

The University of Edinburgh

Internal Periodic Review

Edinburgh College of Art

Undergraduate, Postgraduate Taught and

Postgraduate Research provision

23 and 24 March 2023

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## Executive summary

This report comprises the outcomes from the internal review of undergraduate, postgraduate taught and postgraduate research provision in Edinburgh College of Art.

The review team found that the School has effective management of the quality of the student learning experience, academic standards, and enhancement and good practice.

The report provides commendations on the School's provision, recommendations for enhancement that the School will be asked to report progress on to the Senate Quality Assurance Committee, and suggestions on how to support developments.

### Key Commendations

The review team commended the School for ECA's engagement and committed students, academic and professional services staff, adapting to change, preparation for the new student support model, examples of good practice in developing the ECA Handbook, and in training and support for tutors. Further commendations are included in the report.

### Key recommendations

The top three recommendations identified by the review team for the School to prioritise were:

- **Cost of attendance analysis** to be carried out across all programmes, followed by equality impact assessment to support EDI.
- **Tutors:** professionalise and systematise employment for guaranteed hours tutors.
- **Assessment and feedback:** develop systematised assessment rubrics, in consultation with students.

Full narrative of recommendations included below.

## Commendations, recommendations and suggestions

### Commendations

Key strengths and areas of positive practice for sharing more widely across the institution.

No	Commendation	Section in report
1	The review team <b>commends</b> ECA's students' engagement with their studies and with the wider University. The students the review team met were committed to their disciplines, as well as being articulate and realistic about their future careers. Students also appreciated the ability to explore other areas of study that are available to them from being situated both within ECA and the University.	1
2	The review team <b>commends</b> the commitment of ECA's academic and professional services staff. All staff showed commitment to providing a positive student experience.	1
3	The review team <b>commends</b> ECA on how it has adapted to change initiated by the pandemic which it has built upon in developing a Hybrid Teaching Strategy and new online postgraduate research provision. <b>[Curriculum development]</b>	2.1
4	The review team <b>commends</b> the ECA Handbook which provides a comprehensive resource for students and staff, and is an example of good practice. The Handbook was developed on SharePoint with thought given to presentation and content and was identified by taught and research students as a valuable source of information for learning, teaching and student support.	2.3
5	The review team <b>commends</b> ECA's work and ambition in preparing for the new student support model. There is clear recognition on the importance of this change and the potential benefits of the cohort approach. <b>[Student support]</b>	2.3
6	The review team <b>commends</b> the examples of good practice in training for tutors in Art, History of Art, and Music. This good practice could be shared across ECA to further benefit tutors in preparing for their role. <b>[Tutors and demonstrators]</b>	2.7
7	Tutors are drawn from practice and from postgraduate research students. The review team met with a range of tutors during the review visit and <b>commends</b> their passion and commitment to their role. <b>[Tutors and demonstrators]</b>	2.7
8	The review team <b>commends</b> ECA on the careful development of space allocation related to need. Students appreciate the availability of studio space and recognised the opportunities this provides for community building. <b>[Space]</b>	2.8
9	The review team <b>commends</b> the PGR Showcase as an excellent example of student-led activity.	2.8

## Recommendations

Areas for development and enhancement – progress to be reported.

Priority	Recommendation	Section in report	Responsibility of
1	<p><b>Student Support/EDI</b> The review team <b>recommends</b> that ECA carries out cost of attendance analysis across all programmes and follows this with equality impact assessment to ensure equity of access and equity of outcome for students. The high financial cost to students involved with some disciplines may impact upon sustainability and upon accessibility for some demographics and deter students from widening participation backgrounds. Cost of attendance should be clearly communicated to students so that they understand additional programme costs.</p>	2.5	School
2	<p><b>Assessment and Feedback (remit item 1)</b> The review team <b>recommends</b> that ECA develop systematised assessment rubrics, in consultation with students, to ensure it can demonstrate how assessment of process and product is achieved.</p>	2.2	School
3	<p><b>Tutors</b> The review team <b>recommends</b> that ECA professionalise and systematise employment of tutors on guaranteed hours contracts. The review team considered that there is a risk of not being able to recruit sufficient tutoring staff which in turn presents a risk to programme delivery.</p>	2.7	School
4	<p><b>Student Support (remit item 2)</b> The review team <b>recommends</b> that the College works with ECA to provide clarity on boundaries of roles for staff involved with student support and wellbeing within the new student support model. The College should also ensure that support is in place for staff involved in dealing with casework issues.</p>	2.3	College/School
5	<p><b>Student Voice</b> The review team <b>recommends</b> that ECA consider a structured approach to enhancing how it involves the student voice. As noted above, there are opportunities for greater involvement of student voice in projects. There is an expectation that the student voice is structured into any review of assessment and feedback. The staff survey carried out by</p>	2.4	School

	ECA on assessment is a useful way of identifying self-perception but does not address any underlying student issues, such as understanding of the criteria for assessment and ensuring equity of experience.		
6	<b>Postgraduate Research Supervision</b> The review team <b>recommends</b> that ECA consider whether there are appropriate mechanisms in place for supporting postgraduate research students if a change in supervision arrangements is indicated following annual progression review.	2.3	School
7	<b>Employability/Graduate attributes</b> The review team heard evidence that students across all levels of provision (undergraduate, postgraduate taught, and postgraduate research) recognise that their future careers are unlikely to be within their disciplines. Students identified a gap in information on employability and a lack of clarity on the skills they are developing. The review team notes that this is an issue for arts across the sector and that a stronger narrative on the intangible impact of arts students on their locales and communities needs to be developed. This would demonstrate the value of students' approach to work and life and impact on their communities. The ECA Plan and Education Strategy could provide a mechanism for more clearly articulating this. The review team <b>recommends</b> that ECA consider ways of making explicit to students the life-wide learning that they are acquiring through their studies.	2.6	School
8	<b>Space</b> The review team identified a potential risk of separation with dedicated space leading to isolation and <b>recommends</b> that ECA consider the risks of spaces becoming or remaining siloes.	2.8	School
	The review team <b>recommends</b> that ECA consider ways of supporting and maintaining student-led and other community building activity. Postgraduate research students particularly appreciated access to studio space as being a game-changer and would welcome more informal opportunities for	2.8	School

	creating contact and community, for example through exhibiting work in process.		
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### Suggestions

For noting – progress reporting is not required.

No	Suggestion	Section in report
1	The review team <b>suggests</b> that the School ensure that supervisors clearly communicate to their PGR students that supervisors remain the primary source of academic support but that students also have access to the Wellbeing Service.	2.3

## Section A – Introduction

### Scope of review

Range of provision considered by the review (see Appendix 1).

The Internal Periodic Review of Edinburgh College of Art in 2022/23 consisted of:

- The University's remit for internal review (see Appendix 2)
- The subject specific remit items for the review:
  - The arc of assessment across ECA's taught programmes
  - The connection between student support and assessment at ECA
- The Reflective Report and additional material provided in advance of the review
- The meeting of the review team including consideration of further material (see Appendix 3)
- The final report produced by the review team
- Action by the School and others to whom recommendations were remitted following the review

### Review Team Members

Professor Roberto Rossi	Business School, Convener
Professor Vicky Gunn	Royal Conservatoire of Scotland, External Member
Professor Ed Wall	University of Greenwich, External Member
Professor Susan Postlethwaite	Manchester Metropolitan University, External Member
Dr Kim Picozzi	Deanery of Biomedical Sciences, Internal Member
Gülçe Baskaya	School of Social & Political Sciences, PGR Student Member
Souparna Mandal	School of Engineering, UG Student Member
Susan Hunter	Academic Services, Review Team Administrator
Sinéad Docherty	Academic Services, Review Team Administrator

### The School

Edinburgh College of Art is one of twelve Schools within the College of Arts, Humanities and Social Sciences. It comprises five Subject Areas, including Architecture and Landscape Architecture, Art, Design, History of Art and Music.

### Physical location and summary of facilities

Main studio and learning and teaching facilities are located at Lauriston Place within the Central Campus area. There are additional learning and teaching spaces across several buildings on Chambers Street, and at Alison House.



## Date of previous review

This is the first whole-School Internal Periodic Review at Edinburgh College of Art. Previous reviews were conducted in Subject Areas with a separate review of postgraduate provision and were held in 2014-15 (Architecture), 2016-17 (Art and Design), and 2018-19 (postgraduate programme review). Some reviews were postponed during the Covid-pandemic years and subsequently ECA elected to include all provision across all levels of study in this review.

## Reflective Report

The Edinburgh College of Art (ECA) Reflective Report was provided in two parts. Part A dealt with the items covered by the University Internal Review Standard Remit, and Part B covered ECA's specific remit items.

Overall responsibility for the Reflective Report: Dr Mike Newton (ECA Director of Education)

Colleagues who contributed:

Dr Anne Desler

Olwen Gorie

Emma Gieben-Gamal

Geoff Lee

Dr Nichola Dobson

Stuart Bennett

Jessica Burbury

Niall Heseltine

Information about the Internal Periodic Review (IPR) at ECA in March 2023 was circulated to all members of ECA staff through internal communications on multiple occasions. This included through Committee minutes, and through periodic 'Committees Digest' emails that are sent to all staff each month. In addition, education leadership across academic Subject Areas were engaged in preparing for the IPR exercise through multiple discussion items tabled at the School's senior strategic education committee, ECA Education Committee

The majority of staff and student input was focused into Part B of the Reflective Report, covering the Subject Specific Remit Items. This was because both of the Subject Specific Remit Items involved extensive surveying of staff and students across all Subject Areas of ECA, and across the key professional service teams of Student and Academic Support Service (SASS), and Information, Technical, & Technology Services (ITTS).

## Section B – Main report

### 1 Strategic overview

Edinburgh College of Art (ECA) is a large and complex School which brings together several diverse disciplines. ECA's strengths include advanced creative practice, the city and surrounding landscape as a living laboratory, and linking diverse practice. There is a significant element of practice-based provision within ECA, particularly in Architecture and Landscape Architecture, Art and Design.

Changes to the strategic decision-making structures within ECA in the past few years have provided mechanisms for drawing together disciplines to enable cohesion and consistency while retaining diversity. Maintaining a balance that fosters consistency while enabling diversity is recognised as a challenge by senior management, but there is clear commitment to this strategic approach.

The nature of ECA's diversity is reflected in the breadth of programmes and courses offered across all levels of provision, and within its student population. ECA has taken forward some work on management and review of its portfolio of programmes and specific work on assessment and feedback is discussed later in this report. This work forms part of ECA's preparation for the University's planned Curriculum Transformation Programme.

Academic and professional services staff recognise the challenges of working in a changing landscape both in terms of a number of large strategic University change projects and in the wider context of arts education provision nationally.

The review team **commends** ECA's students on their engagement with their studies and with the wider University. The students the review team met were committed to their disciplines, as well as being articulate and realistic about their future careers. Students also appreciated the ability to explore other areas of study that are available to them from being situated in an art school that is part of the University. Postgraduate research students within ECA were particularly aware of the benefits of studying in an environment that gave them access to the wider University of Edinburgh research community.

The review team **commends** the commitment of ECA's academic and professional services staff. All staff showed commitment to providing a positive student experience.

### 2 Enhancing the student experience

#### 2.1 The approach to enhancing Learning and Teaching

The review team **commends** ECA on how it has adapted to change initiated by the pandemic. It has built upon this by developing a Hybrid Teaching Strategy and new online postgraduate research provision. ECA staff are engaging with developments in adapting the curriculum to enhance the student experience.

As discussed in section 1, mechanisms for academic governance are in place within ECA to support curriculum development. Discussions on and preparation for the University's Curriculum Transformation Programme have begun and some of the preparatory thinking is covered in section 2.2 below.

## 2.2 Assessment and Feedback

ECA had asked the review team to focus on the arc of assessment across its taught provision as part of this review. Some work on mapping current course assessment had been carried out prior to the review visit by means of a course organiser survey and an analysis was provided to the review team as part of the Reflective Report Part B. The aim of mapping assessment across ECA is to consider how this aligns with the University's Assessment and Feedback Principles and also to begin preparing for Curriculum Transformation. Academic staff the review team met described disciplinary approaches to marking not only the artefact but also the process by which it was realised. They also identified the challenges of aligning assessment practices across the diverse disciplines within ECA.

The students the review team met described variation in the type of feedback they receive. They were mostly positive about the written feedback they receive but reflected that feedback did not always provide guidance on how to improve in future assessments. The review team consider that it is important for students to be clear about expectations around assessment and for ECA to demonstrate quality assurance in its marking process. The review team **recommends** that ECA develop systematised assessment rubrics, in consultation with students, to ensure it can demonstrate how assessment of process and product is achieved.

