Making process and through project based learning and application of design principles they will effectively communicate their ideas through designing and making.</p> <p>Students will continue explore and develop the ability to initiate, develop, reflect upon and evaluate 'ideas' test possibilities, and focus & present objects, artefacts or products.</p> <p>Students will respond to a set brief; briefs may include site specific/ product or client-led brief or a live project. Clients may contribute to the design and delivery of the module depending on the nature and scope of the live brief. The parameters will be clearly set out at the commencement of the module. External visits to specific locations depending on the nature and scope of the set brief. Topics within seminars and discourse sessions will include exploring the specific design problems identified within the specified set brief, developing professional networks, professionalism and client interaction and outsourcing.</p> <p>Students will follow the stages set out below in response to a set brief.</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention

		<ul style="list-style-type: none"> • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Skills 2	20	<p>Throughout this module, students will have the opportunity to participate in a range of Advanced Technical Process Workshops. It is expected that students match these to their particular area of research in order that they provide context and framework for further learning and development. Students will be expected to use these to instigate a clearly defined and in depth body of research into both material and associated processes. It is expected that students look beyond the obvious and innovate in all aspects of the module.</p> <p>Students will negotiate, with tutorial support, an independent proposal in which they will define a specific technical investigation.</p> <p>Areas of exploration could include:</p> <ul style="list-style-type: none"> • Forming; raising, carving, modelling, throwing, casting, repoussé • Texturing; punching, incising, embossing, sprigging, patterning • Connecting; clasps, settings, multiples and repeats, hinging • Finishing; surfaces, coatings, glazing, colouring, photo-etching, printing • Specialist techniques, craft skills, physical computing • Understanding and producing effective working specifications/drawings/patterns <p>The above represent a series of suggested starting points. This is not an exhaustive list; students are expected to select carefully a starting point which will be beneficial to their developing practice and innovate beyond the obvious.</p> <p>Advanced skills workshops may include: Forming: repousse, chasing and engraving, preparations for lost wax casting Joining: mokume gane Fixings: further brooch fittings and clasps, box-catches.</p>

		<p>Settings: rub-over, claw, creative claw.</p> <p>Surface treatments and finishes: further enamelling, (including the use of stencils, photo-stencils, transfers and graphite), polishes and patinations, gold/silver leaf applications</p> <p>In addition, students will participate in a series of advanced process workshops including advanced Fusion 360 digital tools to support their emerging practice.</p>
Practice 4	30	<p>During this module, students will initiate, develop, reflect upon and evaluate 'ideas' test possibilities, and focus & present objects, artefacts or products. Students will in consultation with their module tutors, will undertake negotiated brief(s) pertinent to their emerging design practice. Seminars will develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere. At the end of the module, students will critically review their practice and articulate their research trajectory.</p> <p>Topics within seminars and discourse sessions will include; Professional approaches employed by practitioners for developing and sustaining practice in a professional sphere.</p> <p>Students will follow the stages set out below in response to their negotiated brief(s).</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Professional Practice 1	20	<p>During this module, students will develop professional skills through independently negotiating, organising and completing an appropriate period of professional work experience.</p>

		<p>Opportunities for professional work experience may include, live briefs, individual and group exhibitions, participating in national or international conferences, competitions, curation , commissions, designing and delivering a socially engaged community or schools project or undertaking placements in arts organisations such as arts workshops, art co-operatives, galleries etc.</p> <p>A series of visiting speakers, ranging from artist to professionals from creative organisations and education, will provide insightful advice into areas such as:</p> <ul style="list-style-type: none"> • How to approach individual creative or organisations. • What different creative professions entail. • Expectations in the workplace. • How to plan content for and deliver education / community based art projects. • Working to client commission/competition briefs. • Collectives/Collaboration/Networking Working with other people, How, why, what and when? <p>Students will document and reflect on their professional work experience(s) and create a multi-media Professional Development Plan with supporting material for summative assessment.</p>
--	--	--

BA (HONS) JEWELLERY DESIGN Level 6 (Year 3) Full time		
Module Title	Credits	Module Description
Practice in Context 3	20	The content of this module differs for each student, as each undertakes a research project into a self-selected topic designed to help them make sense of their own specialist area of studio practice in terms of culture, context and critical theory. Working closely with an individual supervisor, students are guided to select a research topic that is both manageable and appropriate to their studio interests, and are helped both to locate and organise relevant sources and to construct a critical position informed by theory. The project is an exercise in largely self-directed academic research, but students receive tailored individual support and are given a series of target dates for reaching set stages of the project (eg, delivery of title and synopsis, first draft, and so on) to ensure they stay on track as they progress towards the final deadline.
Practice 5	30	In consultation with their module tutors, students will generate a proposal and produce a sustained body of work of increasing coherence, and resolve that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their emerging practice. Seminars will develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere.

