BA (Hons) Curating
Programme Specification

Awarding Institution:	
University of London (Interim Exit Awards made by Goldsmiths' College)	
Teaching Institution: Goldsmiths, University of London	
Final Award: BA (Hons) Curating	
Programme Name: BA (Hons) Curating	
Total credit value for programme: 360 CATS	
Name of Interim Exit Award(s):	
Certificate of Higher Education in Curating	
Diploma of Higher Education in Curating	
Duration of Programme: 3 years full-time	
UCAS Code(s): P130	
HECoS Code(s): (100306) History of Art	
QAA Benchmark Group Art and Design, Art History	
FHEQ Level of Award: Level 6	
Programme accredited by: Not applicable	
Date Programme Specification last updated/approved: December 2020	
Home Department: Visual Cultures	
Department(s) which will also be involved in teaching part of the programme: Not applicable	

Programme overview

The term 'curating' has been used widely in recent everyday parlance and in the culture industries to refer to a wide range of activities including: the organising of art exhibitions, festivals and professional events, the staging of lecture series, public conversations, and reading groups, and even the management of the details of one's life on social media. The proposed new BA in Curating explores how curating allows us to stage culture and put knowledge into circulation in the world in multiple ways, and to place its practices in a historical and critical con-text. The degree will offer:

- core modules in the history and theory of curating, alongside electives in art history and visual culture
- practical experience of working on a group project with one of several public-

sector partners organisations
- the opportunity to join historical and theoretical study with curatorial practice in the contemporary public realm

At the end of the course there will be an exhibition of the group projects with the partner institutions. Students will graduate with a working understanding of traditional museological and contemporary curatorial forms, and with critical and creative perspectives upon contemporary public formats for the presentation of knowledge.

Students in the BA Curating gain experience with the practices of public engagement while gaining a foundation in art history and visual cultures. The course is unique within the University of London as it focuses on the arts of the modern and contemporary periods internationally (primarily since 1945), on issues both affecting and reflected upon by contemporary art and curating practices, and on the framing of the idea of contemporaneity itself as an important contingent and contested means of evaluating artworks. The programme explores a diverse range of theoretical, methodological and archival perspectives that have influenced the formation of the discipline of Art History and the curatorial and places considerable emphasis both on the ways that such increased sophistication and diversity has led to the emergence of Visual Culture as a field of study and the most recent developments in this discipline.

Within this framework, students are expected and encouraged to develop a critically independent approach to the interpretation and presentation of works of art, to examine shifting conceptions of the artist, curator and the public and to explore Visual Culture in its widest political, historical, aesthetic, pedagogical and technological contexts. The programme pays attention to an inclusive variety of art practices and media, including performance and installation art, the moving image and the built environment and the increasing importance of practices of education and collectivity.

The programme also introduces students to an array of philosophical and theoretical debates, which bear on the understanding on the status of the art object, curatorial and education practice in broader social ways. These include approaches to post-colonial culture, space, exhibition and display, sexuality and gender, finance and capitalism.

In addition, Goldsmiths is well placed for the first hand study of contemporary art and culture in London. Structurally, the programme makes considerable use of these resources. Students are expected (with guidance and discussion) to take an active role in making themselves familiar with the city's various cultural institutions and to make use of these as primary resources in set coursework and in their own pieces of carefully supervised original research.

The BA Curating is dedicated to the expansion of the arts to those who have been historically excluded, an approach taken within the curriculum through recruitment and through student support.

Programme entry requirements
A-level: BBB
BTEC: DMM or above
International Baccalaureate: 33 Points, HL655

Equivalent qualifications

We accept a wide range of qualifications equivalent to the ones listed above. This includes:

Access: 60 credits overall with 30 distinctions and distinctions/merits in related subject.
Scottish qualifications: BBBBC (Higher), BBC (Advanced Higher)
European Baccalaureate: 75%
Irish Leaving Certificate: H2, H2, H2 H2

English language requirements

If English isn't your first language, you'll need to meet our English language requirements to study with us.

For this programme we require:

IELTS 6.0 (with a minimum of 6.0 in the written test)

If you need assistance with your English language, we offer a range of courses that can help prepare you for degree-level study. As students will take courses in the BA Art History, they will require the same entry requirement of A-level: BBB

Mature students without formal qualifications who have relevant experience are welcome to apply.

International students apply in the same way as UK and EU students.

Application is online through UCAS. Suitably qualified applicants are selected according to aptitude and suitability, based on personal statements, references and, where necessary, interview.