## 2.3 Supporting students in their learning

ECA negotiated with the Students' Association to have additional Student Reps for specific cohorts, for example international students. Information on student representation, along with information on other aspects of study are set out in the ECA Handbook. The review team **commends** the ECA Handbook which provides a comprehensive resource for students and staff, and is an example of good practice. The Handbook was developed on SharePoint with thought given to presentation and content and was identified by taught and research students as a valuable source of information for learning, teaching and student support.

ECA had asked the review team to explore the connection between student support and assessment as part of this review. Discussion focused mainly on the University's new student support model for taught students.

ECA is adopting the University's new student support model for taught students from September 2023. In planning for this change, ECA has set up an Implementation Group to help manage the change. Colleagues have been thinking about student support in broad terms and the good working relationship that exists between academic and professional services staff will support implementation of the new model. The new Student Adviser role will provide a named point of contact for pastoral and basic academic support for all students. However, colleagues also identified the risk of Student Advisers being overwhelmed due to the high ratio of students to staff, as well as the cumulative impact of dealing with complex student issues.

The review team **commends** ECA's work and ambition in preparing for the new student support model. There is clear recognition on the importance of this change and the potential benefits of the cohort approach. Funding will be available for cohort activity and Cohort Leads will be encouraged to explore a variety of approaches. The review team **recommends** that the College works with ECA to provide clarity on the boundaries of staff roles for those involved with student support and wellbeing within

the new student support model. The College should also ensure that support is in place for staff involved in dealing with casework issues.

Postgraduate research (PGR) students are not affected by the changes being implemented through the new student support model. However they will be able to access additional pastoral support from the Wellbeing Service. The review team **suggests** that the School ensure that supervisors clearly communicate to their PGR students that supervisors remain the primary source of academic support but that students also have access to the Wellbeing Service.

The ECA Handbook, commended above, has also helped supervisors to be more aware of what is available in terms of resources and support for students. The postgraduate research students the review team met were positive about their annual progression review process and felt supported by their supervisors. There appeared to be a lack of clarity on what the processes were if a change in supervision was indicated following annual progression review. The review team **recommends** that ECA consider whether there are appropriate mechanisms in place for supporting postgraduate research students if a change in supervision arrangements is indicated following annual progression review.

#### 2.4. Listening and responding to the Student Voice

ECA has mechanisms in place for listening and responding to the student voice including Student Reps, Student Staff Liaison Committees (at both Subject Area- and ECA-level), and engagement with student experience surveys. There is a new ECA Student Voice Policy, in place from autumn 2022, which supplements the University Student Voice Policy; however this focuses mainly on processes for Student Reps, Student Staff Liaison Committee and course feedback. Including the student voice more widely can provide a means of gathering evidence to support strategic decision-making and the current mechanisms may not be working as well as ECA would like. The Reflective Report Part A described challenges in engaging students with the Student Rep system. Postgraduate research students also reported a lack of engagement or encouragement to be a Rep and attributed this to the lack of reward and student community. The review team **recommends** that ECA consider a structured approach to enhancing how it involves the student voice. As noted above, there are opportunities for greater involvement of the student voice in projects. There is an expectation that the student voice is structured into any review of assessment and feedback. The staff survey carried out by ECA on assessment is a useful way of identifying self-perception but does not address any underlying student issues, such as understanding of the criteria for assessment and ensuring equity of experience.

#### 2.5 Accessibility, Inclusivity and Widening Participation

The Reflective Report Part A described ECA's commitment to mainstreaming learning adjustments embedding equality, diversity and inclusion (EDI) in learning and teaching, and EDI as core to the culture and ethos. There was little discussion on this topic during the review visit and the review team noted that students did not raise aspects such as decolonising the curriculum, sustainability, climate crisis or global geopolitical challenges although these are clearly mentioned in ECA's Education Strategy.

Students the review team met acknowledged that there was additional financial outlay associated with some programmes, in terms of materials, and that sometimes these costs were significant. The review team **recommends** that ECA carries out

cost of attendance analysis across all programmes and follows this with equality impact assessment to ensure equity of access and equity of outcome for students. The high financial cost to students involved with some disciplines may impact upon sustainability and upon accessibility for some demographics and deter students from widening participation backgrounds. Cost of attendance should be clearly communicated to students so that they understand additional programme costs.

## 2.6 Development of Employability and Graduate Attributes

Undergraduate and postgraduate taught students that the review team met generally felt well prepared for industry. However, they also felt that ECA's connections with industry could be strengthened in some areas with more support provided on finding internships and placements. For example, Architecture students have an integrated placement which they felt well prepared for, but reflected that there was a lack of information on local firms that were willing to take students on placement.

The review team heard evidence that students across all levels of provision (undergraduate, postgraduate taught and postgraduate research) recognise that their future careers are unlikely to be within their disciplines, (although this may be less of an issue for architecture or landscape architecture students). Students identified a gap in information on employability and a lack of clarity on the skills they are developing. The review team notes that this is an issue for arts across the sector and that a stronger narrative on the intangible impact of arts students on their locales and communities needs to be developed. This would demonstrate the value of students' approach to work and life and impact on their communities. The ECA Plan and Education Strategy could provide a mechanism for more clearly articulating this. The review team **recommends** that ECA consider ways of making explicit to students the life-wide learning that they are acquiring through their studies.

## 2.7 Supporting and developing staff

The ECA Handbook contains information on training for staff including getting started guides on a variety of education-related topics. The most recent ECA strategic plan has identified enhancing staff training and support as a key priority.

ECA is dependent upon guaranteed hours tutors to deliver its teaching. Tutors are recruited from practice and from ECA's postgraduate research students. Support for tutors is devised by Course Organisers and includes an induction and ongoing elements. The review team **commends** the examples of good practice in training for tutors in Art, History of Art and Music. This good practice could be shared across ECA to further benefit tutors in preparing for their role.

The review team met with a range of tutors during the review visit and **commends** their passion and commitment to their role. Tutors identified challenges in having enough time allocated for tutorial preparation and feedback to students. In some areas there was a lack of clarity on the percentage of time allocated to specific tasks as well as the boundaries of the tutor role. There was a general feeling among the tutors the review team met that they were devoting more time to their role than their allotted contract hours. The review team **recommends** that ECA professionalise and systematise employment of tutors on guaranteed hours contracts. The review team considered that there is a risk of not being able to recruit sufficient tutoring staff which in turn presents a risk to programme delivery.

## 2.8 Learning environment (physical and virtual)

The review team **commends** ECA on the careful development of space allocation related to need. Students appreciate the availability of studio space and recognised the opportunities this provides for community building. The review team identified a potential risk of separation with dedicated space leading to isolation and **recommends** that ECA consider the risks of spaces becoming or remaining siloes.

The review team heard from postgraduate research students that community building activity was absent. They felt that this had been impacted by the pandemic which had meant it was not possible to find space for exhibiting work in ECA. They also reported that previously established departmental events had not been restarted post-pandemic. To help remedy this, some students, supported by the postgraduate office, had put a great deal of effort into developing the PGR Showcase, a new initiative to be held shortly after the review visit. The review team **commends** the PGR Showcase as an excellent example of student-led activity. The review team **recommends** that ECA consider ways of supporting and maintaining student-led and other community building activity. Postgraduate research students particularly appreciated access to studio space as being a game-changer and would welcome more informal opportunities for creating contact and community, for example through exhibiting work in process.

## 3 Assurance and enhancement of provision

ECA has appropriate mechanisms in place to support, maintaining and reviewing academic standards across all levels of provision. Standards are continuously reviewed through annual monitoring, through Annual Programme Reviews and the School's Annual Quality Report. In addition, standards are also maintained and reviewed through effective admissions procedures, internal committee structures, moderation of student assessment, external examiner reporting and alignment with the SCQF framework and QAA subject benchmarking. There are also links with appropriate professional statutory and regulatory bodies. Overall, the setup of ECA committees and exam boards is appropriate for maintaining academic standards, both in terms of the assessment of current students and approval of new programmes.

## Appendices

### Appendix 1: Range of provision considered by the review

#### **Undergraduate programmes:**

Animation (BA Hons)  
Architecture (MA Hons)  
Architecture (BA)  
Architectural History and Archaeology (MA Hons)  
Architectural History (MA Hons)  
Fine Art (BA Hons) - 4 Years (Full-time)  
Intermedia Art BA (Hons)  
Painting BA (Hons)  
Photography BA (Hons)  
Sculpture BA (Hons)  
Acoustics and Music Technology BSc (Hons)  
Fashion (BA Hons)  
Film and Television (BA Hons)  
Fine Art (MA Hons)  
Graphic Design (BA Hons)  
History of Art and Architectural History (MA Hons)  
History of Art and Chinese Studies (MA Hons)  
History of Art and English Literature (MA Hons)  
History of Art and History of Music (MA Hons)  
History of Art (MA Hons)  
History of Art and Scottish Literature (MA Hons)  
Illustration (BA Hons)  
Interior Design (BA Hons)  
Jewellery and Silversmithing (BA Hons)  
Landscape Architecture (BA Hons)  
Architecture in Cultural Environments (MA Hons)  
Architectural History and Heritage MA(Hons)  
History of Art and Art MA (Hons) - 4 Years (Full-time)  
Landscape Architecture (MA Hons)  
Music (MAH)  
Landscape Architecture (MSc)  
Music (BMus)  
Music Technology (BMU(mt)H)  
Performance Costume (BA Hons)  
Product Design (BA Hons)  
Textiles (BA Hons)  
VSPT Landscape Architecture (European Masters) (EMiLA) Semester 1  
VSPT Landscape Architecture (European Masters) (EMiLA) Semester 2

#### **Postgraduate Taught programmes:**

Interior, Architectural and Spatial Design (MA (eca)) - 1 Year (Full-Time)  
Architecture (MArch)  
Animation (MA (eca))  
Art, Space and Nature (MA (eca))  
Contemporary Art Practice (MA (eca))  
Contemporary Art Practice (MA (eca)) (Part-time)  
Contemporary Art Theory (MA (eca))  
Contemporary Art Theory (MA (eca)) (Part-time)  
Design for Change (MA (ECA)) - 1 Year (Full-time)

Design Informatics (MA (eca))  
 Fashion (MA (eca))  
 Film Directing (MA (eca))  
 Glass (MA (eca))  
 Graphic Design (MA (eca))  
 Illustration (MA (eca))  
 Interior Design (MA (eca))  
 Performance Costume (MA (eca))  
 Product Design (MA (eca))  
 Textiles (MA (eca))  
 Contemporary Art Practice (MFA)  
 Design Informatics (MFA) - 21 months  
 Jewellery (MFA)  
 Product Design (MFA)  
 Animation (MFA)  
 Art, Space and Nature (MFA)  
 Fashion (MFA)  
 Film Directing (MFA)  
 Glass (MFA)  
 Graphic Design (MFA)  
 Illustration (MFA)  
 Performance Costume (MFA)  
 Textiles (MFA)  
 Landscape Architecture (MLA)  
 Architecture, Landscape & Environment (MSc)  
 Architecture, Landscape & Environment (MSc)  
 Acoustics and Music Technology (MSc) (Full-time)  
 Acoustics and Music Technology (MSc) (Part-time)  
 Architectural History and Theory (MSc)  
 Architectural History and Theory (MSc) - 2 Years (Part-Time)  
 Architectural Conservation (MSc)  
 Architectural Conservation (MSc) (Part-time) - 24 months  
 Architectural Conservation (MSc) (Part-time) - 33 Months  
 Architectural Conservation (MSc) (Part-time) - 9 months  
 Architectural and Urban Design (MSc)  
 Architectural Project Management (Online Learning) (MSc) (Part-time intermittent)  
 Architectural Project Management (Online Learning) (ICL) (MSc) with Heriot-Watt (UoE Non-Lead) - 7 Years  
 Art in the Global Middle Ages (MSc) (Full-time)  
 Art in the Global Middle Ages (MSc) (Part-time)  
 Advanced Sustainable Design (On Campus) (MSc)  
 Composition for Screen (MSc) (Full-time)  
 Composition for Screen (MSc) (Part-time)  
 Cultural Landscapes (MSc) - (Full-Time)  
 Cultural Studies (MSc) (Full-time)  
 Cultural Studies (MSc) (Part-time) - 2 Years  
 Digital Composition and Performance (MSc) (Full-time)  
 Digital Composition and Performance (MSc) (Part-time)  
 Design and Digital Media (MSc) (Full-time)  
 Design and Digital Media (MSc) (Part-time)  
 Digital Media Design (Online Learning) (MSc)  
 Digital Media Design (Online Learning) (ICL) (MSc) (Part-time)  
 History of Art, Theory and Display (MSc) (Full-time)  
 History of Art, Theory and Display (MSc) (Part-time)  
 Modern and Contemporary Art: History, Curating, Criticism (MSc) (Full-time)