		<p>There is emphasis on research, critical thinking, and the production of a body of work to build a graduate portfolio and showcase their ability as designers to launch their professional careers.</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression. <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Professional Practice 2	10	<p>Students will revisit and refine their Professional Development Plan and produce additional material to support their graduate portfolio including the development of social media and web presences, business identity (where appropriate) ensuring they appropriately prepared to launch their professional careers.</p> <p>A series of visiting speakers, ranging from artist to professionals from creative organisations and education, will provide insightful advice into areas such as:</p> <ul style="list-style-type: none"> • The employment landscape (portfolio careers, the gig economy etc) • Copyright Law, licensing, contracts, T&C's, insurance, taxation, NI How, why, what and when? • The differences between Self-employment and permanent employment Proactive/Reactive/business ownership/entrepreneurship • Ethics, Morality and your career, an overview of how the Media operates censorship & self-censorship/audience/working ethically/sustainable choices • Representation online/ Social Media networking

		<p>How, why, what and when? Consistency of brand, Effective and appropriate copy, quality of images</p> <ul style="list-style-type: none"> • CV writing skills/Letter of introduction writing/application writing skills • Costing work/funding- writing applications and bids/budgeting <p>Evaluating projects and clients/managing clients and employers</p> <ul style="list-style-type: none"> • Further study <p>Postgraduate courses, Teaching courses</p>
Practice 6	60	<p>Students will develop an autonomous approach to their practice that will focus on the ability to learn independently. Through critical analysis and evaluation, students will refine and resolve a final body of work that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their practice. Topics within seminars and discourse sessions will include; Advanced approaches to making informed critical judgements in relation to resolved practice. Pertinent topics may include understanding markets, the value of networking, packaging and presentation and the articulation of advanced contemporary craft and making philosophy.</p> <p>At the end of this module students will have a graduate portfolio and curate a final exhibition to launch their professional careers</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer

BA (HONS) JEWELLERY DESIGN Level 4 (Year 1 of 6) Part time

Module Title	Credits	Module Description
Practice in Context 1	20	<p>The module provides an introduction to the work of key practitioners in craft practice and jewellery, both past and present, across various genres of practice, to give students a broad overview of the historical development of the discipline and of the contexts which enable the work to be understood and assessed.</p> <p>The range of contexts examined in this module might include:</p> <ul style="list-style-type: none">• Biographical: artist's intentions and personal factors relevant to understanding the work• Historical: political, social and cultural issues being addressed, direct and indirect influences of the historical environment• Technological: factors related to development of the technology of creative production• Art historical: precedents, influences, and relationships with contemporaries working in the same field• Social: relationships, both individual and general, relevant to understanding the work• Ethical factors relevant to understanding and evaluating the work• Cultural: values and beliefs implicit in the work derived from the cultural environment, intentionally or unintentionally included. <p>Students will be introduced to the context and genres within which artists and craft workers operate and the cultural and social significance of their practice. When appropriate students will be encouraged to relate past work to current issues and practices.</p>
Foundations for Learning	20	<p>The foundations for learning element seeks to enable all students to thrive at HCA and beyond. It is an induction into a range of aspects of learning in an Arts School, including; academic skills, note taking skills, research skills, collaboration skills, fundamental IT skills, understanding the course structure, understanding assessment, how to give and take critical feedback, self-reflection, evaluation, time management, independent learning, staying safe, relationships and consent, sustainability in the creative sector.</p> <p>The module will aim to start students journey towards being reflexive practitioners who are able to identify their subjective relationship with the objective world, to be curious about who they are, how they have been constructed by outside influences and moulded by institutional attitudes, and how they negotiate this process to find their own voice and values.</p>

