We are committed to the principles of diversity and inclusion, knowing that fresh perspectives will build a strong foundation for the future commercial and academic art worlds, and we welcome students from all walks of life. Our scholarships support this endeavour. Christie’s Education London offers two Master’s degree programmes: Art, Law and Business, and Art History and Art World Practice. These programmes provide paths to art world careers and give students the skills to graduate with a thorough understanding of the art world.

Art, Law and Business, MSc, provides an in-depth study of the relationship between art, law and business and how they influence the commercial art world. It equips graduates for a wide range of art-related careers.

Art History and Art World Practice, MA, is more broadly focused on art history, art market studies and connoisseurship. It appeals directly to those who intend to work closely with works of art in their chosen career.

Christie’s Education is wholly-owned by Christie’s, the world’s leading art business. As such we offer students a unique experience that cannot be found elsewhere.

Through this intensive experience you will easily gain familiarity and confidence in moving through the main art world entities: auction houses, art fairs, digital enterprises, museums and galleries. The benefits you will accrue through these opportunities to build your global network cannot be understated.

In addition to Master’s degree programmes, Christie’s Education also provides continuing education, short courses and bespoke learning opportunities in London, New York and Hong Kong. Our online programmes in English, Chinese and Arabic have made the study of the art world available to a global audience. We find that many alumni use these as part of their continuing professional development.

If you are ambitious, ready to be challenged and prepared to work hard, we look forward to welcoming you.

Jane Hay
International Managing Director, Christie’s Education
Christie’s Education is unique — we are the only academic institution wholly-owned by an auction house. Our programmes have been developed to provide focused and intensive training for students looking for a career in the art world. As one of the major art world and financial centres, London is the ideal place to study art and its markets.

Christie’s Education welcomed students at its new London campus, 42 Portland Place, in September 2018. This move represents a long-term investment in Christie’s Education and demonstrates our commitment to delivering a great student experience.

This splendid Grade II* listed townhouse, originally designed in the late eighteenth century by the Adams brothers, provides an inspiring learning environment. The building has a grand first floor piano nobile, two floors of lecture and seminar rooms, as well as a museum room, newly-designed library and computer room.

We are situated in the heart of the London art world, close to the British Museum, the Wallace Collection, the National Gallery and a number of other art institutions. We are also close to Christie’s auction house. Nearby, students will find Regent’s Park along with a wide range of cafes and restaurants on Marylebone High Street.

“I learned everything about the modern and contemporary art world while at Christie’s Education. Small-size tutorials were complemented by hands-on sessions at Christie’s auction house, international study trips and lectures by curators, artists and art critics. All of these elements gave me a thorough understanding of the art world.

I also gained immense friendships with fellow students and tutors — many of whom I continue to rely on in my current role at Harper’s Bazaar Art and when I’ve worked as an art advisor/gallery liaison.”

— Rebecca Proctor
Editor-in-Chief of Harper’s Bazaar Art and Harper’s Bazaar Interiors

Our Unique Approach

Our postgraduate degrees are designed in line with the concept of embedded employability which is complemented by the Professional Development Programme. Studying at Christie’s Education London provides an experience of ‘learning live’ at the heart of the art world. You will be introduced to and have the opportunity to work alongside a network of world-class practitioners and professionals including artists, gallerists, auction house specialists, curators, fair organisers, art lawyers and art consultants. There is a very practical, hands-on ethos to teaching and learning taking place out and about on study trips to studios, commercial galleries, public museums, and to private and corporate collections. There are also international study trips to important art world events such as biennales and art fairs. These have included trips to Korea, China, Brazil, Australia, Morocco and South Africa, as well as major European destinations such as TEFAF in Maastricht, the Venice Biennale and Art Basel.

Our programmes emphasise the importance of direct contact with original works of art, interaction with art world professionals and real-time analysis of the art market in order to enhance students’ exploration of the art world.
STUDENT LIFE

Christie’s Education is a supportive learning environment and we have an ‘open door’ approach to our students.

Contact
Felicity Stone
Student Services Officer
fstone@christies.edu

Student Representation
Student Representatives are elected at the start of each year and hold meetings with fellow students, faculty and support staff to ensure that your voice is not only heard but acted upon. Student Representatives coordinate feedback and act as a communication channel between staff and students.