Aims of the Programme

This programme aims to:

1) to support students to develop a pronounced awareness and critical grasp of developments in modern and contemporary art practices, aesthetics, history, curatorial work and criticism, and the socio-political and cultural forces that have informed and are informed by them
2) to support students to develop a broad range of independent critical tools with which to broach and assess such matters and the necessary skills to successfully articulate their findings and understandings of these matters
3) to introduce students to the histories and contemporary urgencies of curating as a public practice, the issues facing the curatorial field and how they might engage with them
4) to introduce students to critical approaches to the development of curatorial and public engagement practices
5) to Introduce students to a network of diverse public sector organisations in which they may learn the practices and possibilities for the curatorial in the public realm

What you will be expected to achieve

Students who successfully complete this course will be able to articulate the philosophical foundations of practices of collection, exhibition and education and their relationship to the public. They will be able to creatively and critically analyse the urgencies facing the contemporary curatorial field and society more broadly. They will competently articulate their position in relation to these questions and be able to generate practices of public engagement in response. They will develop important skills in independent research, analysis, and writing as well as collaborative group work. The following Learning Outcomes include those associated with courses exclusive to the BA in Curating as well as those shared with the BA in Art History.

Students who achieve the Certificate of Higher Education in Curating (120 credits at level 4) will be able to:

Code	Learning outcome	Taught by the following module(s)
A1	An introductory understanding of how to independently research and produce visual and critical analyses of museums, permanent collections, art-works and exhibition-making with regards to discourses of collecting, display, education and 'the public'.	Curating and the Public Sphere, Seeing and Showing, Modernities
A2	An introductory ability to articulate contemporary questions and social urgencies facing the curatorial field, and how they manifest in practice.	Curating and the Public Sphere
A3	An introductory ability to propose and realise projects around their interest in a particular public or social urgency.	Curating and the Public Sphere, Seeing and Showing, Modernities
A4	Demonstrate an introductory understanding of the various prevailing theories and historical emergence of contemporary artistic cultural production.	All BA Art History modules
A5	Demonstrate an introductory understanding of local, national and international dimensions of cultural practices.	All modules
A6	Demonstrate an introductory theoretical understanding of the ways that art practices produce, and reflect upon the formation of cultural identities.	All modules
A7	Demonstrate an introductory understanding of the nature and the conditions of the emergence of the study of visual culture as a field in its own right.	All BA Art History modules

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Compare and contrast notions of 'the public' that have underpinned the curatorial and practice of collection and exhibition-making from different theoretical perspectives, to an introductory level.	Curating and the Public Sphere
B2	Compare and contrast approaches to curating and the curatorial, drawing from histories of art and other fields of knowledge, to an introductory level.	Curating and the Public Sphere, Modernities
B3	Compare and contrast notions of care, objecthood, ethics and organisation from across cultural, political and theoretical perspectives, to an introductory level.	Seeing and Showing
B4	Demonstrate a introductory theoretical apprehension of a range of pertinent conceptual approaches to the role of art and curatorial practices in shaping subjectivity, signification, cultural difference and participation.	All modules
B5	Demonstrate basic skills in research, analysis and the ordering, evaluation and communication of ideas relating to the interpretation of artistic, curatorial and reception practices.	All modules
B6	The desire to critically question ideas and concepts, engaging in reflective and independent thinking.	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Propose a public engagement project in response to a social or cultural site.	Curating and the Public Sphere
C2	Analyse the ethical questions and practices embedded in their public presentation, to an introductory level.	Curating and the Public Sphere

Code	Learning outcome	Taught by the following module(s)
C3	Analyse and realise specific practices of archive and display, publicity and pedagogy at a cultural site to an introductory level.	Seeing and Showing

Transferable skills (Elements)

Code	Learning outcome	Taught by the following module(s)
D1	Demonstrate basic communication and discussion skills, in written and oral contexts.	All modules
D2	Demonstrate basic presentation skills in written form in a well-informed and reasoned way.	All modules
D3		All modules
D4	Demonstrate introductory time management and risk taking skills: students will know how to manage their time effectively, meet agreed deadlines but also will acquire the skill to accept change and risk taking as a positive dimension in the search for knowledge and personal development.	All modules
D5	The capability to speak confidently about one's own abilities, work and ideas and the confidence to share them with the world	All modules
D6	The ability to work together with different people with different skills and viewpoints to realise common goals and objectives.	All modules
D7	Trusting of own intuition and able to use an interdisciplinary approach to find inventive solutions to complex problems.	All modules