Modern and Contemporary Art: History, Curating, Criticism (MSc) (Part-time)  
 Landscape Design Studies (MSc)  
 Landscape and Wellbeing (MSc) - 1 Year (Full-time)  
 Landscape and Wellbeing (MSc) - 2 Years (Part-time)  
 Landscape Architecture (European Masters) (EMiLA)  
 Material Practice (MSc) - (Full-Time)  
 Renaissance and Early Modern Studies (MSc) (Full-time)  
 Renaissance and Early Modern Studies (MSc) (Part-time)  
 Global Premodern Art: History, Heritage and Curation (MSc) - 1 Year (Full-Time)  
 Global Premodern Art: History, Heritage and Curation (MSc) - 2 Years (Part-Time)  
 Sound Design (MSc) (Full-time)  
 Sound Design (MSc) (Part-time)  
 Urban Strategies and Design (MSc) - 1 Year (Full-Time)  
 Urban Strategies and Design (MSc) - 2 Years (Part-time)  
 Urban Strategies and Design (MSc) (Joint with HWU) - 1 Year (Full-Time)  
 Urban Strategies and Design (MSc) (Joint with HWU) - 2 Years (Part-Time)  
 Composition (MMus) (Full-time)  
 Composition (MMus) (Part-time)  
 Musicology (MMus) (Full-time)  
 Musicology (MMus) (Part-time)  
 Musical Instrument Research (MMus) (Full-time)  
 Musical Instrument Research (MMus) (Part-time)  
 Architecture, Landscape & Environment (PgCert)  
 PgCert Architecture, Landscape & Environment - 9 Months  
 Design for Change (PgCert) - 4 Months (Full-time)  
 Global Premodern Art: History, Heritage and Curation (PgCert) - 1 Year (Full-Time)  
 Architecture, Landscape & Environment (PgDip)  
 Architecture, Landscape & Environment (PgDip) - 2 years  
 Architectural Conservation (PgDip) (Part-time) - 21 months  
 Architectural Studies (PgDip) - 9 Months (Full-time)  
 Architecture (PgDip) - 9 Months  
 Design for Change (PgDip) - 9 Months (Full-time)  
 Landscape Architecture (PgDip)  
 Global Premodern Art: History, Heritage and Curation (PgDip) - 1 Year (Full-Time)

**Postgraduate Research programmes:**

Architectural History (MPhil) - 2 Years (Full-Time)  
 Architectural History (MPhil) - 4 Years (Part-time)  
 Architecture (MPhil) (Full-time)  
 Architecture (MPhil) (Part-time)  
 Art (MPhil) - 2 years (Full-Time)  
 Art (MPhil) - 4 Years (Part-Time)  
 Design (MPhil) - 2 Years (Full-Time)  
 Design (MPhil) - 4 Years (Part-Time)  
 History of Art (MPhil) (Full-time)  
 History of Art (MPhil) (Part-time)  
 Landscape Architecture (MPhil) (Full-time)  
 Landscape Architecture (MPhil) (Part-time)  
 Music (MPhil) (Full-time)  
 Music (MPhil) (Part-time)  
 Architecture (MSc by Research) (Full-time)  
 Architecture (MSc by Research) (Part-time)  
 Collections and Curating Practices (MSc by Research) - 1 Year (Full-time)  
 Collections and Curating Practices (Part-time) (MSc by Research)  
 Cultural Studies (MSc by Research)

Cultural Studies (MSc by Research) - 2 years (Part-time)  
 Digital Media and Culture (MSc by Research) (Full-time)  
 Digital Media and Culture (MSc by Research) (Part-time)  
 Digital Studio Practice (MSc by Research) (Full-time)  
 Digital Studio Practice (MSc by Research) (Part-time)  
 History of Art (MSc by Research) (Full-time)  
 History of Art (MSc by Research) (Part-time)  
 Interdisciplinary Creative Practices (MSc by Research) (Full-time)  
 Interdisciplinary Creative Practices (MSc(R)) (Part-time)  
 Music (MSc by Research) (Full-time)  
 Music (MSc by Research) (Part-time)  
 Reflective Design Practices (MSc by Research) (Full-time)  
 Reflective Design Practices (MSc by Research) (Part-time)  
 Sound Design (MSc by Research) (Full-time)  
 Sound Design (MSc by Research) (Part-time)  
 Architecture by Design (PhD) (Full-time)  
 Architecture by Design (PhD)  
 Architecture by Design (AHRC) (PhD)  
 Architecture by Design by Distance (PhD) - 6 Years (Part-time)  
 Architecture by Design by Distance (PhD) - 3 Years (Full-time)  
 Architecture (AHRC) (PhD) - 4 Years (Full-Time)  
 Architecture (AHRC) (PhD) - 3.5 Years (Full-Time)  
 Architectural History (PhD) - 3 Years (Full-Time)  
 Architectural History (PhD) - 6 Years (Part-Time)  
 Architectural History (AHRC) (PhD)  
 Architectural History - Part Time (AHRC) (PhD) - 6 Years  
 Architectural History by Distance (PhD) - 3 Years (Full-time)  
 Architectural History by Distance (PhD) - 6 Years (Part-time)  
 Architecture (PhD) (Full-time)  
 Architecture (PhD) (Part-time)  
 Architecture by Distance (PhD) - 3 Years (Full-time)  
 Architecture by Distance (PhD) - 6 Years (Part-time)  
 Art (AHRC) (PhD) - 8 Years (Part-Time)  
 Art (AHRC) (PhD) - 6 Years  
 Art (AHRC) (PhD)  
 Art (AHRC) (PhD) - 3.5 Years (Full-Time)  
 Art PhD - 3 Years (Full-Time)  
 Art PhD - 6 Years (Part-Time)  
 Art by Distance (PhD) - 3 Years (Full-time)  
 Art by Distance (PhD) - 6 Years (Part-time)  
 Creative Music Practice (PhD) (Full-time)  
 Creative Music Practice (PhD) (Part-time)  
 Creative Music Practice by Distance (PhD) - 3 Years (Full-time)  
 Creative Music Practice by Distance (PhD) - 6 Years (Part-time)  
 Cultural Studies (PhD) (Full-time)  
 Cultural Studies (PhD) (Part-time)  
 Cultural Studies by Distance (PhD) - 3 Years (Full-time)  
 Cultural Studies by Distance (PhD) - 6 Years (Part-time)  
 PhD in Design - Joint with KU Leuven (KU Leuven Lead) (PhD)  
 Design (AHRC) (PhD) - 8 Years (Part-Time)  
 Design (AHRC) (PhD) - 7.5 years (Part-Time)  
 Design (AHRC) (PhD) - 4 Years (Full-Time)  
 Design – Part-time (AHRC) (PhD) - 6 Years  
 Design (AHRC) (PhD) - 3.5 Years (Full-Time)  
 Design by Distance (PhD) - 6 Years (Part-time)

Design - Full Time (AHRC) (PhD) - 3.5 Years  
 Design by Distance (PhD) - 3 Years (Full-time)  
 Design PhD - 3 Years (Full-Time)  
 Design PhD - 6 Years (Part-Time)  
 History of Art (AHRC) (PhD) - 8 Years (Part-Time)  
 History of Art (AHRC) (PhD) - 7.5 Years (Part-Time)  
 History of Art (PhD) (Full-time)  
 History of Art (PhD) (Part-time) - 6 Years  
 History of Art by Distance (PhD) - 3 Years (Full-time)  
 History of Art - Part Time (AHRC) (PHD)  
 History of Art by Distance (PhD) - 6 Years (Part-time)  
 Musical Composition (PhD) - 3 Years (Full-time)  
 Musical Composition (PhD) - 6 Years (Part-time)  
 Musical Composition by Distance (PhD) - 3 Years (Full-time)  
 Musical Composition by Distance (PhD) - 6 Years (Part-time)  
 Music (PhD) (Full-time)  
 Music (PhD) (Part-time) - 6 Years  
 Music by Distance (PhD) - 3 Years (Full-time)  
 Music by Distance (PhD) - 6 Years (Part-time)  
 Landscape Architecture (PhD)  
 Landscape Architecture (PhD) (Part-time)  
 Landscape Architecture by Distance (PhD) - 3 Years (Full-time)  
 Landscape Architecture by Distance (PhD) - 6 Years (Part-time)

**Undergraduate courses:**

Art and Design  
 Architectural Design: Elements  
 Technology and Environment: Principles  
 Architectural History: Introduction to World Architecture  
 Architectural Design: Assembly  
 Architectural History: Revivalism to Modernism  
 Architectural Design: Any Place  
 Architectural Design: In Place  
 Urban Design and Housing  
 Technology and Environment 2B: Building Fabric  
 Technology and Environment 2A: Building Environment  
 Landscape Architecture Design 1B  
 Landscape Architecture Design 1A  
 Landscape Architecture Context 1A  
 Landscape Architecture Context 1B  
 Landscape Architecture Techniques 1  
 Design Thinking and Digital Crafting  
 Landscape Architecture Context 2A  
 Landscape Architecture Design 2A  
 Landscape Architecture Techniques 2A  
 Landscape Architecture Design 2B  
 Landscape Architecture Context 2B  
 Landscape Architecture Techniques 2B  
 Landscape Architecture Theory 1B  
 Landscape Architecture Theory 2A  
 Landscape Architecture Theory 1A  
 Landscape Architecture Theory 2B  
 Landscape Architecture Theory 1A  
 Landscape Architecture Theory 1B  
 Environmental Practices

Design: landscape reclamation  
Landscape Engineering  
Elective: integrated digital media  
Elective: sculpture in the landscape  
Elective: plant geography  
Elective: ethnobotany  
Design: urban regeneration  
Detailed Design: contracts and specification  
Design: landscape planning and assessment  
Academic Portfolio Review  
Precedent Study (Exchange)  
Architectural Design: Explorations  
Architectural Theory  
Architectural Design: Tectonics  
Academic Portfolio: Part 1  
Professional Placement  
Contemporary Practice  
Professional Portfolio  
Research and Site Brief  
On Drawing  
Culture and Performance in the History of Construction.  
Architectural Design: Logistics  
Architectural Practice: Reflection  
Architectural Practice: Working Learning  
On Colour in Architecture  
Landscape Architecture Placement: Research  
Landscape Architecture Placement: Professional Practice  
Landscape Architecture Placement: Design  
Landscape Architecture Design 4A  
Landscape Architecture Dissertation  
Academic Portfolio: Landscape Architecture  
Landscape Architecture Design 3  
3D and Animated Design  
Landscape Architecture Design 4B  
Landscapes of Abandonment and Inhabitation  
Environmental Art  
Computer-Aided Design after 1960: Critical Practice and Disciplinary Debates  
Thinking With Fire (Level 10)  
Technology & Environment 3  
Architecture Placement: Reflection  
Architecture Dissertation  
Architectural Design: Technical Review  
Professional Studies  
Architecture Investigative Project 1  
Architecture Investigative Project 2  
Spatial Planning  
Architectural History 1A: From Antiquity to Enlightenment  
Architectural History 1B: Revivalism to Modernism  
Architectural History 1  
Architectural History 2a: Order & the City  
Architectural History 2b: Culture & the City  
Architectural History and Heritage in Practice  
Architectural History 1A: Introduction to World Architecture  
Urbanism and the City: Past to Present  
Architectural History Dissertation

Georgian Architecture 1715-1830  
 Le Corbusier and 20th-Century Architectural Culture  
 Structure and Architecture: The Birth of the Design Team  
 Structure and Architecture: Technology, Design and Construction  
 German Architecture in the Twentieth Century  
 The Italian Renaissance Villa  
 Texts and Theories in Western Architecture  
 Architecture and Empire in Britain and the British Colonial World 1783 - 1947  
 Victorian Architecture: Themes and Ideas 1840-1914  
 Architecture in Scotland before 1650  
 CR Mackintosh: Architecture and Design in Edwardian Scotland  
 Building for Culture: the Architecture of the Museum  
 Architecture of the Russian and Soviet Avant-Gardes  
 Architectures of Socialism  
 Modernity and Continuity in British Architecture, c.1919-56  
 Architecture in Britain, 1951-97: Brutalism and Beyond  
 The Spaces and Architecture of Pilgrimage  
 Architectural History and Heritage Work Placement  
 Global Architectures of Colonial Latin America  
 Scottish Architecture 1650 to 1815  
 Architecture and Modernity, ca. 1900  
 Early Modern Architecture Across Media  
 Sustainable Heritage: Historical Justice and Environmental Action through Heritage Management  
 Living in France, 1570-1970  
 Landscapes of Empire  
 Contemporary Art Practice  
 Presentation: Methods & Context 2  
 Visual Research 2  
 Art Practice 2  
 Anatomy and Art  
 Introduction to the Artists' Book  
 Black and White Analogue Photographic Practice: The Portrait  
 Drawn From the City  
 Outside Now (Site Specific Art, Research and Practice)  
 Reality Check: (Realities explored through Materiality in Creative Art Practice)  
 Edinburgh Collections  
 Modernism, Postmodernism and Beyond in Contemporary Art  
 Introduction to Visual and Cultural Studies  
 Sustainable Sculpture Practice  
 Drawing People  
 Art: Studio 1A  
 Art: Studio 1B  
 Making Animal Studies  
 The Model - Making & Meaning  
 Collaborative Art (Research and Practice)  
 Body As Artistic Material  
 Painting in Practice: Materiality and Temporality  
 Art Practice 2  
 Artistic Research 2  
 Art Now: Practices, Theories and Institutions  
 Voice in the Artwork: A Performing Object  
 Textiles in Contemporary Art Practice: making and thinking  
 Ordinary Artefacts: Transforming the found object  
 Materials and Techniques: Art History as Artistic Production