Accommodation
Christie’s Education is a proud partner of International Students House, which offers affordable accommodation and independent welfare support. You’ll have access to their student bar, work spaces, free social events and discounted travel trips during your studies. We also maintain a close relationship with The Howard de Walden Estate, Marylebone’s main residential landlord, in addition to a number of student accommodation providers.

Student Services
We offer recommendations for external support, including mental health advice and wellbeing services. We can advise on and recommend appropriate support for financial difficulties, accommodation issues, health issues and any other personal circumstances that may affect you during your studies.

C# Student Publication
C# is an annual magazine written and produced by our students in London and New York. It features exhibition reviews, interviews with artists and art world professionals and articles on art history and theory.

LEARNING RESOURCES

Christie’s Education students and alumni have access to the on-site Learning Resources Centre with a specialist Library, Reading Room, and IT Suite. Christie’s Education is within easy reach of the key public research libraries, such as the British Library, National Art Library and Tate Gallery Library.

Library
The Christie’s Education library collection is an excellent resource. It consists of over 20,000 books including exhibition catalogues, auction sales catalogues and journals related to art theory and professional practice.

The Learning Resources Centre is a collegiate place to study and the perfect launchpad for you to begin your research. Christie’s Education also pays for students to have access to the extensive cross-discipline library facilities at University College London and can actively facilitate access to the unrivalled research and specialist libraries available in London and across the UK.

Online
You also have access to a broad range of digital resources including full-text journal databases such as JSTOR, Art & Architecture Source (EBSCO) and Art, Design & Architecture Collection (Proquest).

In addition, students have access to specialist art business databases such as Artnet, Art Sales Index and Art Sales Catalogues Online as well as Christie’s in-house sales database Lotfinder. The library also subscribes to a range of business and legal databases, a wide range of cross subject e-book collections and reference sources such as Oxford Art Online.

IT Facilities
The IT Suite provides students with desktop PCs and multi-functional device copiers for printing, scanning and photocopying. Free WiFi is provided throughout the building. One-to-one qualified AV/IT staff support is on hand to help with troubleshooting any issues you may experience using the services provided.

Writing Centre
We offer a writing centre as a resource for students to support their development as writers. The Writing Centre is open to all Master’s level students and we encourage everyone to utilise it as it benefits from the expertise of an in-house writing tutor. Sessions are primarily one-to-one in order to foster individual development, however group sessions may be organised upon request.
Programme Outcomes

The MSc in Art, Law and Business aims to provide you with a professional level of knowledge and understanding of international art markets, giving you the transferable skills, both intellectual and practical, necessary to operate in the commercial art world and beyond. Graduates would be well positioned to work in auction houses, commercial galleries and art fairs, as well as in professions dealing with art insurance, art marketing, and art publishing.

Possible early outcomes for employment include roles in client services, business development, business intelligence, art advisories or in related financial sectors.

Who Should Apply?

You are required to demonstrate genuine motivation for wanting to study the commercial art sector and should have obtained a degree preferably in one of the three disciplines studied on the course: history of art, law, or business and economics.

Applications are encouraged from those wishing to change career, professionals, and mature students with experience of the art world.

Study Trips

Study trips are a key component of the hands-on approach that characterises Christie's Education. Carefully chosen destinations are the key to experiencing the variety of international art markets and creative art practices.

Past study trips have included visits to 1-54 Marrakech, Art Basel, Art Basel Hong Kong, Artissima, FIAC, the Inhotim Collection, the Istanbul Biennale and art fair, KIAF, MONA, the São Paulo Biennale, the Sydney Biennale, TEFAF, and the Venice Biennale.

The study trips for each academic year are confirmed to students at the start of study. The cost of study trips is contained within programme tuition fees.
ART (30 credits in total)
The programme places art history and object-based study at the centre of the experience. It consists of two modules taught across three terms. It combines postgraduate level theory and methodology with practical object-based study, offering training in the professional practice of cataloguing works of art, an essential skill for those seeking to work as art specialists. The Art component is taught through lectures, seminars and study visits as well as specialist ‘master classes’ led by artists, curators, conservation specialists, commercial gallerists and specialists in the auction house.

Art 1: Methodology and Theory (10 credits)
This module provides a ‘start-up’ toolbox of ideas and approaches to study historical and contemporary art and visual culture.