Students who achieve the Diploma of Higher Education in Curating (240 credits: 120 at level 5 and 120 at level 4) will be able to:

Code	Learning outcome	Taught by the following module(s)
A1	Independently research and produce visual and critical analyses of museums, permanent collections, art-works and exhibition-making with regards to discourses of collecting, display, education and 'the public' to a good level.	Curating and the Public Sphere, Seeing and Showing, Museums, Galleries and Exhibitions, Modernities
A2	Articulate contemporary questions and social urgencies facing the curatorial field, and how they manifest in practice, to a good level.	Curating and the Public Sphere, Curating, Education and Research
A3	Propose and realise projects around their interest in a particular public or social urgency.	Curating and the Public Sphere, Seeing and Showing, Modernities
A4	Demonstrate a good understanding of the various prevailing theories and historical emergence of contemporary artistic cultural production.	All BA Art History modules
A5	Demonstrate a good understanding of local, national and international dimensions of cultural practices.	All modules
A6	Demonstrate a good theoretical understanding of the ways that art practices produce, and reflect upon the formation of cultural identities.	All modules
A7	Demonstrate a good understanding of the nature and the conditions of the emergence of the study of visual culture as a field in its own right.	All BA Art History modules

Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Compare and contrast notions of 'the public' that have underpinned the curatorial and practice of collection and exhibition-making from different theoretical perspectives, to a good level.	Curating and the Public Sphere, Museums, Galleries, Exhibitions
B2	Critically compare and contrast different notions of education and research and	Curating, Education and Research

Code	Learning outcome	Taught by the following module(s)
	their relevance to the curatorial, to a good level.	
B3	Compare and contrast approaches to curating and the curatorial, drawing from histories of art and other fields of knowledge.	Curating and the Public Sphere, Museums, Galleries and Exhibitions, Modernities
B4	Compare and contrast notions of care, objecthood, ethics and organisation from across cultural, political and theoretical prospectives.	Museums, Galleries and Exhibitions
B5	Demonstrate a good theoretical apprehension of a range of pertinent conceptual approaches to the role of art and curatorial practices in shaping subjectivity, signification, cultural difference and participation.	All modules
B6	Demonstrate well developed skills in research, analysis and the ordering, evaluation and communication of ideas relating to the interpretation of artistic, curatorial and reception practices.	All modules
B7	The desire to critically question ideas and concepts, engaging in reflective and independent thinking.	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Propose a public engagement project in response to a social or cultural site.	Curating and the Public Sphere
C2	Analyse the ethical questions and practices embedded in their public presentation to a good level.	Curating, Education and Research, Curating and the Public Sphere
C3	Analyse and realise specific practices of archive and display, publicity and pedagogy at a cultural site.	Curating, Education and Research, Museums, Galleries, Exhibitions

Transferable skills (Elements)

Code	Learning outcome	Taught by the following module(s)
D1	Critically analyse and negotiate emergent issues in a group context to a good level.	Curating, Education and Research
D2	Facilitate a group activity using one or more specific pedagogical practices.	Curating, Education and Research
D3	Synthesise and present research to a public institution to a good level.	Curating, Education and Research
D4	Demonstrate good communication and discussion skills, in written and oral contexts.	All modules
D5	Demonstrate good presentation skills in written form in a well-informed and reasoned way.	All modules
D6	Demonstrate good group discussion skills: awareness of group dynamics including the ability to interact, work, debate and communicate with others in a productive and positive way.	All modules
D7	Demonstrate good time management and risk taking skills: students will know how to manage their time effectively, meet agreed deadlines but also will acquire the skill to accept change and risk taking as a positive dimension in the search for knowledge and personal development.	All modules
D6	The ability to work together with different people with different skills and viewpoints to realise common goals and objectives.	All modules
D7	Trusting of own intuition and able to use an interdisciplinary approach to find inventive solutions to complex problems.	All modules

Students who successfully complete the BA (Hons) Curating programme will be expected to have acquired the following knowledge, understanding and skills:

