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2017/17/03

European Iron Academy 2016 – Part 1

Guidelines Erasmus+

Record of current rules, regulations and institutions for training and advanced education for blacksmiths and metalwork designers

Country: United Kingdom

This questionnaire is for recording the current rules, regulations and possibilities for training and advanced education for blacksmiths and metalwork de-signers in the countries of the European Community.

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1. Which ministry is responsible for education in your country?
Address / persons responsible

2. Which trade/professional association is responsible in your country for blacksmiths and metalwork designers?
Address / persons responsible

3.a) Who is legally responsible for the training of blacksmiths and metal-work designers in your country?
(Please find out the addresses, websites, and contacts . Try to obtain the training targets in writing and attach these to your research data and write a short resume for our joint Erasmus Report).

3.b) Which grants or aid/help (governmental or private) is offered in your country and on which conditions?
(Training grants, loans, accommodation whilst away from home)

4. Which schools (including schools financed by the government or
private schools) in your country provide training/education for young blacksmiths and metalwork designers?
Address / persons responsible
Which conditions have to be fulfilled to be accepted for training?
Schooling – which certificates are necessary?
Which EQF levels (from 1 to 8) are reached during training?
Who issues the training certificates?
Who conducts the practical and theoretical examinations?

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5. How does one become a blacksmith trainee, journeyman or a master craftsman?
Occupational training in internet (investigate curriculum)?
Who issues the certificates?
Address / persons responsible

6. Are there free schools, academies for blacksmiths and metalworkers? (investigate curriculums)
Address / persons responsible

7. Are there leading metalworker designers/companies (Stakeholders) in your country who take care of training and advanced education?
(for example, who offer traineeships or support journeymen.)
Address / persons responsible

8. Are there any institutes, academies or schools in your country which take care of advanced education (special knowledge)?
(e.g. working with metal in the preservation of ancient buildings /
architecture / tools/ construction/ historic techniques or methods / blacksmiths / carriage makers
Address / persons responsible

The BA (Hons) Artist Blacksmithing Course is designed to develop Artist Blacksmiths and Designers who are well informed and have the capacity to express their ideas through the medium of forged metal with clarity, imagination and confidence. The course has a unique place in the fabric of Blacksmithing training in the UK and worldwide. It has a well-recognised national and international reputation and is uniquely placed to be at the forefront of contemporary forged metalwork practice.

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Artist Blacksmithing is enjoying a renaissance not only in the traditional areas of domestic and architectural forge work but also within the gallery context and public arts arena thus demanding graduates with an innovative and clear design led creative practices, who are independent, critically aware, with proficient business management and a broad range of transferable skills. The established ethos of the course is to introduce the students to technical processes, materials and techniques alongside helping them to discover and develop a personal identity in response to a range of creative situations.

A central aim and key ambition of the course is to provide a challenging range of learning opportunities that not only develop the highest possible designing and making skills but also require students to develop a real understanding of the context in which they will practice in the future. Students are encouraged to test the boundaries of what is known and understood within established blacksmithing processes and materials.

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European Iron Academy 2016 – Part 2

Guidelines Erasmus+

Record of current rules, regulations and institutions for training and advanced education for blacksmiths and metalwork designers

Country: United Kingdom

This questionnaire is for recording the current rules, regulations and possibilities for training and advanced education for blacksmiths and metalwork de-signers in the countries of the European Community.

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The result: our graduates are defining and redefining the cultural positioning of forged metal design.