Fine Art Printmaking: An introduction to multiples as artistic expression and strategy  
 Digital Technology as Art Medium  
 Introduction to Visual and Cultural Studies  
 Voice in the Artwork  
 Approaches to Visual Culture  
 Critical and Cultural Theories of Contemporary Art  
 Adventures in Drawing  
 Introduction to the Moving Image: Expanded History of Cinema  
 Studio Practice Exchange 40 credits  
 Studio Practice Exchange 60 credits  
 Professional Practice  
 Research Methodologies and Reflective Practice VI: Advanced Reflective and Professional Practice  
 Studio Practice 3: Exploration and Innovation  
 Studio Practice 3: Advanced Project  
 Presentation: Methods & Context 3  
 Visual Research 4 (20 credit)  
 Visual Culture Research Project (20 credit)  
 Presentation: Methods & Context 4  
 Art Practice 4  
 Visual Research 4 (40 credit)  
 Visual Culture Research Project (40 credit)  
 Themes in Contemporary Art  
 Art Writing  
 Material Cultures  
 Popular Art and Folk Culture  
 Contemporary Art in Digital Culture  
 Artistic Research - Themes and Methods  
 Art Practice 3A  
 Art Practice 3B  
 Contemporary Artistic Research  
 MA FINE ART 4 STUDIO AND RESEARCH  
 Art as Process: Ways of Learning, Making, Working Together  
 Feminism is for Everybody: Intersectionality, Art & Identity Politics  
 Art Practice 3  
 Gendered Soundings? Sound art & feminism  
 What is the commons? Participation, objects, and place in contemporary art  
 Popular Art and Folk Culture  
 Contemporary Art & Open Learning  
 Presentation: methods & contexts 3a  
 Exhibiting at Large as Contemporary Artists  
 International Engagement: GEL-Lab Studio (Globally We Design)  
 Art and Design  
 Design Context 1  
 Design Collaboration 1 - Textiles  
 Design Collaboration 1 - Product Design  
 Design Collaboration 1 - Performance Costume  
 Design Collaboration 1 - Jewellery & Silversmithing  
 Design Collaboration 1 - Interior Design  
 Design Collaboration 1 - Illustration  
 Design Collaboration 1 - Graphic Design  
 Design Collaboration 1 - Film & TV  
 Design Collaboration 1 - Fashion  
 Design Collaboration 1 - Animation  
 Design Research 1 - Textiles

Design Research 1 - Product Design  
Design Research 1 - Performance Costume  
Design Research 1 - Jewellery & Silversmithing  
Design Research 1 - Interior Design  
Design Research 1 - Illustration  
Design Research 1 - Graphic Design  
Design Research 1 - Film & TV  
Design Research 1 - Fashion  
Design Research 1 - Animation  
Design Studio 1 - Textiles  
Design Studio 1 - Product Design  
Design Studio 1 - Performance Costume  
Design Studio 1 - Jewellery & Silversmithing  
Design Studio 1 - Interior Design  
Design Studio 1 - Illustration  
Design Studio 1 - Graphic Design  
Design Studio 1 - Film & TV  
Design Studio 1 - Fashion  
Design Studio 1 - Animation  
Design & Screen Cultures 1  
Design Studio 2  
Objects of Desire  
Contemporary Cinema  
Memory Theatres: Sets, Installations, Exhibitions, and Curating with Time  
Building Stories: Narrating Histories of Design  
Design Context 2: Visual Narratives  
Design Context 2: Issues in Contemporary Cinema  
Design Context 2: Design Ethnography  
Design Collaboration 2 - Textiles  
Design Collaboration 2 - Product Design  
Design Collaboration 2 - Performance Costume  
Design Collaboration 2 - Jewellery & Silversmithing  
Design Collaboration 2 - Interior Design  
Design Collaboration 2 - Illustration  
Design Collaboration 2 - Graphic Design  
Design Collaboration 2 - Film & TV  
Design Collaboration 2 - Fashion  
Design Collaboration 2 - Animation  
Design Research 2 - Textiles  
Design Research 2 - Product Design  
Design Research 2 - Performance Costume  
Design Research 2 - Jewellery & Silversmithing  
Design Research 2 - Interior Design  
Design Research 2 - Illustration  
Design Research 2 - Graphic Design  
Design Research 2 - Film & TV  
Design Research 2 - Fashion  
Design Research 2 - Animation  
Design Studio 2 - Textiles  
Design Studio 2 - Product Design  
Design Studio 2 - Performance Costume  
Design Studio 2 - Jewellery & Silversmithing  
Design Studio 2 - Illustration  
Design Studio 2 - Graphic Design  
Design Studio 2 - Film & TV

Design Studio 2 - Fashion  
 Design Studio 2 - Animation  
 Design Studio 2 - Interior Design  
 Design Context 2: Visual Narratives  
 Design Context 2: Design and Society  
 Design Context 2: Modernism & After  
 Design Context 2: Issues in Contemporary Cinema  
 Design & Screen Cultures 2: Visual Narratives  
 Design & Screen Cultures 2: Design and Society  
 Design & Screen Cultures: Issues in Contemporary Cinema  
 Natural History Illustration  
 Creative Book Works  
 Illustration 2B: Visual Language  
 Illustration 2A: Illustration Theory and Practice  
 Illustration 1B: Introduction to Illustration 2  
 Illustration 1A: Introduction to Illustration 1  
 Fashion Illustration and Communication 1: Introducing the Fundamentals of Visual Communication for Fashion  
 Garment Technology for Fashion Design  
 Fashion Presentation and Communication for Industry  
 Fashion Design 2B: Designing Diversity for the Fashion Industries  
 Fashion Design 2A: The Architects of the Body  
 Fashion Design 1B: Principles of Minimalism: Form, simplicity and function  
 Fashion Design 1A: The Fundamentals of Fashion  
 Introduction to 3D modelling  
 Animation 2C: Documentary  
 Animation 2B Narrative  
 Animation 1B Principles  
 Animation 1A Introduction  
 Product Design: Re-Value  
 Product Design 2B: Designing Social Narratives  
 Product Design 2A: Object Autopsy  
 Product Design 1B: Touch and Don't Touch  
 Product Design 1A: Fundamentals  
 Product Design: Electronic Things  
 Product Design: Design from Data  
 Visual Narratives in Design and Screen Cultures  
 What's Up Doc? Introducing Animation Studies  
 Millinery for Performance Costume  
 Performance Costume 2B: Historical and Contemporary Design  
 Performance Costume 1B: Design and Practice  
 Performance Costume 1A: Introduction to Performance Costume  
 Performance Costume 2A: Costume and Set Design for Performance  
 Drawing Journal: Sketchbook forms and variations  
 Design Voices: An Introduction to Visual Communication  
 Modernism and After  
 Animation 2A: Character  
 Graphic Design Agency Junior  
 Graphic Design Agency Intern  
 Graphic Design 2B: Applied Typography 2  
 Graphic Design 2A: Applied Graphic Design  
 Graphic Design 1B: Introduction to Typography  
 Graphic Design 1A: Introduction to Graphic Design  
 Jewellery and Silversmithing 1a  
 Jewellery and Silversmithing 1b



Jewellery and Silversmithing 2a  
 Jewellery and Silversmithing 2b  
 Drawing for Design Practice 2  
 Drawing for Design Practice 1: Drawing for designing and making  
 New Medallists: Bronze Art Medals  
 Performance Costume and Puppetry  
 Performance Costume: Drawing for Character  
 Interior Design 2B: Change of Use  
 Interior Design 2A: Medium spaces project  
 Interior Design 1B: Small spaces project  
 Interior Design 1A: Around, through and Beyond the Frame  
 Stitch: Embroidering our Heritage into Contemporary Practice  
 Textiles 2B: Putting textiles into practice  
 Textiles 2A: Textile approaches and applications for industry  
 Textiles 1B: The role of Textiles in Art and Design  
 Textiles 1A : What is textiles?  
 Textiles and Print, Tools of the Trade  
 Drawing and Design Thinking  
 Film and TV 1B: Directing Film Project  
 Film and TV 1A: Introduction to Film-making  
 Introduction to Screenwriting  
 Films on Film  
 Directing Drama Essentials  
 Film and TV 2A: Exploring Film Language  
 Film and TV 2B: Creative Cinematography  
 Directing Documentary  
 Introduction to a Film Set  
 Computer-Aided Design  
 Drawing Spaces  
 Materials Reimagined  
 Design and Society  
 Introduction to Queer Studies  
 Fashion Illustration and Communication 2: Developing intermediate skills in Visual  
 Communication for Fashion  
 Jewellery & Silversmithing 1A: Materials and the Body  
 Jewellery and Silversmithing 1B: Living Objects: Concept and Narrative  
 Jewellery and Silversmithing 2A: Fundamentals of Designing and Making Jewellery  
 Jewellery and Silversmithing 2B: Fundamentals of Designing and Making Silver  
 The Language of Animation  
 Textiles 2A: Print and pattern  
 Textiles 2C: Materials and structure  
 Introduction to Body Studies  
 Film and TV 2B: Visual Aesthetics in Cinema  
 Film and TV 1C: Introduction to a Film Set  
 Design Research and Context 3 (Semester 1)  
 Design Research and Context Placement 3 (Semester 1)  
 Design Externality 3 Major (Semester 2)  
 Design Research and Context 3 (Semester 2)  
 Design Research and Context Placement 3 (Semester 2)  
 Design Externality 3 Work-Based Placement (Semester 2) - Fashion  
 Design Externality 3 Minor (Semester 2) - Textiles  
 Design Externality 3 Minor (Semester 2) - Product Design  
 Design Externality 3 Minor (Semester 2) - Performance Costume  
 Design Externality 3 Minor (Semester 2) - Jewellery & Silversmithing  
 Design Externality 3 Minor (Semester 2) - Interior Design

Design Externality 3 Minor (Semester 2) - Illustration  
 Design Externality 3 Minor (Semester 2) - Graphic Design  
 Design Externality 3 Minor (Semester 2) - Film & TV  
 Design Externality 3 Minor (Semester 2) - Fashion  
 Design Externality 3 Minor (Semester 2) - Animation  
 Design Externality 3 Minor (Semester 1) - Textiles  
 Design Externality 3 Work-Based Placement (Semester 1) - Product Design  
 Design Externality 3 Minor (Semester 1) - Product Design  
 Design Externality 3 Work-Based Placement (Semester 1) - Performance Costume  
 Design Externality 3 Work-Based Placement (Semester 1) - Interior Design  
 Design Externality 3 Minor (Semester 1) - Performance Costume  
 Design Externality 3 Work-Based Placement (Semester 1) - Illustration  
 Design Externality 3 Minor (Semester 1) - Jewellery & Silversmithing  
 Design Externality 3 Work-Based Placement (Semester 1) - Graphic Design  
 Design Externality 3 Work-Based Placement (Semester 1) - Film & TV  
 Design Externality 3 Minor (Semester 1) - Interior  
 Design Externality 3 Work-Based Placement (Semester 1) - Fashion  
 Design Externality 3 Minor (Semester 1) - Illustration  
 Design Externality 3 Minor (Semester 1) - Graphic Design  
 Design Externality 3 Minor (Semester 1) - Film & Television  
 Design Externality 3 Minor (Semester 1) - Fashion  
 Design Externality 3 Major (Semester 2) - Fashion  
 Design Externality 3 Work-Based Placement (Semester 1) - Animation  
 Design Externality 3 Major (Semester 2) - Animation  
 Design Externality 3 Minor (Semester 1) - Animation  
 Design Externality 3 Major (Semester 1) - Textiles  
 Design Externality 3 Major (Semester 1) - Product Design  
 Design Externality 3 Major (Semester 2) - Film & Television  
 Design Externality 3 Major (Semester 1) - Performance Costume  
 Design Externality 3 Major (Semester 1) - Jewellery & Silversmithing  
 Design Externality 3 Major (Semester 1) - Interior Design  
 Design Externality 3 Major (Semester 1) - Illustration  
 Design Externality 3 Major (Semester 1) - Graphic Design  
 Design Externality 3 Major (Semester 1) - Film & TV  
 Design Externality 3 Major (Semester 1) - Fashion  
 Design Externality 3 Major (Semester 1) - Animation  
 Design Externality 3 Major (Semester 2) - Graphic Design  
 Design Externality 3 Major (Semester 2) - Illustration  
 Design Externality 3 Major (Semester 2) - Interior  
 Design Externality 3 Work-Based Placement (Semester 2) - Product Design  
 Design Externality 3 Work-Based Placement (Semester 2) - Performance Costume  
 Design Externality 3 Work-Based Placement (Semester 2) - Textiles  
 Design Externality 3 Major (Semester 2) - Textiles  
 Design Externality 3 Work-Based Placement (Semester 2) - Jewellery & Silversmithing  
 Design Externality 3 Major (Semester 2) - Product Design  
 Design Externality 3 Work-Based Placement (Semester 2) - Interior Design  
 Design Externality 3 Work-Based Placement (Semester 2) - Illustration  
 Design Externality 3 Work-Based Placement (Semester 2) - Graphic Design  
 Design Externality 3 Major (Semester 2) - Performance Costume  
 Design Externality 3 Work-Based Placement (Semester 2) - Film & TV  
 Design Externality 3 Major (Semester 2) - Jewellery & Silversmithing  
 Design Externality 3 Work-Based Placement (Semester 2) - Animation  
 Jewellery and Silversmithing 3B: Research for Inspiration  
 Design Context 4  
 Design Context 4 (extended)