Knowledge and understanding

Code	Learning outcome	Taught by the following module(s)
A1	Independently research and produce visual and critical analyses of museums, permanent collections, art-works and exhibition-making with regards to discourses of collecting, display, education and 'the public'.	Curating and the Public Sphere, Curating the Contemporary, Museums, Galleries and Exhibitions, Modernities
A2	Articulate contemporary questions and social urgencies facing the curatorial field, and how they manifest in practice.	Curating and the Public Sphere, Curating the Contemporary, Curating and Education
A3	Propose and realise projects around their interest in a particular public or social urgency.	Curating and the Public Sphere, Curating the Contemporary, Modernities
A4	Demonstrate a comprehensive understanding of the various prevailing theories and historical emergence of contemporary artistic cultural production.	All BA Art History modules
A5	Demonstrate a detailed understanding of local, national and international dimensions of cultural practices.	All modules
A6	Demonstrate a highly developed theoretical understanding of the ways that art practices produce, and reflect upon the formation of cultural identities.	All modules
A7	Demonstrate a detailed understanding of the nature and the conditions of the emergence of the study of visual culture as a field in its own right.	All BA Art History modules

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Cognitive and thinking skills

Code	Learning outcome	Taught by the following module(s)
B1	Compare and contrast notions of 'the public' that have underpinned the curatorial and practice of collection and exhibition-making from different theoretical perspectives.	Curating and the Public Sphere, Museums, Galleries, Exhibitions
B2	Critically compare and contrast different notions of education and research and their relevance to the curatorial.	Curating, Education and Research
B3	Compare and contrast approaches to curating and the curatorial drawing from histories of art and other fields of knowledge.	Curating and the Public Sphere, Museums, Galleries and Exhibitions, Modernities
B4	Compare and contrast notions of care, objecthood, ethics and organisation from across cultural, political and theoretical prospectives.	Museums, Galleries and Exhibitions
B5	Critically analyse the process of developing a public engagement project using theoretical concepts.	Curating the Contemporary
B6	Demonstrate a theoretical apprehension of a range of pertinent conceptual approaches to the role of art and curatorial practices in shaping subjectivity, signification, cultural difference and participation.	All modules
B7	Demonstrate highly developed skills in research, analysis and the ordering, evaluation and communication of ideas relating to the interpretation of artistic, curatorial and reception practices.	All modules
B8	The desire to critically question ideas and concepts, engaging in reflective and independent thinking.	All modules

Subject specific skills and professional behaviours and attitudes

Code	Learning outcome	Taught by the following module(s)
C1	Propose and realise a public engagement project in response to a social or cultural site.	Curating the Contemporary, Curating and the Public Sphere
C2	Analyse the ethical questions and practices embedded in their public presentation.	Curating the Contemporary, Curating, Education and Research, Curating and the Public Sphere
C3	Analyse and realise specific practices of archive and display, publicity and pedagogy at a cultural site.	Curating the Contemporary, Curating, Education and Research, Museums, Galleries, Exhibitions
C4	Creatively assemble ephemera and narrate organisational decisions.	Curating the Contemporary

Transferable skills (Elements)

Code	Learning outcome	Taught by the following module(s)
D1	Critically analyse and negotiate emergent issues in a group context.	Curating the Contemporary, Curating, Education and Research
D2	Facilitate a group activity using one or more specific pedagogical practices.	Curating, Education and Research, Curating the Contemporary
D3	Synthesise and present research to a public institution.	Curating, Education and Research, Curating the Contemporary
D4	Demonstrate communication and discussion skills, in written and oral contexts.	All modules
D5	Demonstrate presentation skills in written form in a well-informed and reasoned way.	All modules
D6	Demonstrate group discussion skills: awareness of group dynamics including the ability to interact, work, debate and communicate with others in a productive and positive way.	All modules
D7	Demonstrate time management and risk taking skills: students will know how to manage their time effectively, meet agreed deadlines but also will acquire the skill to accept change and risk taking as a	All modules

Code	Learning outcome	Taught by the following module(s)
	positive dimension in the search for knowledge and personal development.	
D8	The ability to work together with different people with different skills and viewpoints to realise common goals and objectives.	All modules
D9	Trusting of own intuition and able to use an interdisciplinary approach to find inventive solutions to complex problems.	All modules
D10	The capability to modify and adapt behaviours and approaches to better meet challenges.	Curating the Contemporary