Awarding Institution/Body:	University of Wales Trinity Saint David
Teaching Institution:	Hereford College of Arts
Final Award:	BA (Hons)
Intermediate Awards:	Not applicable
Exit Awards:	Level 4 - Certificate of Higher Education Level 5 - Diploma of Higher Education Level 6 - BA (Hons) Degree / BA Degree For details of final award and all exit point awards please refer to UWTSD Academic Quality Handbook
Name of Route, Pathway or Field:	Artist Blacksmithing
Programme JACS Code:	BA (Hons) – W720
Length of programme and mode of attendance (full-time, part-time, sandwich, other):	3 Years FT (No PT route offered)
Location of delivery:	Hereford College of Arts
Language of delivery:	English
Anticipated Student Numbers (headcount):	42 across L4 – L6 (expansion subject to Forge Facility expansion)
Anticipated Student Numbers (FTE):	42 across L4 – L6 (No PT Route Offered)
QAA Subject Benchmarking Statement(s):	- Art & Design Feb 2017 - Cultural Studies April 2016
Other external benchmarks:	➢ UK Quality Code for HE: - Part A: Setting and Maintaining Academic Standards including 'The Qualifications Framework'

	- Part B: Assuring and Enhancing Academic Quality ➢ The Credit & Qualifications Framework for Wales (CQFW) ➢ External Advisors ➢ UWTSD Internal Scrutiny Feedback ➢ External Examiners

Target Student Group

The Course seeks to recruit from as wide a range of students as possible. Selection of students is carried out in line with UCAS procedures and the HCA Admissions Policy. Course teams involved in the admissions process would be seeking evidence of prior creative endeavor and achievement and evidence of the applicant's ability to meet the academic demands of the course and benefit from involvement in the programme and complete it successfully.

A typical target student would be able to demonstrate evidence of having either achieved qualifications aligned to a creative art and design discipline delivered for example within a Foundation, Extended Diploma or A Level programme or in the case of mature applicants; evidence of prior experiential learning resulting from significant life and work experience, relevant to the area of study.

Assessment of an applicant's case for admission will normally require attendance at interview and or the presentation of a portfolio of work demonstrating a creative curiosity, interest and awareness of related practice in the area of study.

In the case of overseas applicants the above evidence could be evaluated via a Skype interview and or via material presented in a digital portfolio or website.

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Programme Details

Programme Overview

The course which is modular in structure encourages students to approach their studies in a holistic manner and to integrate the knowledge, understanding and skill acquired in each module in order to produce work that is competent, innovative and creative. A contextual studies programme including forged metal and crafts history and critical theory provides a foundation of academic engagement.
Learning through doing, individuality, intellectual and creative space, communication skills, contextualisation, entrepreneurship and open access workshops underpin the structure and delivery of the programme throughout Level's 4, 5 and 6. Students learn to employ both convergent and divergent thinking in the process of research, observation and investigation through the designing and making of artefacts, prototypes and products.
Learning Through Doing - the programme is at its heart a practice-based degree with an emphasis on learning through doing. Analysis and reflection are fundamental to the course, with the intention of enabling students to sustain their practice independently after graduation.

Individuality - the programme encourages a breadth of practice; work can be designed and made with a wide range of materials combining innovative and traditional, time honoured techniques and processes.

Intellectual and Creative Space - group and individual tutorials and critiques underpin very open and flexible learning opportunities. Students are encouraged to explore and take speculative risks with their practice.

Communication Skills - critiques encourage students to express their opinions and ideas in written and visual presentations as well as verbally in one-to-one tutorial and peer group situations.

Contextualisation - the programme philosophy encourages an integration of theory and practice which is introduced in *Module PIC1- Practice in Context One* in Level 4 and reinforced in *Module PIC2- Practice in Context Two* during Level 5 leading to a Dissertation

at Level 6. This is reinforced by the *Masters of Metal* and *Gravity* series of lectures, when visiting practitioners talk to both undergraduate and postgraduate students about their practice. Visitors are of both national and international standing. Students are also given the opportunity to show their work externally, enter competitions and make connections with practitioners and galleries.

Open Access Workshops. Students enrolled on the programme are able to access all workshops after initial inductions, which facilitates a growing inter-disciplinary approach to practice.

Entrepreneurship - Within the curriculum delivery at Level 5 *Module PP1 - Professional Practice One* students undertake work based learning opportunities and complete a Personal Development Plan at Level 6 of *Module PP2 - Professional Practice Two* students participate in a series of seminars exploring current business practice and complete a fully costed business plan. They are also required to create a professional portfolio and develop an online digital presence. *Module DM5 -Design and Make Five* , students have an opportunity to hone their practice and complete a marketable body of work, and engage in peer discussions about the future direction of their practice and career.