The module works at the level of ‘macro-analysis’, providing critical awareness of the history of art as a broad field of study and as a discourse. It equips students with an understanding of how artworks and cultural artefacts become carriers of meaning and value, and how to discriminate between alternative interpretations. Seminar topics and discussions draw on issues of ongoing debate. Through direct and discursive engagement with artworks and artefacts experienced in diverse contexts such as commercial galleries, art fairs, art studios, museums and exhibitions, students learn about different frameworks of validation and valuation of works of art. The module encourages students to take an informed and critical stance in relation to vital issues at the forefront of cultural debate in a globalised art world.

Art 2: Discovering Art Works (20 credits)
This module shifts in approach to ‘micro-analysis’ and studying artworks in terms of specific instances of conception, production, distribution and consumption. It offers the opportunity to examine specific artworks in a highly focused way in order to grasp art’s dynamic relation to complex, ‘living’, cultural, historical, critical and commercial contexts. This module uses a range of current international Art Market categories as frameworks for case-study analysis.

It also provides the knowledge, understanding and practical skills to investigate artworks and cultural artefacts through primary research incorporating an advanced understanding of their materials and production processes and a fundamental concern with creative practice.

Teaching and learning bring particular emphasis to professional techniques of enquiry, including systematic visual analysis and recording, provenance research and cataloguing of works of art and cultural artefacts. Practical workshops and handling sessions demonstrated by auction house specialists, conservation specialists, studio technicians and artists provide unique insight into a range of media and production techniques.

LAW (40 credits in total)
The Art Law component of the programme is designed to familiarise students with the fundamental legal principles that shape the global art market. The law component will be of great interest to students with a legal background, but is designed to be accessible to students who are new to the subject. Each term of Art Law study is designed to allow students to explore the roles of national and international legal frameworks impacting the movement of art in an increasingly globalised marketplace. Classroom lectures and seminar sessions are supplemented with visits from legal specialists lecturing on a variety of topics. Study focuses primarily on English law, with reference to international jurisdictions where appropriate.

Students are expected to lead class seminars, present on a variety of topics and engage in formal debates. Assessment is in the form of in-class and take-home examinations.

Art Law 1: Art and Commerce (10 credits)
In the first module, students discover the legal framework of art market transactions. Students will study contract law to gain a thorough understanding of how contracts are formed and the various duties owed by each party to an art market transaction, while looking at the ways in which galleries and auctions houses conduct their transactions with artists and clients. Students examine corporate regulation principles, allowing greater understanding of the legal structures governing the ways in which businesses are constructed and run within the marketplace. This module will additionally ask students to explore the increasingly debated role of regulation within the art market and begin their own assessment of the extent to which the art market is regulated or may benefit from further regulation.

Art Law 2: Creativity and the Law (10 credits)
In Art Law 2, students switch their focus from art market transactions to legal standards relating to issues of creativity and authorship. Through study of intellectual property law, students critically assess the roles of copyright, moral rights, and resale rights in the production and sale of artworks. This module provides students with fundamental knowledge about artists’ rights related to their artistic output, and gives students the necessary skills to assess and analyse how those rights impact the trading of those works on the global and domestic markets. Students also spend time critically assessing the role the law plays in addressing issues of authenticity, attribution, and fraud in the art world.

Art Law 3: Restrictions on the Movement of Art (20 Credits)
This module looks at various domestic and international legal frameworks in place impacting the movement of art between people and between countries. Students gain an in-depth understanding of the aspects of direct and indirect taxation law that are most applicable to the art market, such as capital gains tax, inheritance tax, acceptance in lieu schemes, and VAT. This module also provides valuable knowledge relating to international trading restrictions such as export controls relating to cultural heritage and international treaties such as CITES. Students engage in in-depth explorations of issues relating to title and restitution, looking at the problems that arise when art is stolen, lost, or traded illicitly and examining the legal frameworks that exist in an effort to respond to those problems.

NB: The Art Law component does not earn students an LLM or other legal qualification.

“The MSc Art, Law and Business course appealed to me because I wanted to develop business skills and be able to understand the complexities of the art industry. The career-oriented nature of the course was very attractive as I wanted to do a practical Master’s degree which would better prepare me for the workforce. I have learnt a huge amount about the many faces of the art industry in such a short amount of time. Having never studied business, law, or art history, I now feel a lot more knowledgeable.”

— Emma Searle, Current Art, Law and Business MSc Student
BUSINESS (50 credits in total)

The business component consists of three modules focused on the practical and critical understanding of art markets and institutions, marketing in the art world, the auction process, and the most recent developments in art markets.