Marking Criteria

Mark	Descriptor	Specific Marking Criteria
80-100%	1st: First (Exceptional)	Represents the overall achievement of the specified assessment criteria/course learning outcomes to an exceptionally accomplished level. Potentially publishable work, showing extensive research, originality and independence of thought. Such work will be highly articulate and demonstrate an equally highly sophisticated critical apprehension of subject matter, theoretical, archival and historiographical questions and issues regarding cultural processes. It will make potentially original gestures towards the advancement and integration of these areas. The work will also demonstrate an acute understanding of developments in the field of Art History, and an understanding of the significance of the emergence and direction of the discipline of Visual Culture.
70-79%	1st: First (Excellent)	Represents the overall achievement of the specified assessment criteria/course learning outcomes to an excellent level. Excellent work, taking in all aspects of the question under consideration and showing independence in approach and ideas; shows a high level of critical and analytical skill; has a good grasp of the historiography of the subject; has a good understanding of the main issues and is able to relate them comparatively to other topics and/or periods; well written and presented. Awareness of shifts, conflicts and the development of concerns in the fields of Art History and Visual Culture will be in evidence, as will an advanced apprehension of questions surrounding the interpretation of cultural processes.

60-69%	2.1: Upper Second (Very good)	Represents the overall achievement of the specified assessment criteria/course learning outcomes to a very good level. Good work, showing wide knowledge of appropriate art historical, art theoretical and visual cultures themes and an ability to use this in relevant analysis and argument; shows a grasp of the main issues and the historiography of the subject; on the whole has a good understanding of English grammar, spelling and punctuation. Such work will signal a well-developed awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture. There may be evidence of independence of research and thought.
50-59%	2.2: Lower Second (Good)	50-59% Good (2.2) Represents the overall achievement of the specified assessment criteria/course learning outcomes to a good level. Has a satisfactory knowledge of appropriate art historical, art theoretical and visual cultures themes, but tends to produce narrative and has not got a highly developed powers of analysis and argument; limited grasp of the main issues; lack of understanding of the historiography of the subject. Such work will signal still somewhat limited awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture.
40-49%	3rd: Third (Pass)	Threshold (3rd) Represents the overall achievement of the majority of the specified assessment criteria/course learning outcomes to a pass level. Shows a limited knowledge of appropriate art historical, art theoretical and visual cultures themes, and weakness in approach; fails to see more than one side of a question; faults in style, spelling and punctuation; unable to write to the point. Grasp or awareness of historiographical matters, research methodology, cultural processes and developments in the fields of Art History and Visual Culture will be weak.
25-39%	Fail	Represents a significant overall failure to achieve the specified assessment criteria/course learning outcomes. Has inadequate knowledge to tackle the question; serious weaknesses in approach; tendency to jot down a few unanalysed facts. Very poor knowledge of the object of study and no apprehension of further critical and theoretical issues.
10-24%	Bad fail	Represents a significant overall failure to achieve the specified assessment criteria/module learning outcomes. Has inadequate knowledge to tackle the question; serious weaknesses in approach; tendency to jot down a few unanalysed facts. Very poor knowledge of the object of study and no apprehension of further critical and theoretical issues.

1-9%	Very bad fail	A submission that does not even attempt to address the specified assessment criteria/course learning outcomes (shall be deemed a non-valid attempt and unit must be re-taken). Scribbled notes indicating little or no research, understanding of the question or attempt to consider theoretical issues.
0%	Non submission or plagiarised	Non submission or plagiarised assessment

Mode of study

On campus

Programme structure

Academic year of study 1

Module Name	Module Code	Credits	Level	Module Type	Term
Modernities	VC51001A	30	4	Compulsory	1,2
Curating and the Public Sphere	VC51005B	30	4	Compulsory (Non-compensatable)	1,2
Seeing and Showing	VC51002A	30	4	Compulsory (Non-compensatable)	1,2
Beyond Boundaries	VC51004A	30	4	Optional	1,2
Space and Time	VC51003A	30	4	Optional	1,2

Academic year of study 2

Module Name	Module Code	Credits	Level	Module Type	Term
Curating, Education and Research	VC52006A	60	5	Compulsory (Non-compensatable)	1,2
Museums, Galleries Exhibitions: Unpacking the Field I	VC52084B	15	5	Compulsory	1
Museums, Galleries and Exhibitions: Unpacking the Field II	VC52085B	15	5	Compulsory	2
Goldsmiths' Elective Module (Chosen from a list made available annually of modules which provide an opportunity to undertake study in another discipline without pre-requisites or prior knowledge		15	5	Compulsory	1
Either					
Goldsmiths Social Change module	TBC	15	5	Optional	2
or					
One 15 credit module from a list made available annually by the department		15	5	Optional	1 and 2

Academic year of study 3

Module Name	Module Code	Credits	Level	Module Type	Term
Curating the Contemporary	VC53008A	60	6	Compulsory (Non-compensatable)	1,2
Modules to a value of 60 credits from a list made available annually by the department		60	5	Optional	1 and 2

Academic support

Support for learning and wellbeing is provided in a number of ways by departments and College support services who work collaboratively to ensure students get the right help toreach their best potential both academically and personally.