Year One – Level 4: *investigative, experimental and analytical*

The first year of the programme focuses on a thorough grounding in technique together with research and exploration which creates a platform for an interdisciplinary and mixed media design practice.
The programme which is primarily project based encourages creative thinking and experimentation, particular emphasis is placed upon the development of appropriate drawing, design and material skills. Students are introduced to the importance of a reflective, analytical and evaluative approach through personal visual research and learning journals.
An ability to articulate and communicate their design thinking and understanding of contemporary and professional practice is continuously cultivated within studio and workshop based projects.
Throughout the whole of year one, studio activity is underpinned by the *Module PIC 1 - Practice in Context* in which issues of a broader cultural and contextual nature are explored through a discourse lecture and seminar programme.

Year Two – Level 5: *establishing practice*

The second year of the programme encourages students to focus and specialise and to progress their core practice through a combination of research –led and design and issue driven projects with relevance to external developments in the creative industries.
Students develop in depth knowledge from their materials base and connecting historical research, the working of new technologies alongside traditional approaches and techniques within Artist Blacksmithing is encouraged. Structured projects combine with an offer of live and research led projects and work based learning activities that contribute to the formulation of personal development plans and research questions for the self-directed study and independent project work at Level 6
Studio activity is further underpinned by the *Module PIC 2 - Practice in Context* which explores connections and links between theory and practice and issues of a broader cultural and contextual nature through a discourse lecture and seminar programme.

Year Three – Level 6: *resolution of practice*
This final year will provide the intellectual and creative space for students fully realise their creative ambition evidenced through the production of a resolved body of work. Emphasis will be placed upon the students' ability to critically evaluate and make appropriate use of the interaction between intention, process, outcomes, and context and make informed choices when selecting techniques and processes in the pursuit of innovation outcomes.
Students will be expected to work in an increasingly self-directed manner to a professional level and will have the opportunity to produce a body of work for public exhibition.
Professional and entrepreneurial skills appropriate for sustaining practice are embedded and in *Module PP2 - Professional Practice Two* , students participate in a series of seminars exploring current business practice and complete a fully costed business plan. They are also required to create a professional portfolio and develop an online digital presence student.
Students will be required to undertake an in depth and critical analysis of an agreed area of study in the form of a Dissertation or alternative.

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Module Code	Module title	Credit value	New or existing	If existing, has it been revised? YES / NO	Shared with other programmes? YES / NO
Level 4					
PIC1	Practice in Context One	20	Minor Mods	YES	
ABDD	Drawing for Forged Metal Design	20	Minor Mods	YES	
ABIP	Introduction to Forge & Fabrication Processes	20	Minor Mods	YES	
ABDM	Practice Based Design Methodologies	20	Minor Mods	YES	
ABDM1	Design & Make One – Forged Metals	20	Minor Mods	YES	
DDM	Digital Design and Making	20	New		YES
Level 5					
PIC 2	Practice in Context two	20	Minor Mods	YES	
ABDM2	Design & Make Two – Forged Metals	20	Minor Mods	YES	
ABAP	Advanced Forged Processes	20	Minor Mods	YES	
PP1	Professional Practice One	20	Minor Mods	YES	YES
ABDM3	Design & Make Three – Forged Metals	20	Minor Mods	YES	
DDV	Digital Design and Visualisation	20	New		YES
Level 6					
PIC3	Practice in Context Three	30	Minor Mods	YES	

ABDM4	Design & Make Four – Forged Metals	30	Minor Mods	YES	
PP2	Professional Practice Two	20	Minor Mods	YES	YES
ABDM5	Design & Make Five – Forged Metals	40	Minor Mods	YES	

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Programme Aims

The programme has the following general educational and specific aims:

1. To facilitate the generation of artefacts prototypes and products that demonstrate innovation and encourage the working of new technologies alongside traditional approaches and techniques within forged metal design.