Design Research 4 (20-credit option - Textiles)  
 Design Research 4 (20-credit option - Product Design)  
 Design Research 4 (20-credit option - Performance Costume)  
 Design Research 4 (20-credit option - Jewellery & Silversmithing)  
 Design Research 4 (20-credit option - Interior)  
 Design Research 4 (20-credit option - Illustration)  
 Design Research 4 (20-credit option - Graphic Design)  
 Design Research 4 (20-credit option - Film & Television)  
 Design Research 4 (20-credit option - Fashion)  
 Design Research 4 (20-credit option - Animation)  
 Professional Design Practice 4 (Textiles)  
 Professional Design Practice 4 (Product Design)  
 Professional Design Practice 4 (Performance Costume)  
 Professional Design Practice 4 (Jewellery & Silversmithing)  
 Professional Design Practice 4 (Interior Design)  
 Design Research 4 (Textiles)  
 Professional Design Practice 4 (Illustration)  
 Design Research 4 (Product Design)  
 Design Research 4 (Performance Costume)  
 Design Research 4 (Jewellery & Silversmithing)  
 Professional Design Practice 4 (Graphic Design)  
 Design Research 4 (Interior)  
 Professional Design Practice 4 (Film& TV))  
 Professional Design Practice 4 (Fashion)  
 Professional Design Practice 4 (Animation)  
 Design Research 4 (Illustration)  
 Design Research 4 (Graphic Design)  
 Design Research 4 (Film and Television)  
 Design Studio 4 (Textiles)  
 Design Research 4 (Fashion)  
 Design Studio 4 (Product Design)  
 Design Studio 4 (Performance Costume)  
 Design Research 4 (Animation)  
 Design Studio 4 (Jewellery & Silversmithing)  
 Design Studio 4 (Interior Design)  
 Design Studio 4 (Illustration)  
 Design Studio 4 (Graphic Design)  
 Design Studio 4 (Film & TV)  
 Design Studio 4 (Fashion)  
 Design Studio 4 (Animation)  
 Design & Screen Cultures 4  
 Design & Screen Cultures 4 (Extended)  
 Product Design: Transactions  
 Product Design: New Making  
 Product Design: Connected Things  
 Chains to Constellations  
 Screen Cultures  
 Multi-Sensory Cultures  
 Design and Material Culture  
 Design in Action  
 Interior Design 4C: Design Exposition  
 Interior Design 4B: Design Studio  
 Interior Design 4A: Design Research and Practice  
 Interior Design 3A: Research and Practice  
 Interior Design 3B: Design Studio

Interior Design 3C: Externality  
 Performance Costume 3A: Costume in Action  
 Performance Costume 4C: Design Presentation  
 Performance Costume Graduate Design 4B  
 Performance Costume Graduate Design 4A  
 Performance Costume 3B: Re-design and Critical Analysis  
 Performance Costume 3C: Re-thinking the Classics  
 Graphic Design 3a: Research and Practice  
 Illustration 3A: Boundaries and Collectives  
 Illustration 3B: All in the Plan  
 Graphic Design 4c: Exposition  
 Graphic Design 4b: Design Agency Director  
 Graphic Design 4a: Research and Practice  
 Graphic Design 3d: Design Agency Senior  
 Graphic Design 3c: Externality  
 Textiles 3A: Professional settings  
 Animation 4D: Promotion and Distribution  
 Animation 3A: Animation For Clients  
 Animation 3B: Experimental Animation  
 Animation 3C: Disseminated Animation  
 Animation 4C: Production & Post Production  
 Animation 3: Issues of Representation  
 Animation Elective 4A: Research & Pre-Production  
 Fashion Design 3A: Fashion Innovation for Industry  
 Fashion Design 3B: Fashion Innovation for Branding & Business  
 Fashion Design 3C: Critical Fashion Analysis for Industry  
 Sound and Vision within Graphic Design  
 Design Research 3 - Illustration  
 Design Research 3 - Product Design  
 Textiles 3B : Identifying Textile Directions  
 Textiles 4: Exposition  
 Textiles 4A: Materials EXPLORATION  
 Textiles 4B: Materials MAKE  
 Textiles 4C: Materials DEPTH  
 3D Computer-Aided Design Visualisation  
 Lighting Design for Spaces  
 Design Research 3 - Film & TV  
 Design Research 3 - Textiles  
 Graphic Design 3B: 48-Hour Survival Guide  
 Environmental Design: Materials, Ecologies, Futures  
 Surfaces & Screens  
 Illustration 4A: Studio Practice  
 Illustration 4B: Research  
 Illustration 4C: Exposition  
 FTV 3C Documentary: Reel engagement  
 Illustration Anthology: Print, Product and Narrative  
 FTV 3A: Hothousing a Short Film Production  
 FTV 3B: Working as a Head of Department on a short film  
 Design Work-Based Placement: Reflecting on Design Professions  
 Design Work-Based Placement: Design Identities  
 Design for Ageing  
 Animating Stories  
 Fashion Design 4a: Graduate Collection - Research and Design  
 Fashion 4B: Garment Technology, Prototype & Manufacture  
 Fashion 4C: Design Book - Professional Positioning for Industry

Design, Play and Games  
 Product Design: Professional Practice  
 Product Design: Prototyping  
 Product Design: Discourse  
 Product Design: Resolution  
 Design Identities: Roles and Ecologies  
 FTV3B: Creative collaboration on a short film  
 Interior Design 3B: Design Studio  
 FTV 3A: Experimentation in Short Film  
 FTV 4C: Professional Practice in Filmmaking  
 FTV 4A: Film Project Research and Development  
 FTV 4B: Film Production  
 FTV 3C: Sustainability in Film  
 History of Art 1  
 History of Art 1A (VS1)  
 History of Art 1B (VS2)  
 History of Art 2  
 History of Art 2A (VS1)  
 History of Art 2B (VS2)  
 History of Art 1A Art and Belief in Europe, 500 to 1700  
 History of Art 1B Art at the Crossroads of World Cultures 600 to 1700  
 History of Art 2A Reason, Romance, Revolution: Art from 1700 to 1900  
 History of Art 2B From Modernism and the Avant-Gardes to Postmodernism and Globalisation  
 Fine Art Dissertation  
 Dissertation (History of Art and Combined Degrees)  
 Antiquity Recovered: Imag(in)ing Pompeii and Herculaneum  
 From Jacobitism to Romanticism: The (Re)invention of Scotland in Visual and Material Culture  
 The Detailed Imagination: Netherlandish Painting in the Age of Jan van Eyck  
 Expanding Vision: Visual Culture in France from the Limbourgs to Leonardo  
 History of Art Critical Portfolio  
 History of Art Independent Project (Combined Honours in Arabic and History of Art)  
 Europe 1900: Nationalism and Decadence at the Fin-De-Siecle  
 Scottish Art in the Age of Change 1945-2000  
 The Renaissance Body  
 Goya: 'The last of the old masters and the first of the new'  
 The Aesthetics and Politics of Contemporary Art  
 Sexual Politics and the Image  
 Sinners, Saints and Seers: Scottish, Irish and English art from 600-900  
 Poverty and Patronage: Francis, Dominic and the Arts  
 Rome: From Imperial Capital to Holy City, c. 300-1300  
 Impressionism, Decadence, Rhythm: Artists in France and Britain 1870-1914  
 Fractures: The Origin, Development and Influence of Cubist Painting  
 The Rise of Islamic Art  
 Eve's Children: Art and Gender 600-1400  
 City as a Work of Art: Western Urbanism 1960 to the Present Day  
 MA Fine Art Studio 5  
 MA Fine Art Research 5  
 Dada and Surrealism: The Shattered Subject  
 Chinese Painting and Calligraphy: The Elite World of China  
 Modern Art in Shanghai, 1840-1930  
 Romanticism to Expressionism  
 Expressionism, Dada, Bauhaus and Beyond

How to Make Italian Renaissance Art: Media, Methods and Materials in Theory and Practice  
 1400-1550  
 Orientalism and Visual Culture  
 Avant-Gardes and Individuals: Art in France, 1886-1900  
 Caravaggio, 'the man who came to destroy painting,?'  
 Art of Catholic Reform 1534-1610  
 Golden Age Spain: Art, Politics and Religion  
 After Aesthetics: Philosophy and/as Art  
 The Rise of the Aesthetic: Art, Nature and the Ideal  
 Picturing Authority: Art and Politics at the Tudor and Stuart Courts  
 Breaking Frames: Women in Dada and Surrealism  
 FROM PERFORMANCE TO PARTICIPATION: ART AFTER 1968  
 Histories and theories of photography  
 Sexuality, Space and the Cinema  
 History of Art Analytical Project A  
 History of Art Analytical Project B  
 Cradle to Grave: Art and Society in Britain from Holbein to Hogarth  
 The Golden Age of Islamic Architecture: Masterpieces from Spain to India  
 Radical Nature: art and ecology from Joseph Beuys to the Present Day  
 Science Fictions: Cybernetics, Selfhood and Communication in Post-War Art  
 Narrative and Storytelling in South Asian Art, from Antiquity to Modernity  
 Looking at Women in Renaissance and Baroque Art  
 Poetics, Piety, Politics: Approaching Indian Painting 1500-1900  
 History of Art and Architectural History Combined Work Placement  
 Outsider Art History  
 The Minimalist Moment: American Art, 1960-1975  
 Outsider Art History  
 Forms of Life in Modern and Contemporary Art  
 Blood, bones, and bodies: Buddhist relics in Asia  
 Curating Contemporary Art: Histories, Theories and Practice  
 History of Art Work Placement  
 Art History: Texts, Objects, Institutions, Part Two  
 Art History: Texts, Objects, Institutions, Part One  
 Bernini: Technologies of Wonder  
 Surrealism, Violence and History  
 Analysing Art History: Texts, Objects, Institutions (Non-Compulsory Year Abroad)  
 Visions of the Buddha: Religious Art in Medieval Japan  
 Art, Culture and Inequality  
 The Arts in the Age of the Great Caliphs 650-1250  
 Stars, Robots, and Talismans: Science, Magic & Medieval Islamic Visual Culture  
 Charlatans and Connoisseurs: the development of the modern art market from Gambart to  
 Kahnweiler  
 Romantics, Rebels and Revivalists: From Highland Glen to Scotland's Shrine, Scottish Art  
 1850-1927  
 Analysing Art History: Texts, Objects, Institutions, Part Two  
 Analysing Art History: Texts, Objects, Institutions, Part One  
 Bad Painting: Humour, Sarcasm and Stupidity in Modern and Contemporary Art  
 Rosslyn Chapel - Art, Architecture, and Experience in Late Medieval Scotland  
 The Art of Revolution: A Century of Russian Visual Culture  
 The Performative Turn: Performance and Live Art since 1945  
 Representing Nature in Early Modern Northern Europe  
 Animal Bodies in the Art and Visual Culture of Seventeenth-Century Europe  
 Art, Illness and Death in the Middle Ages  
 Manuscripts, Artists & Audiences: Introduction to the Medieval Codex  
 Images Under Control: Aesthetics of Digital Culture