All students are allocated a Personal Tutor (one in each department for joint programmes) who has overall responsibility for their individual progress and welfare. Personal Tutors meet with their student at least three times a year either face-to-face, as part of a group and/or electronically. The first meeting normally takes place within the first few weeks of the autumn term. Personal Tutors are also available to students throughout the year of study. These meetings aim to discuss progress on modules, discussion of the academic disciplineand reports from previous years if available (for continuing students). This provides an opportunity for progress, attendance and assessment marks to be reviewed and an informed discussion to take place about how to strengthen individual learning and success.

Students are provided with information about learning resources, the [Library](link) and information available on [Learn.gold (VLE)](link) so that they have access to department/ programme handbooks, programme information and support related information and guidance.

Taught sessions and lectures provide overviews of themes, which students are encouragedto complement with intensive reading for presentation and discussion with peers at seminars. Assessments build on lectures and seminars so students are expected to attend all taught sessions to build knowledge and their own understanding of their chosen discipline.

All assessed work is accompanied by some form of feedback to ensure that students' workis on the right track. It may come in a variety of forms ranging from written comments on a marked essay to oral and written feedback on developing projects and practice as they attend workshops.

Students may be referred to specialist student services by department staff or they may access support services independently. Information about support services is provided on the [Goldsmiths website](link) and for new students through new starter information and induction/Welcome Week. Any support recommendations that are made are agreed with thestudent and communicated to the department so that adjustments to learning and teaching are able to be implemented at a department level and students can be reassured that arrangements are in place. Opportunities are provided for students to review their support arrangements should their circumstances

change. The [Disability] and [Wellbeing] Services maintain caseloads of students and provide on-going support.

The [Careers Service] provides central support for skills enhancement, running [The Gold Award] scheme and other co-curricular activities that are accredited via the Higher EducationAchievement Report ([HEAR]).

The [Centre for Academic Language and Literacies (CALL)] works with academic departments offering bespoke academicliteracy sessions. It also provides a programme of academic skills workshops and one-to- one provision for students throughout the year.

Employability and Potential Career Opportunities

The BA Curating prepares students for life after the college together with the ability and confidence to earn their living by being flexible, self-motivated and multi-skilled. The experience of the programme helps students to develop as individuals and collectives, committed to lifelong learning with valuable skills in communication (including public speaking, developing and presenting an argument, note taking, report writing) and analytical thinking. They also develop awareness of social, political and cultural processes as well as of social and cultural differences. These skills provide a good foundation for a number of career paths. Most students of this degree find employment in arts related areas (arts education, curating, arts administration, writing etc.), or move further into postgraduate education.

Placement opportunities

During the BA in Curating students will work in the context of a number of public sector organisations.

These may include sites with whom the Department has established relationships including Wellcome Collection, Goldsmiths Centre for Contemporary Art, Whitechapel, Serpentine Galleries, Cubitt Art Studios, INIVA, the Live Art Development Agency, Constance Howard Gallery, Women's Art Library, the BFI, Sir John Soane's Museum, Contemporary Art Society, Furtherfield, Banner Repeater, Bethem Gallery, Migration Museum, Maritime Museum as well as an array of international cultural centres with whom we work to support students interested in doing unaccredited summer placements.

The regular connection between the Department staff and a large array of cultural organisations has in the past led to work for graduates in the UK, the rest of Europe, the USA, Asia and Australia in a variety of roles within museums and galleries, arts education

initiatives in schools and cultural institutions, festival curation, film production and programming, journalism, editorial and publishing work and work in community organisations and NGOs. A great number of graduates choose to continue their studies. The degree is very well regarded by those institutions internationally offering MA programmes in arts administration, curatorial practice, the history of art, architecture, film, design and fashion. Very many students from Goldsmiths have accepted grant-supported places on the most prestigious of these programmes. Many too have gone on to grant-supported doctoral and post-doctoral study, both here and abroad. It is also a degree that provides a suitable starting point to enter professions such as teaching, social work, art therapy or community development, for example, through suitable conversion programmes.

Programme-specific requirements

Not applicable

Tuition fee costs

Information on tuition fee costs is available at: https://www.gold.ac.uk/students/fee-support/

Specific programme costs

Not applicable.