Art Business 1: Art Markets & Institutions (20 credits)

This module is a fundamental component of the degree, designed to provide systematic and critical understanding of the art markets, their commercial and institutional players, and their dynamics. It also provides the methodological, practical and professional tools required to critically assess art markets, both qualitatively and quantitatively.

The first part of the module focuses on the macro-economic analysis of art markets. It enables students to identify the dynamics of supply and demand, discuss the role of the intermediaries (galleries, auction houses, etc.) and tackle key issues such as market segmentation, generation of value and the pricing of artworks.

The second part of this module is designed to provide a critical understanding of the main non-commercial art players, such as museums, private foundations and corporate collections and their interaction with art markets. In particular, this part of the module examines critically the processes of constructing value and validating artworks and cultural artefacts in different institutional contexts.

Art Business 2: Auctioneering & Art Marketing (20 credits)

This module brings together theory and practice, academic analysis and direct professional practice. It develops both a practical and critical understanding of the process of preparing for an auction, from the point of consignment through to the management of the event itself, focusing on the role of the catalogue.

A specific component of this module is dedicated to the understanding of marketing theories and tools (in collaboration with SDA Bocconi Faculty) and their implementation in an art context.

Art Business 3: Art Market Developments (10 credits)

This module fosters creative application of theoretical knowledge of art markets and a synthesis of academic, practical and professional experience gained within diverse art world contexts. It is designed to present and discuss the latest dynamics in the art markets, providing a critical understanding of the role played by external factors in determining changes in the art market, with particular reference to art as an investment vehicle, the introduction of IT technologies in the art market, and the emergence of new markets.

The lecture and seminar component is complemented by interactions with professionals from the financial world and from Christie’s auction house, as well as international study visits to emerging markets.

CAPSTONE ASSESSMENTS (60 credits in total)

Single Object Catalogue (20 credits)

This project is designed to bring together elements from the three disciplines of the programme. This element builds on the range of academic and practical skills gained through the year. The Single Object Catalogue provides a critical understanding of how an auction house builds a consignment proposal and provides an opportunity for students to employ similar professional skills, but advances the professional model with more academic and critical evaluation. Students work autonomously to research and identify a commercially viable artwork or cultural artefact as the topic of their catalogue. The project incorporates an overview and critical analysis of a wide range of auction house processes and practice to give students the skills to evaluate the object from different perspectives: economic evaluation, selling strategy, critical art historical and contextual analysis, and legal assessment.

Research Report (40 credits)

The final module requires students to synthesise critical, practical and professional knowledge and understanding obtained in the programme and to demonstrate advanced knowledge of the art market. Students work independently to formulate, research, and write a report reflecting new thought or innovation relevant to the global art world. This research report is underpinned by the direct professional experience of the integrated internship.

WORK PLACEMENT

The work placement is up to 12 weeks long and is designed to develop new practical and professional skills whilst utilising and building upon any knowledge and skills already learnt from previous work and educational experiences. Students are expected to demonstrate professional behaviour over the course of the taught programme to prepare and qualify them for this placement.

The work placement feeds into the research report as it provides crucial professional insight into the dynamics of the art market, as well as invaluable primary resources and professional expertise.
Study Trips

Study trips enabling first-hand experience of international art world practice are integrated into the programme, including residential trips to significant centres of study outside the UK. In recent years Christie’s Education programmes have included study trips to Venice, Paris, Vienna, Marrakesh, Hong Kong, Istanbul and Sydney. The study trips for each academic session are confirmed to students at the start of the year. The cost of study trips is contained within programme tuition fees.

Who Should Apply?

The programme is designed for students who have a passion for working with art and are looking to develop a career in the art world.

You should hold a good first degree, preferably but not necessarily in a related discipline. You are required to demonstrate genuine motivation to undertake the programme and an understanding of how it would benefit your career development. You will need to show a capacity for sustained intense work and the ability to manage and organise your time. Applications are encouraged from mature students and those wishing to change career.

The Christie’s MA in Art History and Art World Practice is a new 15-month taught postgraduate programme which equips students with the knowledge, skills and understanding of art and current art world practice to enable them to develop professional careers in the art world.