2. To encourage the student to conceptualise, analyse, reflect and critically review their creative process and take incisive control over the direction of their emerging practice**.**

3. To develop professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere.

4. To enable the student to critically evaluate and employ contemporary debates regarding practice-based research within design and specifically forged metal design including theoretical engagement with cultural, ethical and environmental issues.

5. To enable the student to develop and enhance their transferable skills and knowledge, interpersonal communication (both verbal and written), team working, organising and managing abilities.

Programme Learning Outcomes

Individual modules will address aspects of the learning outcomes set out below. The learning outcomes are met by a student demonstrating the ability to:-

1. **Knowledge and Understanding**

1.1 Demonstrate an ability to critically evaluate and employ contemporary debates regarding practice-based research within design and specifically forged metal design including theoretical engagement with cultural, ethical and environmental issues.

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1.2 Analyse problems objectively using the main theoretical perspectives underpinning contemporary design and the wider visual culture, and employ appropriate research methodologies and strategies.
1.3 Demonstrate a systematic understanding of visual language and design principles and be able to apply this knowledge appropriately and with confidence.

2. Cognitive skills

2.1 Within the field of design and specifically forged metal design employ both convergent and divergent thinking in the processes of research, observation, investigation, speculative enquiry, visualisation and design within their chosen discipline.
2.2 Generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to negotiated briefs and self-initiated activity pertinent to their design practice
2.3 Research and analyse complex information using a variety of sources and references.
2.4 To, analyse, reflect and critically review their creative process and take incisive control over the direction of their emerging design practice

3. Practical Skills

3.1 Generate artefacts prototypes and products that demonstrate innovation and encourage the working of new technologies alongside traditional approaches and techniques within design and specifically forged metal design.
3.2 Critically evaluate and make appropriate use of the interaction between intention, process, outcomes, and context and make informed choices when selecting techniques and processes in the pursuit of innovative outcomes.
3.3 Demonstrate professional and entrepreneurial skills appropriate for sustaining practice in a professional sphere.
3.4 Set negotiate and meet own objectives and deadlines to identified standards within their design practice.

4. Key Skills

4.1 Select appropriate styles of both written and visual communication for complex tasks and purposes within their design practice.

4.2 Deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences.

4.3 Demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level

4.4 Continue to advance their knowledge and understanding, and to evaluate personal strengths and weaknesses and make informed critical judgements on how to improve performance

.

Programme Structure

Structure: Full-time Study

LEVEL 4

Semester 1

Module Code	Title	Module type (core, compulsory or optional)	Credits
ABDD	Drawing for Forged Metal Design	Compulsory	20
ABIP	Introduction to Forge & Fabrication Processes	Compulsory	20

Semesters 1 and 2

Module Code	Title	Module type (core, compulsory	Credits

		or optional)	
PIC 1	Practice in Context One	Compulsory	20

Semester 2

Module Code	Title	Module type (core, compulsory or optional)	Credits
ABDM	Practice Based Design Methodologies	Compulsory	20
DM1	Design & Make One – Forged Metals	Compulsory	20
ABDDM	Introduction to Digital Design and Making	Optional	20

LEVEL 5

Semester 1

Module Code	Title	Module type (core, compulsory or optional)	Credits
DM2	Design & Make Two – Forged Metals	Compulsory	20
ABAP	Advanced Forged Processes	Compulsory	20

Semesters 1 and 2

Module Code	Title	Module type (core, compulsory or optional)	Credits
PIC 2	Practice in Context two	Compulsory	20

Semester 2

Module Code	Title	Module type (core, compulsory	Credits

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		or optional)	
PP1	Professional Practice One	Compulsory	20
ABDM3	Design & Make Three – Forged Metals	Compulsory	20
DDV	Digital Design and Visualisation	Optional	20

LEVEL 6

Semester 1

Module Code	Title	Module type (core, compulsory or optional)	Credits
ABDM4	Design & Make Four – Forged Metals	Compulsory	30

Semesters 1 and 2

Module Code	Title	Module type (core, compulsory or optional)	Credits
PIC3	Practice in Context Three	Compulsory	30
PP2	Professional Practice Two	Compulsory	20

Semester 2

Module Code	Title	Module type (core, compulsory or optional)	Credits
ABDM5	Design & Make Five – Forged Metals	Compulsory	40

9. **Which networks are available nationally and internationally for black-smiths and metalworkers?**

(e.g. Internet information platforms, discussion groups,

free organisations etc.)