		<p>Effective research skills are central to students developing their own voice. Confidence in sourcing, editing and responding to research, both practical and theory based is the foundation for this process and is introduced in this module.</p> <p>It also aims to introduce students to the broad range of student support services within our institution, learning resources, academic skills and learning support.</p>
Skills 1	20	<p>Throughout this module students will participate in an extensive range of Process Workshops including health and safety inductions. These will give them the opportunity to explore and experiment with diverse materials, and to understand the various characteristics inherent through their manipulation and application. Students will also build on this material knowledge to develop skills and basic understanding of traditional techniques and to acquire skills in manipulation of a range of traditional and non-traditional materials. In addition, students will attend a wide range technical and skills workshops that will introduce them to other tools, materials and processes key to designing and making.</p> <p>Jewellery seminars Topics may include: Sourcing and sustainable use of materials in practice and process alongside innovating new materials and processes in contemporary contexts. The effect of cultural and societal influences on both historical and contemporary design practice will be explored.</p> <p>Jewellery theory Topics may include: Basic Metallurgy, Hallmarking, Forming, Cutting and Bending, Fusing and Soldering, Cold Joining Techniques, Fixed/moveable Joints, Findings and Fixings, Approaches to Settings, Surface Texture and Pattern Techniques, Finishes and Polishes.</p> <p>Process Workshops in Metals Basic workshop skills; annealing, drawing wire, use of tools including filing, saw piercing, drilling, etc hot and cold joining techniques; including soldering techniques; easi weld, micro-weld, fusing, riveting, hinge, forming and shaping; doming, working with sheet and wire, press forming, box-making, and use of dies, using the lathe. Findings and fixings; templates, hinges, simple hooks and catches, clasps and pins, ear wires and use of templates. Simple settings; tab, wire and tube. Stringing. Surface treatments and creating pattern such as: etching - basic resists, photo etching, perspex, use of stencils, roller-printing, basic enameling. Finishes and polishing.</p> <p>Process Workshops Ceramics including introduction to clay, construction techniques, slabbing coiling embossing Wood, plastics and metal construction, laser cutter, vinyl cutter, sand blasting</p> <p>Digital Design Tools</p>

		<p>2D design and 3D modelling using Fusion 360.</p> <p>2D drawing basics including dimensioning, scaling, complex objects, parametric drawings and preparing files for the Laser cutter.</p> <p>3D solid and surface modelling.</p> <p>Preparing STL files for 3D printing.</p> <p>Visualising and rendering work with Fusion 360.</p>
--	--	--

BA (HONS) JEWELLERY DESIGN Level 4 (Year 2 of 6) Part time		
Module Title	Credits	Module Description
Practice 1	30	<p>During this module students will be introduced to and develop an understanding of learning methods and the fundamental aspects of designing and making. This will include exploring the Design and Making process and through project based learning and application of design principles they will effectively communicate their ideas through designing and making.</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Practice 2	30	<p>During this module, students will continue to develop an understanding of learning methods and fundamental aspects of designing and making. This will include further exploring the Design and Making process and through project based learning and application of design principles they will effectively communicate their ideas through designing and making.</p> <p>Students will continue explore and develop the ability to initiate, develop, reflect upon and evaluate 'ideas' test possibilities, and focus & present objects, artefacts or products.</p>

		<p>Students will follow the stages set out below in response to a set brief.</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
--	--	--

BA (HONS) JEWELLERY DESIGN Level 5 (Year 3 of 6) Part time		
Module Title	Credits	Module Description
Practice in Context 2	20	<p>The teaching programme will provide an introduction to a number of theoretical approaches which will help students extend their understanding of how creative practice can be critically understood (meaning) and evaluated (value).</p> <p>Topics to be covered might include:</p> <ul style="list-style-type: none"> • Critical reading, writing and thinking • Reading crafts as text: semiotics, context, culture and myth • Meaning, critical perspective, voice and reflexivity • Phenomenological approaches to meaning, embodiment and affect • Social identity theory and taste, interest and preference • Social meanings of things: what are craft and jewellery for? How do they change us? • Evocative objects: memory, narrative, collections and museums • The craftsman's life: (non-)alienation, engagement, quality and craftsmanship • Originality and its limitations: individuality, talent, novelty, tradition and context