Course Information

Status: Full Time
Duration: 15 Months (September 2019 – December 2020)
Faculty
Dr Nicholas Tromans
Programme Director
Accreditation
The Open University
Visit
christies.edu/AWP

The programme focuses on studying works of art at first hand and understanding their production, histories, conservation, display, and their commercial and cultural contexts. The programme examines the evolving meanings and status of artworks, both historically and today.

The programme offers a high level of academic and critical understanding of art, including a grounding in the methodologies of art history and contemporary thought. Emphasising art produced since 1800, the MA leads students to a thorough knowledge of how artworks are identified, described and catalogued; a critical awareness of the theory and realities of museum and gallery curating; and an understanding of key aspects of the art market and global art world practice. The programme includes a substantial thesis and a work placement of up to 12 weeks at Christie’s or other notable art institutions.

In addition to lectures and seminars, the programme provides direct access to important works of art at Christie’s auction house, in major public and private collections, curated exhibitions, art fairs and art world events in the UK and abroad. Teaching is carried out by Christie’s Education staff as well as by invited distinguished art world professionals and scholars.

Programme Outcomes

Graduates of this programme will be able to combine advanced skills in research and writing with a sophisticated awareness of the interrelated structures of art world professions. They will be highly literate and able to interpret specific artworks using accurate terminology. Students completing the programme will be skilled in the practical application of art-historical scholarship to the solution of the kinds of problems encountered in by art professionals.

Graduates of the programme will be well placed to work in either the commercial or public-sector art worlds through a very broad range of possible entry points. These might include, but would by no means be restricted to, auction houses (as specialists or client-service professionals), art dealerships, art consultancies and advisory practices, companies providing tax and legal services to the art world, public museums and galleries (as curators but also in many other potential roles such as development and learning), academia (PhD studentships, teaching and other roles within schools, colleges and universities).

Study Trips

Study trips enabling first-hand experience of international art world practice are integrated into the programme, including residential trips to significant centres of study outside the UK. In recent years Christie’s Education programmes have included study trips to Venice, Paris, Vienna, Marrakesh, Hong Kong, Istanbul and Sydney. The study trips for each academic session are confirmed to students at the start of the year. The cost of study trips is contained within programme tuition fees.

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Art Methodology and Theory (10 credits)
This module provides a toolbox of ideas and approaches to study art. The module develops critical awareness of art history as a broad field of study, enabling students to understand how artworks become carriers of meaning and value and to discriminate between alternative interpretations. Through direct and discursive engagements with artworks, the module provides an opportunity for students to take a critical stance in relation to vital issues at the forefront of cultural debate in a globalised art world.

The Interior (20 credits)
This module provides a compelling intellectual setting for the study of design and the decorative arts. The history of the domestic experience of the arts is now a central question in art history, sparking debates of both a connoisseurial and a theoretical nature. Students will study a range of iconic homes and interiors, learn the language of design, and understand how decorative artworks shift, gather and lose their meanings as they are transferred from one location to another. Topics covered include: types and forms of the decorative arts; the Romantic period and the idea of an interior; the decline and dispersal of London’s aristocratic collections; the Aesthetic Movement; the influence of Asian interior design; modernist aristocratic collections; the Aesthetic Movement and失去 their meanings as they are transferred from one location to another.

Cataloguing (30 credits)
This module delivers a framework for the close and precise study of works of art. The module examines how art is analysed and classified in professional contexts, including museums, galleries, private collections, art fairs and heritage sites. It gives students a broad and detailed knowledge of material objects themselves – their materials, techniques, histories and contexts. It requires the intimate observation and detailed analysis of a wide range of objects of both fine and decorative arts. The Cataloguing module teaches students how to research and produce professional reports and catalogue entries, including appropriate presentation and language. It familiarises students with relevant ethical and legal considerations, and furthers research skills and professional practice. Students will learn to implement a range of professional cataloguing methods as appropriate for distinct groups of objects, such as an antique vase, a medieval manuscript, a renaissance bronze or an Old Master painting.

Curatorial and Gallery Studies (30 credits)
This module investigates the ways in which the meanings of art have always been inextricably bound up in questions of display. It introduces a wide range of issues in the theory and practice of curating, understood as an activity that is at once scholarly, professional and creative, from historical museum displays to twenty-first-century biennales, from the work of established public and commercial galleries to new voices that push the limits of curatorial practice. Students will have the opportunity to take part in guided visits to a great range of museums and private galleries across London, further afield in the UK and abroad. Adopting the programme’s strong focus upon objects themselves, this module also covers acquisitions (collection-building), exhibition programming, issues in conservation and museum ethics.