Envisioning the 'Foreign': European Depictions of Non-European Places and Cultures  
 c.1550-c.1750  
 Democracy, Funding and the Arts: Understanding Cultural Policy  
 Art and Capitalist Life  
 Timeless Heroines: Feminism and Sociability in South Asian Art  
 The Mirrors of Art: Painting and Reflection in Early Modern Europe  
 Picturing Science in Premodern Manuscripts and Printed Books  
 The Optics of Devotion: Sight, Light and Experiencing the Divine in Medieval Europe  
 Imaging/Imagining the Americas: Cartography and Ecology across the Renaissance Atlantic  
 Analysing Art History Part Two (A), 2020-21 ONLY  
 Art and Archaeology of the Silk Road, 500-1000 AD  
 Brutalisms  
 Tales of Love and Violence: An Epic History of Persian Painting (12th-20th century)  
 Image Politics: A Global History of Photography  
 Aztec Imperial Art  
 The Politics of Postwar Abstraction: Diaspora, Decolonisation, Liberation  
 The Making of 'Black British' Art and Film  
 The Modern Art Museum (Level 10)  
 From Versailles to La Guillotine: Visualising the Cost of Luxury, 1682-1804  
 Latin American 'Photographies'  
 The Power in Small Things, 1700-1900  
 Utopia Zones: Modernism and Abstraction (Level 10)  
 African Photography: Core Themes  
 Fundamentals of Music Theory  
 Style Studies 2  
 Composition 2  
 Performance and Keyboard 1  
 Performance and Keyboard 2  
 Music 2D: Theory and Practice of Music Technology  
 Sound Recording  
 Creative Music Technology  
 Maths for Music Technology I: Essential Maths for Music [MFM I]  
 Maths for Music Technology II: Mathematical Applications in Acoustics and Music  
 Technology [MFM II]  
 Music 2A: Music and Ideas from the Middle Ages to Viennese Classicism  
 Music 2B: Music and Ideas from Romanticism to the Late Twentieth Century  
 Ways of Listening  
 Festivals  
 Musicianship 1  
 Composition 1  
 Music 1B: Instruments, Culture and Technology  
 Music 1A: Psychology of Music  
 Music Analysis 2  
 Intercultural Musical Performance  
 Popular Music History  
 Performance 1  
 Performance 2  
 Thinking about Music  
 Music Analysis  
 Creative Musicianship  
 Topics in Popular Music  
 Architectural Acoustics and Spatial Sound  
 Composing for Voices and Instruments  
 Understanding Music History 1: Critical Approaches to Music from the Middle Ages to the  
 Late Eighteenth Century

Understanding Music History 2: The Idea of Western Art Music from Romanticism to the Late Twentieth Century  
 An Introduction to Musical Instruments  
 Understanding Music History 1: Critical Approaches to Art Music in Europe, c800-1800  
 Computer Programming for Music Technology  
 Counterpoint 3  
 Harmony 3  
 Orchestration 3  
 History of Instruments  
 Edition  
 Dissertation in Music  
 Applied Keyboard Skills  
 Recital  
 Composition 4  
 Music in the Community 3  
 Music in the Community 4  
 Special History in Music: Wagner - Music, Philosophy and Culture  
 Musical Applications of Fourier Theory and Digital Signal Processing  
 Real-time Computer Systems for Music  
 Music Technology Project  
 Research Methods in Music  
 Music and Human Communication  
 Special History in Music: A Century of Rhythm  
 Film Music post-1950  
 The Kodaly Approach to Music Education  
 Film Music to 1950  
 Physics-based Modelling of Musical Instruments  
 Music and State Socialism in the Twentieth Century  
 Special History in Music: Mendelssohn and the making of 19th-century Musical Culture  
 Special History in Music: From Palestrina to Corelli - Music in Baroque Rome  
 Composition 3  
 Performance 3  
 Algorithmic Composition  
 Contemporary Issues in Psychology of Music  
 Music Analysis 3  
 Improvisation as Social Process  
 Music, Style, Identity and Image in the Modern Age  
 Creative Practice Music Project  
 Orchestration 4  
 Beethoven: Man, Music, Myth  
 Music and its Instruments  
 Music and Technoscience: Cultural and Historical Perspectives  
 Notation and Editing of Early Music  
 Sonic Structures  
 Screen Music History: texts and contexts  
 Creative Coding for Sound  
 Medieval Afterlives: Music and Cultural Imagination  
 Jazz Studies: Critical Perspectives on Music and Culture  
 Venice: Music and Culture, 1690-1740  
 The Musicology of War  
 Approaches to Creative Keyboard Practice  
 Instrumentation and Timbre  
 Three Minute Records: Case Studies in Popular Music  
 Audio Programming  
 Composing for Screen (UG)



The Musical Brain: Reading and Understanding Experimental Research  
Acoustics and Music Technology Undergraduate Dissertation  
Soundtracks for Screen (UG)  
Interactive Sound Environments  
Audio Crafting (UG)  
Portfolio of Compositions  
Music, Racism and Western Ideology  
Sounding Documentary: voices, texts, contexts  
Acoustics (Level 10)

**Postgraduate courses:**

Media and Culture  
Dynamic Web Design  
Design and Digital Media: Final Project  
Design Project 1  
Design Research Project  
Dissertation [M.Sc in Architectural Project Management] (Distance Learning)  
Design, Value and Architecture (Distance Learning)  
Architecture, Construction and Industrialisation (Distance Learning)  
Design Project 2  
Readings in Contemporary Architectural Theory  
Research Reading Course A  
Research Reading Course B  
Digital Media and Culture Research Report  
Research Review  
Design Media and Culture Dissertation  
Architecture Dissertation  
Sustainable Theory and Contexts  
Sustainable Design Methodologies  
Advanced Sustainable Design Project  
Advanced Sustainable Design Elaboration  
Advanced Sustainable Design Dissertation  
Advanced Sustainable Design Dissertation (distance learning)  
Design Report  
Studies in Contemporary Architectural Theory  
Architectural Technology Research  
Media and Culture (Online Distance Learning)  
Research Skills and Methods  
Researching Cultures  
Architectural Design Studio C (Modular)  
Architectural Design Studio D (Modular)  
Architectural Design Studio C (Integrated)  
Architectural Design Studio D (Integrated)  
Architectural Design Studio A (Integrated)  
Architectural Design Studio B (Modular)  
History and Theory of Conservation  
Planning Law and Development Management  
Landscape Science: Geography  
Landscape Science: Plants  
Landscape Science: Ecology  
Dissertation  
Design: Individual Portfolio  
History of Landscape Architecture  
Design: strategy and intervention  
Architectural Design Studio H

ASN: The Exploded Studio/City  
 ASN: Creative Practice 1 - Contextual Assignments  
 ASN: Creative Practice 2 - Contextual Presentation  
 ASN: Creative Practice 3 - Contextual Assignments  
 ASN: Creative Practice 4 - Contextual Presentation  
 ASN: Reflective Practice - Professional Planning  
 Landscape Construction 2  
 MLA Landscape Portfolio 2  
 MLA Landscape Portfolio 3  
 MLA Landscape Portfolio 4  
 MLA Landscape Portfolio 1  
 Landscape Construction 1: Detailed Design  
 Landscape Contextual Studies  
 Introduction to Digital Design  
 Building Analysis  
 Culture and performance in the history of construction  
 Urban Conservation  
 MSc Dissertation  
 World Heritage  
 USD Dissertation  
 Latin American Cities USD  
 African Cities USD  
 Urban Project  
 MSc by Research in Cultural Studies Dissertation  
 Placement 1 at Leibniz University (Hannover)  
 Placement 2 at Escola Tecnica Superior d'Arquitectura de Barcelona (ESTAB), Barcelona  
 Placement 1 at Ecole Nationale Superieure du Paysage (ENSP), Versailles  
 EMiLA e-Learning module on European Policies and Practices, Academie van Bouwkunst (Amsterdam)  
 Placement 1 at Academie van Bouwkunst (Amsterdam)  
 EMiLA Summer-school, Ecole Nationale Superieure du Paysage (Versailles)  
 Reflective Practice : Professional Planning  
 Reflective Practice: Professional Planning (EMiLA Visiting Students)  
 Precedent and Context  
 Precedent and Context (EMiLA visiting students)  
 ASN: Reflective Practice - Professional Development  
 Design, Value and Architecture (Distance Learning) (Heriot-Watt)  
 Architecture and Sustainability (Distance Learning) (Heriot-Watt)  
 Architecture, Construction and Industrialisation (Distance Learning) (Heriot-Watt)  
 Urban Project B  
 Urban Project A  
 Exploring Cultural Landscapes 1: Site Specific Field Lab  
 Exploring Cultural Landscapes 2: Independent Field Lab  
 Cultural Landscapes Colloquium  
 MSc in Cultural Landscapes Research Project  
 Material Practice 1  
 Material Practice 2  
 Material Technologies  
 Material Exigencies  
 Material Practice 3  
 Placement 2 at Ecole Nationale Superieure du Paysage (ENSP), Versailles  
 Placement 2 at Leibniz University (Hannover)  
 Topics in Environmental Humanities  
 Digital Playgrounds for the Online Public  
 3D and Animated Design

Introduction to Digital Design (Online Distance Learning)  
 Interactive Visual Design (Online Distance Learning)  
 Interactive Visual Design  
 3D and Animated Design (Online Distance Learning)  
 Game Design Studio (Online Distance Learning)  
 Game Design Studio  
 Digital Media Design Final Project (Online Distance Learning)  
 Digital Playgrounds for the Online Public (Online Distance Learning)  
 Dynamic Web Design (Online Distance Learning)  
 Planning and design for outdoor recreation  
 MSc Dissertation in Landscape and Wellbeing  
 Landscape and Wellbeing : Research Strategies & Methods  
 Landscape and Wellbeing: Theoretical Foundations  
 Landscape Design for Health and Wellbeing  
 Time, Place, Belonging: understanding time in society  
 Building Simulation Principles  
 Building Simulation Applications  
 Design for Interactive Media  
 Design for Interactive Media (Online Learning)  
 Master in landscape architecture: Academic Portfolio  
 Landscape architecture design exploration: Part 2  
 Landscape architecture design exploration: Part 1  
 Situating landscape architectural theory  
 Landscape architecture design: Context and Grounding  
 Landscape architecture techniques: Material Knowledge and Detailed Design  
 Landscape architecture design: Terrain and Ecologies  
 Landscape architecture techniques: Ground-Works and Construction Design  
 Data Acquisition and Analysis for Person-Environment Studies  
 Computer-Aided Design after 1960: Critical Practice and Disciplinary Debates  
 Emergent Cities  
 Landscape Architecture Design: Terrain & Ecologies  
 Thinking With Fire (Level 11)  
 Reading Interiors  
 Adapting Interiors  
 Connecting Interiors  
 Intersections  
 Design Intervention  
 Building Description  
 Conservation of Modern Architecture  
 Conservation Technology  
 Academic Portfolio 2  
 Architectural Management, Practice and Law  
 Architectural Design Studio G  
 MSc Cultural Studies Dissertation  
 Design Exploration (20 Credits)  
 Everyday Cultures  
 Heriot-Watt APM Core Course A  
 Heriot-Watt APM Core Course B  
 Heriot-Watt APM Core Course C  
 Heriot-Watt APM Core Course D  
 Urban Design for Health and Wellbeing  
 Urban Strategies and Design Case Studies  
 Urban Design Theory  
 Sustainable Design and Development  
 Strategic Spatial Vision Project

Spatial Planning  
 Methods and Paradigms of Research  
 Histories and Theories of Architecture  
 Dissertation (MSc Architectural History and Theory)  
 Modern Architecture in Russia, 1890-1940  
 Architecture in Victorian Britain: Theory, Practice, Culture  
 Advanced Studies in Twentieth-Century German Architecture  
 The Birth and Rebirth of the Italian Renaissance Villa  
 Architectural History and Theory Work Placement (20 credits)  
 Architectural History and Theory Work Placement (40 credits)  
 ARCHITECTURAL HISTORY NEGOTIATED TAUGHT COURSE  
 Architecture and Socialism: 1930 to the Present  
 Advanced Studies in British Imperial and Colonial Architecture  
 Rethinking Architecture, Rethinking Britain: Modernisms and More, 1919-56  
 C.R. Mackintosh: Architecture, Art and Design c.1900  
 Advanced Studies in Post-War British Architecture  
 Historiography of Colonial Latin American Architecture  
 British Architecture in the Long Eighteenth Century  
 Architectural Theory: Texts and Discourses  
 Architecture and Landscape in Scotland 1650-1815  
 Intermediality in Early Modern Architecture  
 Architecture and Modernity circa 1900  
 The Home and the City: France 1570-1970  
 Studies in Early Modern Architecture and Science  
 Landscapes of Empire (PG Version)  
 Heritage, Sustainability and Environmental Justice  
 Scottish Medieval and Renaissance Architecture  
 TPG Practices  
 TPG Cultural Turns  
 TPG Curating  
 TPG Curatorial Theory  
 TPG Methods  
 TPG Masters Project  
 TPG Sites  
 TPG Studio  
 TPG Visual Cultures  
 Interdisciplinary Research Practices  
 Contemporary Art + Anthropology (Level 11)  
 Research Methods in Art and Visual Culture (MPhil/PhD)  
 Themes in Contemporary Art  
 Interdisciplinary Creative Practices Final Project  
 The Future Business of Art  
 Curating  
 Contemporary Artistic Research Project  
 Postgraduate Research Methods  
 ECA MSc by Research - Major Research Project  
 Research Methods  
 60 PG credits returning from exchange  
 Design with Data  
 Design Informatics Project  
 Design For Informatics  
 Dissertation (Design, Context & Communication)  
 Histories and Futures of Technology  
 Dissertation (Design Cultures) (20 credits)  
 Dissertation (Design Cultures) (40 credits)