		<ul style="list-style-type: none"> • Role of the craftsman in the contemporary world: what is it? • Aesthetics, form, tactility and experience • Theories of process: issues around method, rationality, ambiguity, chance, accident, associative thinking and appropriation
Skills 2	20	<p>Throughout this module, students will have the opportunity to participate in a range of Advanced Technical Process Workshops. It is expected that students match these to their particular area of research in order that they provide context and framework for further learning and development. Students will be expected to use these to instigate a clearly defined and in depth body of research into both material and associated processes. It is expected that students look beyond the obvious and innovate in all aspects of the module.</p> <p>Students will negotiate, with tutorial support, an independent proposal in which they will define a specific technical investigation.</p> <p>Areas of exploration could include:</p> <ul style="list-style-type: none"> • Forming; raising, carving, modelling, throwing, casting, repoussé • Texturing; punching, incising, embossing, sprigging, patterning • Connecting; clasps, settings, multiples and repeats, hinging • Finishing; surfaces, coatings. glazing, ,colouring, photo-etching, printing • Specialist techniques, craft skills, physical computing • Understanding and producing effective working specifications/drawings/patterns <p>The above represent a series of suggested starting points. This is not an exhaustive list; students are expected to select carefully a starting point which will be beneficial to their developing practice and innovate beyond the obvious.</p> <p>Advanced skills workshops may include: Forming: repousse, chasing and engraving, preparations for lost wax casting Joining: mokume gane Fixings: further brooch fittings and clasps, box-catches. Settings: rub-over, claw, creative claw. Surface treatments and finishes: further enamelling, (including the use of stencils, photo-stencils, transfers and graphite), polishes and patinations, gold/silver leaf applications</p> <p>In addition, students will participate in a series of advanced process workshops including advanced Fusion 360 digital tools to support their emerging practice.</p>

Professional Practice 1	20	<p>During this module, students will develop professional skills through independently negotiating, organising and completing an appropriate period of professional work experience.</p> <p>Opportunities for professional work experience may include, live briefs, individual and group exhibitions, participating in national or international conferences, competitions, curation , commissions, designing and delivering a socially engaged community or schools project or undertaking placements in arts organisations such as arts workshops, art co-operatives, galleries etc.</p> <p>A series of visiting speakers, ranging from artist to professionals from creative organisations and education, will provide insightful advice into areas such as:</p> <ul style="list-style-type: none"> • How to approach individual creative or organisations. • What different creative professions entail. • Expectations in the workplace. • How to plan content for and deliver education / community based art projects. • Working to client commission/competition briefs. • Collectives/Collaboration/Networking <p>Working with other people, How, why, what and when?</p> <p>Students will document and reflect on their professional work experience(s) and create a multi-media Professional Development Plan with supporting material for summative assessment.</p>
-------------------------	----	--

BA (HONS) JEWELLERY DESIGN Level 5 (Year 4 of 6) Part time		
Module Title	Credits	Module Description
Practice 3	30	<p>During this module, students will continue to hone and develop an understanding of learning methods and fundamental aspects of designing and making. This will include further exploring the Design and Making process and through project based learning and application of design principles they will effectively communicate their ideas through designing and making.</p> <p>Students will continue explore and develop the ability to initiate, develop, reflect upon and evaluate 'ideas' test possibilities, and focus & present objects, artefacts or products.</p> <p>Students will respond to a set brief; briefs may include site specific/ product or client-led brief or a live project. Clients may contribute to the design and delivery of the module depending on the nature and scope of the live brief. The parameters will be clearly set out at the commencement of the module. External visits to specific locations depending on the nature and scope of the set brief. Topics within seminars and discourse sessions will include exploring the specific design problems identified within</p>

		<p>the specified set brief, developing professional networks, professionalism and client interaction and outsourcing.</p> <p>Students will follow the stages set out below in response to a set brief.</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Practice 4	30	<p>During this module, students will initiate, develop, reflect upon and evaluate 'ideas' test possibilities, and focus & present objects, artefacts or products. Students will in consultation with their module tutors, will undertake negotiated brief(s) pertinent to their emerging design practice. Seminars will develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere. At the end of the module, students will critically review their practice and articulate their research trajectory.</p> <p>Topics within seminars and discourse sessions will include; Professional approaches employed by practitioners for developing and sustaining practice in a professional sphere.</p> <p>Students will follow the stages set out below in response to their negotiated brief(s).</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations

		<p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
--	--	--

BA (HONS) JEWELLERY DESIGN Level 6 (Year 5 of 6) Part time		
Module Title	Credits	Module Description
Practice in Context 3	20	<p>The content of this module differs for each student, as each undertakes a research project into a self-selected topic designed to help them make sense of their own specialist area of studio practice in terms of culture, context and critical theory. Working closely with an individual supervisor, students are guided to select a research topic that is both manageable and appropriate to their studio interests, and are helped both to locate and organise relevant sources and to construct a critical position informed by theory. The project is an exercise in largely self-directed academic research, but students receive tailored individual support and are given a series of target dates for reaching set stages of the project (eg, delivery of title and synopsis, first draft, and so on) to ensure they stay on track as they progress towards the final deadline.</p>
Practice 5	30	<p>In consultation with their module tutors, students will generate a proposal and produce a sustained body of work of increasing coherence, and resolve that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their emerging practice. Seminars will develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere.</p> <p>There is emphasis on research, critical thinking, and the production of a body of work to build a graduate portfolio and showcase their ability as designers to launch their professional careers.</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea

		<ul style="list-style-type: none"> • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression. <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Professional Practice 2	10	<p>Students will revisit and refine their Professional Development Plan and produce additional material to support their graduate portfolio including the development of social media and web presences, business identity (where appropriate) ensuring they appropriately prepared to launch their professional careers.</p> <p>A series of visiting speakers, ranging from artist to professionals from creative organisations and education, will provide insightful advice into areas such as:</p> <ul style="list-style-type: none"> • The employment landscape (portfolio careers, the gig economy etc) • Copyright Law, licensing, contracts, T&C's, insurance, taxation, NI How, why, what and when? • The differences between Self-employment and permanent employment Proactive/Reactive/business ownership/entrepreneurship • Ethics, Morality and your career, an overview of how the Media operates censorship & self-censorship/audience/working ethically/sustainable choices • Representation online/ Social Media networking How, why, what and when? Consistency of brand, Effective and appropriate copy, quality of images • CV writing skills/Letter of introduction writing/application writing skills • Costing work/funding- writing applications and bids/budgeting Evaluating projects and clients/managing clients and employers • Further study

		Postgraduate courses, Teaching courses
--	--	--

BA (HONS) JEWELLERY DESIGN Level 6 (Year 6 of 6) Part time		
Module Title	Credits	Module Description
Practice 6	60	<p>Students will develop an autonomous approach to their practice that will focus on the ability to learn independently. Through critical analysis and evaluation, students will refine and resolve a final body of work that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their practice. Topics within seminars and discourse sessions will include; Advanced approaches to making informed critical judgements in relation to resolved practice. Pertinent topics may include understanding markets, the value of networking, packaging and presentation and the articulation of advanced contemporary craft and making philosophy.</p> <p>At the end of this module students will have a graduate portfolio and curate a final exhibition to launch their professional careers</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer

BA (HONS) JEWELLERY DESIGN TOP UP Level 6 (Year 1) Full time		
Module Title	Credits	Module Description

Practice in Context 3	20	<p>The content of this module differs for each student, as each undertakes a research project into a self-selected topic designed to help them make sense of their own specialist area of studio practice in terms of culture, context and critical theory. Working closely with an individual supervisor, students are guided to select a research topic that is both manageable and appropriate to their studio interests, and are helped both to locate and organise relevant sources and to construct a critical position informed by theory. The project is an exercise in largely self-directed academic research, but students receive tailored individual support and are given a series of target dates for reaching set stages of the project (eg, delivery of title and synopsis, first draft, and so on) to ensure they stay on track as they progress towards the final deadline.</p>
Practice 5	30	<p>In consultation with their module tutors, students will generate a proposal and produce a sustained body of work of increasing coherence, and resolve that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their emerging practice. Seminars will develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere.</p> <p>There is emphasis on research, critical thinking, and the production of a body of work to build a graduate portfolio and showcase their ability as designers to launch their professional careers.</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression. <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer

Professional Practice 2	10	<p>Students will revisit and refine their Professional Development Plan and produce additional material to support their graduate portfolio including the development of social media and web presences, business identity (where appropriate) ensuring they appropriately prepared to launch their professional careers.</p> <p>A series of visiting speakers, ranging from artist to professionals from creative organisations and education, will provide insightful advice into areas such as:</p> <ul style="list-style-type: none"> • The employment landscape (portfolio careers, the gig economy etc) • Copyright Law, licensing, contracts, T&C's, insurance, taxation, NI How, why, what and when? • The differences between Self-employment and permanent employment Proactive/Reactive/business ownership/entrepreneurship • Ethics, Morality and your career, an overview of how the Media operates censorship & self-censorship/audience/working ethically/sustainable choices • Representation online/ Social Media networking How, why, what and when? Consistency of brand, Effective and appropriate copy, quality of images • CV writing skills/Letter of introduction writing/application writing skills • Costing work/funding- writing applications and bids/budgeting Evaluating projects and clients/managing clients and employers • Further study Postgraduate courses, Teaching courses
Practice 6	60	<p>Students will develop an autonomous approach to their practice that will focus on the ability to learn independently. Through critical analysis and evaluation, students will refine and resolve a final body of work that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their practice. Topics within seminars and discourse sessions will include; Advanced approaches to making informed critical judgements in relation to resolved practice. Pertinent topics may include understanding markets, the value of networking, packaging and presentation and the articulation of advanced contemporary craft and making philosophy.</p> <p>At the end of this module students will have a graduate portfolio and curate a final exhibition to launch their professional careers</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea

		<ul style="list-style-type: none"> • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
--	--	---

BA (HONS) JEWELLERY DESIGN TOP UP Level 6 (Year 1 of 2) Part time		
Module Title	Credits	Module Description
Practice in Context 3	20	The content of this module differs for each student, as each undertakes a research project into a self-selected topic designed to help them make sense of their own specialist area of studio practice in terms of culture, context and critical theory. Working closely with an individual supervisor, students are guided to select a research topic that is both manageable and appropriate to their studio interests, and are helped both to locate and organise relevant sources and to construct a critical position informed by theory. The project is an exercise in largely self-directed academic research, but students receive tailored individual support and are given a series of target dates for reaching set stages of the project (eg, delivery of title and synopsis, first draft, and so on) to ensure they stay on track as they progress towards the final deadline.
Practice 5	30	<p>In consultation with their module tutors, students will generate a proposal and produce a sustained body of work of increasing coherence, and resolve that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their emerging practice. Seminars will develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere.</p> <p>There is emphasis on research, critical thinking, and the production of a body of work to build a graduate portfolio and showcase their ability as designers to launch their professional careers.</p>

		<p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression. <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer
Professional Practice 2	10	<p>Students will revisit and refine their Professional Development Plan and produce additional material to support their graduate portfolio including the development of social media and web presences, business identity (where appropriate) ensuring they appropriately prepared to launch their professional careers.</p> <p>A series of visiting speakers, ranging from artist to professionals from creative organisations and education, will provide insightful advice into areas such as:</p> <ul style="list-style-type: none"> • The employment landscape (portfolio careers, the gig economy etc) • Copyright Law, licensing, contracts, T&C's, insurance, taxation, NI How, why, what and when? • The differences between Self-employment and permanent employment Proactive/Reactive/business ownership/entrepreneurship • Ethics, Morality and your career, an overview of how the Media operates censorship & self-censorship/audience/working ethically/sustainable choices • Representation online/ Social Media networking How, why, what and when? Consistency of brand, Effective and appropriate copy, quality of images • CV writing skills/Letter of introduction writing/application writing skills • Costing work/funding- writing applications and bids/budgeting

		<p>Evaluating projects and clients/managing clients and employers</p> <ul style="list-style-type: none"> • Further study <p>Postgraduate courses, Teaching courses</p>
--	--	---