Employment Roles and Employability

Recognising that many of our graduates will begin their professional lives within a rapidly evolving labour market of mixed-income streams, our strategy is to produce independent, technically expert and critically aware designer makers with a broad range of transferable skills, who can develop careers as 'sole traders' or alternatively explore broader opportunities in the creative arts sector through consultancy, community arts, teaching and residencies and or undertake post graduate study in a relevant discipline.

Within this context Personal Transferable Skills (PTS) and Professional Development Planning (PDP) are embedded into each level of the course and are recognised as important graduate attributes in order to ensure that they are appropriately prepared their careers.
Professional Development Planning PDP is explicitly delivered in Level 5, PP1 Professional Practice One and then revisited in Level 6, PP2 Professional Practice Two.

Personal Transferable Skills (PTS) are acquired in the course of academic study and are both implicit within modules and explicitly taught at key points both within modules and in "free spaces" within the curriculum and include: problem solving, critical thinking, time management skills, team work and communication , negotiation, collaboration and confidence and resilience building.

In addition within all 'Design and Make' modules, the student's develop their professional and entrepreneurial skills through the designing and making of objects / artefacts and prototypes that will support and develop a student's emerging practice and clarify their creative process and which in turn ensures the viability and sustainability of the students' future commercial practice.

Links with Other Organisations

The Course has extensive international links and is looking formulise these links through establishing a series of Memorandum of Understanding's with key academic and industry partners. This process has begun with the recent signing of a Memorandum of Understanding with the University of Gothenburg HDK at Steneby School of Design and Crafts, University Of Gothenburg, Sweden and the University of Illinois, Carbondale, USA.

The course is currently exploring formulising already successful links with the following academic institutions Penland School of Crafts , USA , Handverksskolen på Hjerleid , Norway and the Applachian School of Crafts , USA .

The Course Leader sits on the Council of British Artist Blacksmithing Association and is currently curating a Forged Metal Exhibition at Ruthin Craft Centre - The Centre for the Applied Arts. Ruthin Craft Centre has established an impressive reputation as perhaps Britain's foremost venue for the display and creation of contemporary craft exhibitions. With three galleries showing the best in national and international contemporary applied art.

We continue to strive to create additional and relevant links for the course an example of which was our collaboration with Ypres 2016. In September, twenty of our students worked as crew at Ypres 2016 – International Blacksmithing Festival. At this festival, a striking new World War 1 Peace Monument was created at the Grote Markt, in front of the In Flanders Fields Museum in Ypres, Belgium, and is now located adjacent to the German War Cemetery at Langemark Poelkapelle.

Standing seven metres tall and weighing twelve tonnes, the metal Peace Monument for the 21st Century features the evocative image of a single Flanders poppy surrounded by a field of 2016 steel poppies handcrafted by blacksmiths and farriers worldwide. Hundreds of blacksmiths and farriers from around the world came together in Ypres and created the Peace Monument during the week-long event. www.Ypres2016.com The students worked alongside Blacksmiths from across the globe; Fifteen countries participated, including Japan, China, Chile, Mexico and Russia.

10. **Media: which printed text books and internet media are available in your country?**

Address / persons responsible

11. **Which technical literature is offered in your language?**

Publishers / Addresses / persons responsible

12. **Are certain elements of the metalworkers' and blacksmiths' training lacking in your country?**

Which parts? Please use the list of detailed knowledge attached hereto.