Digital Crafting in Glass  
 MFA Design Studio (40 Credits)  
 Disseminating Design Cultures  
 Design Exposition  
 MFA Design Studio (20 Credits)  
 Design Studio (40 Credits)  
 Design Studio (20 Credits)  
 Design Exploration (40 Credits)  
 Screen Cultures (level 11)  
 Design Research Thinking and Methodologies  
 Design and Material Culture (level 11)  
 Multi-Sensory Cultures (Level 11)  
 Design Thinking  
 MFA2 Product Design -- Incubator  
 Engaging through Action: Research strategies for people-centred design  
 Prototyping and design practice: innovation through boundary objects and intermediary devices  
 The Business of Craft  
 Disseminating Design Practices  
 Data Science for Design  
 Dissertation: Product Design Practice, Process & Dissemination  
 Biodesign project  
 dLab(1): Design for Social Change  
 Data Value Chains to Constellations  
 dLab(2): Design for Technical Change  
 dLab(3): Design for Environmental Change  
 Dissertation: Design for Social, Technical or Environmental Change  
 Environmental Design: Materials, Ecologies, Futures  
 Surfaces & Screens  
 Connecting Interiors  
 Adapting Interiors  
 Reading Interiors  
 Intersections  
 Film Medicine  
 Design Exploration (Graphic Design)  
 Design Exploration (Illustration)  
 Design Studio (Graphic Design)  
 Design Studio (Illustration)  
 Design Exposition (Graphic Design)  
 Design Exposition (Illustration)  
 MA Documentary Film Development  
 MA Finalising Your Documentary: The Edit  
 MA Filming Your Documentary  
 MFA Design Studio (Animation) 40 credits  
 MFA Design Studio (Fashion) 40 credits  
 MFA Design Studio (Film Directing) 40 credits  
 MFA Design Studio (Glass) 40 credits  
 MFA Design Studio (Graphic Design) 40 credits  
 MFA Design Studio (Illustration) 40 credits  
 MFA Design Studio (Jewellery) 40 credits  
 MFA Design Studio (Performance Costume) 40 credits  
 MFA Design Studio (Textiles) 40 credits  
 MFA Design Exposition (Animation)  
 MFA Design Exposition (Fashion)  
 MFA Design Exposition (Film Directing)

MFA Design Exposition (Glass)  
 MFA Design Exposition (Graphic Design)  
 MFA Design Exposition (Illustration)  
 MFA Design Exposition (Jewellery)  
 MFA Design Exposition (Performance Costume)  
 MFA Design Exposition (Textiles)  
 The Business of Craft and Design  
 Digital Crafting  
 Objects of Desire  
 Design, Play and Games  
 Graphic Design: Critical Practices  
 Graphic Design: Research Narratives  
 Graphic Design: Visual Thinking & Studio Process  
 Graphic Design: Independent Project  
 Design Thinking (1): History and Theory  
 Design Thinking (2): Practice  
 Body, Identity and Technology  
 Designing for Change: Projects and Practices  
 Media and Culture  
 Introduction to Digital Design  
 Design for Interactive Media  
 Design and Digital Media: Final Project  
 Game Design Studio  
 Digital Playgrounds for the Online Public  
 Dynamic Web Design  
 Media and Culture (Online Distance Learning)  
 Design for Interactive Media (Online Learning)  
 Introduction to Digital Design (Online Distance Learning)  
 Digital Media Design Final Project (Online Distance Learning)  
 Game Design Studio (Online Distance Learning)  
 Digital Playgrounds for the Online Public (Online Distance Learning)  
 Dynamic Web Design (Online Distance Learning)  
 Internship in a Museum or Public Institution  
 Dissertation (MSc in History of Art, Theory and Display)  
 Impressionism and the Third Republic, Culture, Politics and Social Change, 1865-1900  
 From Jacobitism to Romanticism, The (re)invention of Scotland in visual and material culture  
 Supervised Research in History of Art 1  
 Supervised Research in History of Art 2  
 MSc by Research in History of Art Dissertation  
 Art and Sexuality in Renaissance Italy  
 Mosques, Palaces and Gardens in the Golden Age of Islam  
 Theorising Contemporary Art  
 Research: Theories and Methods  
 The Cultures and Politics of Display  
 Expanding the Book: Image and Literacy in Valois France  
 The Celtic Question : Art in early Britain and Ireland  
 Rome across Time and Space. Visual Culture and Cultural exchanges, c. 300-1300  
 Global Encounters in Medieval Art  
 Dissertation (MSc in Art in the Global Middle Ages)  
 Art and Society in the Contemporary World: China  
 Chinese Painting and Calligraphy: The Elite World of China  
 Critical Episodes in Twentieth-Century German Art: Cultural Exchanges and Divisions  
 Scottish Art Since the 1960s: Practice and Debate  
 Work-based Dissertation in History of Art (MSc in History of Art, Theory and Display)  
 Work-based Dissertation in History of Art (MSc in Art in the Global Middle Ages)

Renaissance and Early Modern Studies: Objects and Practices  
 Dissertation (MSc in Renaissance and Early Modern Studies)  
 Work-based Dissertation in History of Art (MSc in Renaissance and Early Modern Studies)  
 Patronage of the Papal Court 1471-1534  
 Work-based Dissertation in History of Art (MSc in Modern and Contemporary Art: History, Curating, Criticism)  
 Dissertation (MSc in Modern and Contemporary Art: History, Curating, Criticism)  
 Picturing Authority: Art and Politics at the Tudor and Stuart Courts  
 Surrealism, Violence and History  
 The Creative City in Theory and Practice  
 University Art Collections Project  
 The Need to Document: Contemporary Art from Performance to Biopolitics  
 What Moves Them: Dance and Performance Art Since 1913  
 Art and Cultural Exchange in Mughal India 1500-1900  
 Collections: Theories, Practices and Methods  
 Guided Research Placement  
 The Aesthetics of Difference: Post-Colonial Perspectives from the 19th to the 21st century  
 Art in Theory  
 Art in the Creative City  
 Around 900: The Early Islamic West in a Global Context  
 Utopia Zones: Modernism and Abstraction  
 Material Culture of Health and Healing in Pre-Modern Europe  
 Performance and Spectacle in Early Modern Europe  
 Internship in a Museum or Public Institution  
 Art for the Afterlife: Buddhist Relics in Asian Material Culture  
 Art and Digital Culture  
 Inequality in the arts: Understanding the production and consumption of culture.  
 Verdant Landscapes: Early Modern Land Imaginaries  
 Art and Occultism in the Long Nineteenth Century  
 The Aesthetics and Politics of Contemporary Art  
 Global Rome  
 Approaching World Objects  
 History of Art MSc Dissertation  
 Idolatry: Images and the Sacred in the Americas and Europe, 1400-1700.  
 Digital Islamic Art History  
 Memorials and Cultural Memory  
 Modern and Contemporary Art of the Black Atlantic  
 Raphael and the Architecture of His Age  
 Curating after 1989: Exhibitions, Institutions, Politics  
 Chinese Ink Art in the Twentieth and Twenty-First Centuries  
 The Modern Art Museum (Level 11)  
 Women Artists and Surrealism  
 History of Art Work Placement (Level 11)  
 Wartime: Military encounters in British art from the Seven Years' War (1756-63) to the Battle of Waterloo (1815) [L11]  
 Makers and Making in Insular Art (Ireland and Britain, AD 600-1100)  
 Premodern Textiles in Europe  
 Archives of Dissent, Repertoires of Resistance: Photography and Civil Rights  
 Charlatans and Connoisseurs: the development of the modern art market from Gambart to Kahnweiler (Level 11)  
 From Versailles to Napoleon III: Visualising the Cost of Luxury, 1682-1873  
 Images, Politics and the Contemporary African Public Sphere  
 Digital Media Studio Project  
 Sound Design Media  
 Sonic Structures

Interactive Sound Environments  
 Sound and Fixed Media  
 Dissertation for MSc by Research in Sound Design  
 Digital Media Studio Project (Online Distance Learning)  
 MMus Portfolio of Compositions  
 MMus Dissertation  
 Keyboard Organology  
 MMus Individual Research Project  
 MMus Research Methods A  
 Real-Time Performance Strategies and Design  
 Non Real-Time Systems  
 Organology of Stringed Instruments  
 Organology of Wind and Percussion Instruments  
 MSc by Research in Music - Portfolio  
 MSc by Research in Music - Dissertation  
 Negotiated Taught Course  
 Postgraduate Musical Applications of Fourier Theory and Digital Signal Processing  
 Acoustics and Music Technology: Final Project  
 Music on Screen  
 Acoustics  
 Physics-based Modelling of Musical Instruments  
 Special Project: Musical Acoustics and Audio Signal Processing  
 Making sense of popular music  
 Introduction to Musicology  
 Music, Philosophy and Politics  
 Introduction to Community Arts Practice: Modes, Methods and Meanings  
 Compositional Practice A  
 Practice of Composition for Screen  
 Composers' Seminar B  
 Compositional Practice B  
 Principles of Composition for Screen  
 Postgraduate Orchestration  
 Composers' Seminar A  
 Music Masters Final Project  
 Sound Design Media (Online Distance Learning)  
 Audio Crafting  
 Compositional Practice  
 Soundtracks for Screen  
 Audio Programming  
 Creative Coding for Sound  
 Instrumentation and Timbre  
 Medieval Afterlives: Critical Approaches to Music and Medievalism  
 Venice, 1690-1740: Critical Approaches to Music and Culture  
 Composing for Screen  
 Studies in Popular Music  
 Notation and Editing of Early Music  
 Music and Human Communication (PG)  
 Perspectives in Musicology  
 Acoustics (Level 11)  
 Portfolio of Compositions (Level 11)



## Appendix 2 – University remit

The University remit provides consistent coverage of key elements across all of the University's internal reviews (undergraduate and postgraduate).

It covers all credit bearing provision within the scope of the review, including:

- Provision delivered in collaboration with others
- Transnational education
- Work-based provision and placements
- Online and distance learning
- Continuing Professional Development (CPD)
- Postgraduate Professional Development (PPD)
- Provision which provides only small volumes of credit
- Joint/Dual Degrees
- Massive Open Online Courses MOOCs (even if non-credit bearing)

### 1. Strategic overview

The strategic approach to:

- The management and resourcing of learning and teaching experience,
- The forward direction and the structures in place to support this.
- Developing business cases for new programmes and courses,
- Managing and reviewing its portfolio,
- Closing courses and programmes.