BA (HONS) JEWELLERY DESIGN TOP UP Level 6 (Year 2 of 2) Part time

Module Title	Credits	Module Description
Practice 6	60	<p>Students will develop an autonomous approach to their practice that will focus on the ability to learn independently. Through critical analysis and evaluation, students will refine and resolve a final body of work that demonstrates informed creative, technical and academic thinking. Throughout the module, students will keep a reflective journal in which they will critically reflect on their practice. Topics within seminars and discourse sessions will include; Advanced approaches to making informed critical judgements in relation to resolved practice. Pertinent topics may include understanding markets, the value of networking, packaging and presentation and the articulation of advanced contemporary craft and making philosophy.</p> <p>At the end of this module students will have a graduate portfolio and curate a final exhibition to launch their professional careers</p> <p>Students will follow the stages set out below;</p> <p>Stage 1 - Identify and mobilise idea.</p> <ul style="list-style-type: none"> • identify catalyst or general idea • collect and generate primary and secondary source material • use words to establish concepts • form a question or debate = clarity of intention • make a range of two dimensional investigations <p>Stage 2 - Test Possibilities</p> <ul style="list-style-type: none"> • establish fixed points through which to explore the idea • develop designs through drawing and making • test ideas through a variety of configurations, what are the variations? • explore equivalents between materials and chosen subject • explore representation and expression <p>Stage 3 - Focus and Present</p> <ul style="list-style-type: none"> • clarify the qualities you want your final pieces to embody • explore variants • refine the quality of final outcomes • consider the orientation of the viewer

COMPOSITION OF THE COURSE AND HOW THE COURSE WILL BE DELIVERED:

The course is modular and is managed on a two-semester schedule, comprising of 31 weeks of tuition. The academic year begins in September and ends in June.

Level 4: the course defines Level 4 as induction and core generic skills acquisition

Level 5: applies the new skills gained at Level 4 in a range of appropriate contexts

Level 6: students specialise through individual learning programmes

The total length of the academic year is 33 weeks (including enrolment, induction and a reading week), with breaks for Christmas, Easter and Summer.

Students will have access to College resources (studios, library, workshops, social areas) on week days during normal working hours and later on some days and at certain times of the year. Students may also have access to some of the resources in vacations, and current information on this is available by request.

Students are awarded 'credits' for the successful completion of a module, totaling 120 in each academic year. A single credit is defined as ten hours of study so a 20 credit module requires 200 hours of study in total. A student must successfully achieve 120 credits. 1200 hours of study in total.

The percentage of contact time devoted to differing learning environments depends on the individual module content, but the course seeks to use a wide variety of teaching methods wherever possible. Examples of teaching methods include, process inductions and workshops, demonstrations, lectures, presentations, master-classes, on-line learning activities, tutorials and seminar discussion groups.

Assessment is almost exclusively made by submission of course work in the form of a portfolio, although written essays and reviews plus presentations are also used. There are no timed, written examinations.

TUITION FEES

The tuition fees for 2022/23 are outlined in the table below. For more information about applying for a tuition fee loan, please visit www.direct.gov.uk/studentfinance.

Please note that this annual fee will remain unchanged for the 3-year duration of your course. However, following enrolment, students transferring to an alternative mode of study, repeating or retaking modules or suspending their studies, will need to confirm fees with the Finance Department.

COURSE	LEVEL	YEAR	FEES
BA (Hons) Jewellery Design full time (UK/EU students with settled or pre settled status)	4	Year 1	£9000
BA (Hons)) Jewellery Design full time (UK/EU students with settled or pre settled status)	5 (Direct entrants)	Year 2	£9000
BA (Hons)) Jewellery Design Top Up full time (UK/EU students with settled or pre settled status)	6	Year 1	£9000
BA (Hons)) Jewellery Design part time (UK/EU students with settled or pre settled status)	4	Year 1	£4500
BA (Hons)) Jewellery Design Top Up part time (UK/EU students with settled or pre settled status)	6	Year 1	£4500
BA (Hons)) Jewellery Design full time (Overseas students and EU students)	4	Year 1	£12,000

EU students who have pre settled status under the EU Settlement Scheme will be eligible for a tuition fee loan only.

Please note that the Higher Education Student Finance portal normally opens in mid-February. The College would encourage students to submit their student finance application as soon as possible so funding is in place for when they start their course

All students need to ensure that the funding is in place for their tuition fees and living costs prior to enrolment.

PAYMENT, SERVICE DELIVERY AND PERFORMANCE ARRANGEMENTS:

- If the tuition fee is paid to the College via the Student Loans Company, it will be paid in 3 instalments – 25% in term 1, 25% in term 2 and 50% in term 3.
- If a student is paying their own tuition fees, students can pay in instalments by direct debit only. Students will be required to pay 1/3 of their annual tuition fees each term.
- Overseas students are required to pay their tuition fees in full by June prior to the commencement of their course.
- Any of the additional costs (see additional costs section) are collected via an online secure payment system.

ADDITIONAL COSTS

Additional costs are directly related to your study but exclude accommodation and student's personal living costs. Further information about halls of residence and other accommodation available in Hereford is available on our website.

In addition to the tuition fees charged, the nature of creative arts practice means students will need to allow for some additional costs, for example, materials that they choose to use in the production of work and activities such as trips to external events and exhibitions. The courses at HCA have been designed to minimise the impact of additional costs; some trips and materials will be fully funded by the college or heavily subsidised. However, typically, a student will choose to spend around an additional £250 in the first year, £375 in the second year and £400 in their final year, depending on scale of work and materials chosen or other related costs. Students spend different amounts depending on the areas in which they specialise and individual choices. We appreciate that not all students will be able to invest the same money in their work and staff assessing it will not judge work by the cost of materials or other resources.

The college shop stocks specialist materials at competitive prices and digital equipment can be loaned from the media stores at no extra cost to students.

Students on all courses will also have the chance to take part in optional trips that require additional payment. Non – attendance on the trips will not incur assessment penalties, though trips are designed to help students develop their practice. There is an optional annual cross-course overseas residential trip. During the academic year 2019-20, the planned destination was Copenhagen and the cost to students was £385 for shared dormitory rooms which included UK airport transfers, overseas airport transfers and insurance.

Places on the optional trips are allocated on a first come first serve basis.

On completion of Level 6 (the final level of study), some students also choose to take part in an optional residential trip to London for one of the various graduate showcases (for instance Free Range). Decisions about these showcases are made by the college with students on an annual basis and costed according to differing showcase fees, numbers of students taking part and ambition of display. Students are required to contribute to financing this activity and are encouraged to take part in fundraising events and grant applications.

The College is committed to ensuring that students considering studying at HCA are fully aware of the possible additional costs.

Following enrolment, students that face genuine financial hardship may apply to the College Hardship Fund.

AVERAGE ANNUAL COST BREAKDOWN

This table is an estimate of the costs a typical BA (Hons) Jewellery Design student may face during each of the three years on the course.

The blue figures represent realistic costs for students who purchase materials at their average costs. The Yellow figures are hypothetical costs for those who are able to invest in additional resources pertinent to their emerging practice.

These are estimated annual figures unless specified.

LEVEL OF STUDY	LV4		LV5		LV6	
Adobe CC subscription for use outside of college hours (discounted by 70%) NB Adobe CC is free to use for any student working within the college.	£16.24 per month		£16.24 per month		£16.24 per month	
Print charges for course work and exhibition display work	20.00	25.00	20.00	25.00	30.00	40.00
Purchasing tickets for museums and galleries	15.00	50.00	25.00	Unlimited	25.00	Unlimited
3D Modelling	10.00	15.00	10.00	Unlimited	0	Unlimited
Transport costs on city visits	20.00	20.00	20.00	20.00	20.00	20.00
Specific Tools	35.00	Unlimited	35.00	Unlimited	35.00	Unlimited
Material Costs	40.00	Unlimited	40.00	Unlimited	40.00	Unlimited
Web hosting and domain name registration	-	-	-	-	98.00	200+
Craft materials for Jewellery	25.00	40.00			100.00	Unlimited

LOCATION OF STUDY

Our degree courses are all based at our College Road Campus but several specialist workshops and performing spaces are located nearby on our Folly Lane Campus and degree level students often work between both sites. Much of a student's study will also involve working in different locations in the city and surrounding area.

LOCATIONS AND CONTACT DETAILS

- **College Road Campus:** Hereford College of Arts, College Road, Hereford. HR1 1EB.
- **Folly Lane Campus:** Hereford College of Arts, Folly Lane, Hereford. HR1 1LT.
- **Telephone:** 01432 273359
- **Fax:** 01432 341099

If you have any enquiries please contact our registry department: registry@hca.ac.uk

COMPLAINT HANDLING PROCESS

Our full complaints policy can be found here; <https://www.hca.ac.uk/wp-content/uploads/2020/03/student-complaints-policy-and-procedure.pdf>

Information relating to all academic regulations, including complaints procedures can be found via the UWTSD public website. <https://www.uwtسد.ac.uk/academic-office/academic-quality-handbook>