### 2. Enhancing the Student Experience

The approach to and effectiveness of:

- Supporting students in their learning
- Listening to and responding to the Student Voice
- Learning and Teaching
- Assessment and Feedback
- Accessibility, Inclusivity and Widening Participation
- Learning environment (physical and virtual)
- Development of Employability and Graduate Attributes
- Supporting and developing staff

### 3. Assurance and Enhancement of provision

The approach to and effectiveness of maintaining and enhancing academic standards and quality of provision in alignment with the University Quality Framework:

- Admissions and Recruitment
- Assessment, Progression and Achievement
- Programme and Course approval
- Annual Monitoring, Review and Reporting
- Operation of Boards of Studies, Exam Boards, Special Circumstances
- External Examining, themes and actions taken
- Alignment with SCQF (Scottish Credit and Qualifications Framework) level, relevant benchmark statements, UK Quality Code
- Accreditation and Collaborative activity and relationship with Professional/Accrediting bodies (if applicable)

## Appendix 3 Additional information considered by review team

### **Prior to the review visit:**

- Reflective Report Parts A and B
- Degree programme specifications
- ECA Handbook
- School annual quality reports
- Student Staff Liaison Committee minutes
- Student experience survey overview: NSS, PTES, PRES
- External Examiner reports UG/PGT
- Statistical reports: UG/PGT/PGR including entrants, course pass rates, progression rates, demographic data
- Careers service report UG

### **During the review visit**

- Curriculum Transformation Programme overview
- Marking schemes

### **After the review visit**

- Careers service reports PGT/PGR

## Appendix 4 Number of students

### Undergraduate

Entry Programme Name	2021/2	2020/1	2019/20	2018/9	2017/8
Acoustics and Music Technology BSc (Hons)	12	16	9		
Animation (BA Hons)	18	13	15	15	20
Architectural History (MA Hons)				1	3
Architectural History and Archaeology (MA Hons)	2	0	0	0	0
Architectural History and Heritage MA(Hons)	1	6	3	5	0
Architecture (MA Hons)	140	118	107	99	127
Fashion (BA Hons)	32	27	23	20	22
Film and Television (BA Hons)	21	28	23	19	18
Fine Art (MA Hons)	31	35	31	32	29
Graphic Design (BA Hons)	35	20	19	14	25
History of Art (MA Hons)	75	74	72	82	80
History of Art and Architectural History (MA Hons)	3	7	2	5	3
History of Art and Chinese Studies (MA Hons)	1	1	0	0	2
History of Art and English Literature (MA Hons)	25	16	15	18	15
History of Art and History of Music (MA Hons)	3	3	2	1	0
History of Art and Scottish Literature (MA Hons)					0
Illustration (BA Hons)	34	34	32	31	28
Interior Design (BA Hons)	23	25	17	18	25
Intermedia Art BA (Hons)	10	11	13	11	12
Jewellery and Silversmithing (BA Hons)	5	7	5	8	7
Landscape Architecture (MA Hons)	23	18	13	15	12
Music (BMus)	44	45	46	16	25
Music (MAH)			0	25	23
Music Technology (BMU(mt)H)				0	5
Painting BA (Hons)	25	30	23	21	21
Performance Costume (BA Hons)	13	25	22	21	15
Photography BA (Hons)	16	14	23	22	20
Product Design (BA Hons)	23	15	15	9	10
Sculpture BA (Hons)	7	8	9	10	16
Textiles (BA Hons)	15	15	14	12	11

### Postgraduate Taught

ENTRANTS							
Session Year		2016/7	2017/8	2018/9	2019/20	2020/1	2021/2
Entry Programme Name	Entrants count	Entrants count	Entrants count	Entrants count	Entrants count	Entrants count	Entrants count
Acoustics and Music Technology (MSc) (Full-time)	17	13	15	8	8	13	6
Acoustics and Music	0	1	0	0	0	0	1

Technology (MSc) (Part-time)							
Advanced Sustainable Design (On Campus) (MSc)	27	14	14	13	16	21	20
Animation (MA (eca))		1	0				
Animation (MFA)		6	5	2	5	0	
Architectural and Urban Design (MSc)	36	28	18	7	24	27	52
Architectural Conservation (MSc)	31	20	22	36	23	31	29
Architectural Conservation (MSc) (Part-time) - 24 months				0			
Architectural History and Theory (MSc)	6	11	4	2	4	5	4
Architectural History and Theory (MSc) - 2 Years (Part-Time)	2				3		0
Architectural Project Management (Online Learning) (MSc) (Part-time intermittent)		11	10	2			
Architecture (MArch)	76	68	43	73	61	60	76
Art in the Global Middle Ages (MSc) (Full-time)		5	5	2	0		
Art in the Global Middle Ages (MSc) (Part-time)		0					

Art, Space and Nature (MA (eca))		3	2	5	2	0	
Art, Space and Nature (MFA)		4	4	7	3	0	0
Composition (MMus) (Full-time)		2	0		2	0	0
Composition (MMus) (Part-time)		1			1		
Composition for Screen (MSc) (Full-time)		7	7	3	9	0	0
Composition for Screen (MSc) (Part-time)		2	2	1	1	0	0
Contemporary Art Practice (MA (eca))	25	10	5	3	6	20	14
Contemporary Art Practice (MA (eca)) (Part-time)	1	2	4	3	3	2	0
Contemporary Art Practice (MFA)		7	11	12	15	0	0
Contemporary Art Theory (MA (eca))	25	6	0	0	4	11	11
Contemporary Art Theory (MA (eca)) (Part-time)	0	1	0	0	1	1	
Cultural Landscapes (MSc) - (Full-Time)		0	2	3	7	0	0
Cultural Studies (MSc) (Full-time)		0					
Design and Digital Media (MSc) (Full-time)	63	77	63	51	40	60	59
Design and Digital Media	1	0	3		1	3	1

(MSc) (Part-time)							
Design for Change (MA (ECA)) - 1 Year (Full-time)	26			4	19	22	41
Design Informatics (MA (eca))	34	9	11	6	8	31	35
Design Informatics (MFA) - 21 months	0	5	2	0	8	0	12
Digital Composition and Performance (MSc) (Full-time)		2	3				
Digital Composition and Performance (MSc) (Part-time)		1	1				
Digital Media Design (Online Learning) (ICL) (MSc) (Part-time)	13	7	19	16	11	12	9
Digital Media Design (Online Learning) (MSc)	2	10	8	5	3	8	7
Fashion (MA (eca))		0	0				
Fashion (MFA)		3	0	2	4	0	0
Film Directing (MA (eca))	26	10	14	6	10	21	27
Film Directing (MFA)		8	9	6	7	0	0
Glass (MA (eca))		2	3	3	2		
Glass (MFA)		3	1	3	2	0	0
Global Premodern Art: History, Heritage and	1						0

Curation (MSc) - 2 Years (Part-Time)							
Global Premodern Art: History, Heritage and Curation (MSc) - 1 Year (Full-Time)	22					0	21
Graphic Design (MA (eca))	52	9	13	16	10	26	52
Graphic Design (MFA)		2	3	4	5	0	0
History of Art, Theory and Display (MSc) (Full-time)	33	30	22	16	28	32	59
History of Art, Theory and Display (MSc) (Part-time)	1	0	1	4	0	3	4
Illustration (MA (eca))	57	14	7	12	9	25	65
Illustration (MFA)		7	8	15	7	0	0
Interior Design (MA (eca))		10	6	4	19	0	
Interior, Architectural and Spatial Design (MA (eca)) - 1 Year (Full-Time)	52					27	57
Jewellery (MFA)		4	10	9	6	0	0
Landscape and Wellbeing (MSc) - 1 Year (Full-time)	34	4	4	3	13	0	32
Landscape and Wellbeing (MSc) - 2 Years (Part-time)	1		0	2	0		

Landscape Architecture (European Masters) (EMiLA)	1	0	1	1	0	1	0
Landscape Architecture (MLA)	29	67	50	30	46	69	85
Material Practice (MSc) - (Full-Time)		0	5	3	2	0	0
Modern and Contemporary Art: History, Curating, Criticism (MSc) (Full-time)	41	27	22	21	23	45	52
Modern and Contemporary Art: History, Curating, Criticism (MSc) (Part-time)	1	3	2	1	2	1	1
Musical Instrument Research (MMus) (Full-time)		1	1				
Musicology (MMus) (Full-time)	20	8	3	10	12	9	9
Musicology (MMus) (Part-time)	3	0	0	1	0	2	2
Performance Costume (MA (eca))		0					
Performance Costume (MFA)		2	5	4	8	0	0
Product Design (MA (eca))		14	8	12			
Product Design (MFA)		5					
Renaissance and Early Modern		13	0				



Studies (MSc) (Full-time)							
Renaissance and Early Modern Studies (MSc) (Part-time)		0					
Sound Design (MSc) (Full- time)	49	16	14	18	14	21	36
Sound Design (MSc) (Part- time)	2	3	3	0	3	2	2
Textiles (MA (eca))		0	0				
Textiles (MFA)		3	5	1	3	0	0
Urban Strategies and Design (MSc) - 1 Year (Full- Time)		14	11	4	11	0	0
Urban Strategies and Design (MSc) - 2 Years (Part-time)		0	0	1	1	0	
Urban Strategies and Design (MSc) (Joint with HWU) - 1 Year (Full-Time)	22					21	28
Urban Strategies and Design (MSc) (Joint with HWU) - 2 Years (Part- Time)	0					2	1

### Postgraduate Research

ENTRANTS							
Session Year		2016/7	2017/8	2018/9	2019/20	2020/1	2021/2
Entry Programme Name	Entrants count	Entrants count	Entrants count	Entrants count	Entrants count	Entrants count	Entrants count

Architectural History (MPhil) - 2 Years (Full-Time)	0				0		0
Architectural History (PhD) - 3 Years (Full-Time)	0				0	1	1
Architectural History (PhD) - 6 Years (Part-Time)	1					1	0
Architectural History by Distance (PhD) - 3 Years (Full-time)	0						
Architecture (AHRC) (PhD) - 3.5 Years (Full-Time)	1						
Architecture (MPhil) (Full-time)		0	0	0	0	0	0
Architecture (MPhil) (Part-time)			0				
Architecture (MSc by Research) (Full-time)	0	2	1	1	1	2	1
Architecture (MSc by Research) (Part-time)			0		0		0
Architecture (PhD) (Full-time)	0	5	10	7	8	6	5
Architecture (PhD) (Part-time)	0	1	3	1	2		1
Architecture by Design (PhD)	1	1			0	1	
Architecture by Design	1	0	0	3	4	0	0

(PhD) (Full-time)							
Architecture by Distance (PhD) - 3 Years (Full-time)	0						
Architecture by Distance (PhD) - 6 Years (Part-time)	0						
Art (MPhil) - 2 years (Full-Time)	0	1	0	0	0	0	0
Art (MPhil) - 4 Years (Part-Time)			1				
Art by Distance (PhD) - 3 Years (Full-time)	0						
Art by Distance (PhD) - 6 Years (Part-time)	0						
Art PhD - 3 Years (Full-Time)	6	4	11	1	4	2	5
Art PhD - 6 Years (Part-Time)	0	0	0	0		2	0
Collections and Curating Practices (MSc by Research) - 1 Year (Full-time)	6	0	5	4	7	0	15
Collections and Curating Practices (Part-time) (MSc by Research)	1			3	1		1
Creative Music	0	3	2	4	1	2	0

Practice (PhD) (Full-time)							
Creative Music Practice (PhD) (Part-time)	1				0	1	
Creative Music Practice by Distance (PhD) - 3 Years (Full-time)	0						
Cultural Studies (MSc by Research)	0	0	0	2	0	1	1
Cultural Studies (MSc by Research) - 2 years (Part-time)		0					
Cultural Studies (PhD) (Full-time)	0	1	1	0	0	0	0
Cultural Studies (PhD) (Part-time)						0	
Cultural Studies by Distance (PhD) - 3 Years (Full-time)	0						
Design (MPhil) - 2 Years (Full-Time)	0	0	0	0	0	0	0
Design (MPhil) - 4 Years (Part-Time)	0			0		0	
Design by Distance (PhD) - 3	0						

Years (Full-time)							
Design by Distance (PhD) - 6 Years (Part-time)	0						
Design PhD - 3 Years (Full-Time)	14	3	5	5	7	6	18
Design PhD - 6 Years (Part-Time)	0	1	0	1	1	0	1
Digital Media and Culture (MSc by Research) (Full-time)		4	6	5	14	0	0
Digital Media and Culture (MSc by Research) (Part-time)		0		0	0		
Digital Studio Practice (MSc by Research) (Full-time)		0		0	0		
History of Art (MPhil) (Full-time)		0	0		0	0	0
History of Art (MSc by Research) (Full-time)	0	1	0	2	1	4	0
History of Art (MSc by Research) (Part-time)	0			0	1		0
History of Art (PhD) (Full-time)	3	8	10	13	13	9	6
History of Art (PhD) (Part-time) - 6 Years	0		3	1	1	1	1
History of Art by	0						

Distance (PhD) - 6 Years (Part-time)							
Interdisciplinary Creative Practices (MSc by Research) (Full-time)		2	1	3	1	0	0
Interdisciplinary Creative Practices (MSc(R)) (Part-time)		1	1	0		0	
Landscape Architecture (MPhil) (Full-time)	0	1	0	0	0	0	0
Landscape Architecture (PhD)	2	3	2	6	2	5	2
Landscape Architecture (PhD) (Part-time)		0	0	0	0		0
Landscape Architecture by Distance (PhD) - 3 Years (Full-time)	0						
Landscape Architecture by Distance (PhD) - 6 Years (Part-time)	0						
Music (MPhil) (Full-time)				0			
Music (MSc by Research) (Full-time)	2	0	1	3	1	0	2
Music (MSc by Research) (Part-time)							1

Musical Composition (PhD) - 3 Years (Full-time)	0	1	1	1	0	1	2
Musical Composition (PhD) - 6 Years (Part-time)		2	1	1	0		
Musical Composition by Distance (PhD) - 3 Years (Full-time)	0						
Sound Design (MSc by Research) (Full-time)	0			1		2	1