Art Market Studies (20 credits)
This module interprets the global art market from an historical perspective up to the present day, taking advantage of Christie’s position as an institution that has been central to that market since the eighteenth century. You will study the development of the auction process, of the dealer system and of international art fairs; the inter-relationships between the market and museums; and the impact upon the international art market of digital technologies and emerging economies. The module also covers current regulatory aspects of trading works of art, and allows students a thorough grasp of the structures of today’s markets through an understanding of their history.

Thesis (60 credits)
This module follows the taught components of the programme, and is the opportunity for students to become true experts in a chosen field of specialist study. Supported throughout by Christie’s Education tutors and external experts, the Thesis is an extended piece of research developed over a series of formal stages across several months. Building directly upon the skills and knowledge gained during the programme, students are helped to find research subjects which will lead to significant finished dissertations. Topics of all kinds are possible and different types of approach are encouraged: there is the option to include a catalogue of the works discussed.

Work Placement (10 credits)
This offers students excellent opportunities to commence their art world careers by taking up positions with companies and institutions both in the UK and abroad for up to 12 weeks towards the end of the programme. Destinations might include a museum, gallery, auction house, archive, foundation or other appropriate arts-related organisation. The Work Placement is designed to give new practical and professional experience whilst building upon the knowledge and skills already developed during the programme.
Admission Requirements
- Completed application
- A university degree, normally at 2:1 level
- Applicants whose first language is not English should normally have IELTS 7
- A 1,000–2,000 word writing sample on an art-related subject
- CV/Resume
- Personal Statement (500 – 1,000 words)
- Two academic references on institutional letterhead (or equivalent professional references for mature students)
- Colour copy of passport photo page and previous UK visas if applicable
- Paid Application Fee: £30

Applications
Applications can be made via our website: christies.edu

Application Deadlines
As a small institution places are limited. Applicants are advised to submit an application as soon as possible from October of the year before they wish to study.

All communication will be via the student gateway in Quercus. Once an application has been submitted you will also be able to track your application through the system.

Visas
If you require a visa to study in the UK, we recommend you submit your application form by April of the year you intend to study. Applications will normally be acknowledged within three working days.

Interviews
Interviews are not mandatory at Christie’s Education London.

There is limited or no access to certain areas of our Grade II* listed building for those with physical impairments. Christie’s Education London will invite for interview and orientation any student presenting themselves as needing additional requirements.

Contact
Recruitment Officer
+44 20 7389 4350
admissionsUK@christies.edu

Fees 2019–2020
All fees include study trips in the UK and abroad.

Master’s Programmes
**MSc Art, Law and Business**
£36,000*

**MA Art History and Art World Practice**
£36,000*

Costs of Living for Students in London
Please note the cost of living is hard to predict for each individual. The table below is an estimate only and may help when considering your financial plans for your time at Christie’s Education.

<table>
<thead>
<tr>
<th>Item</th>
<th>Per Week</th>
<th>Per Year (52 weeks)</th>
<th>Per 15 month MSc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent</td>
<td>£206</td>
<td>£10,712</td>
<td>£13,596</td>
</tr>
<tr>
<td>Food</td>
<td>£65</td>
<td>£3,380</td>
<td>£4,280</td>
</tr>
<tr>
<td>Utilities</td>
<td>£11</td>
<td>£572</td>
<td>£726</td>
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<tr>
<td>Travel</td>
<td>£34.20</td>
<td>£1,778.40</td>
<td>£2,257.20</td>
</tr>
<tr>
<td>Personal/Leisure</td>
<td>£80</td>
<td>£4,160</td>
<td>£5,280</td>
</tr>
<tr>
<td>Books &amp; Equipment</td>
<td>£15</td>
<td>£780</td>
<td>£990</td>
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<tr>
<td>Total</td>
<td>£411.20</td>
<td>£21,382.40</td>
<td>£27,139.20</td>
</tr>
</tbody>
</table>

* Based on weekly TfL Travelcard zones 1-4 with a 30% student discount.

** Terms and Conditions **
Any application made for enrolment on a programme listed in this prospectus shall be subject to the Terms and Conditions published on our website, christies.edu/termsandconditions.

A non-refundable deposit of 5% of the first year’s fees is payable when offered a place on postgraduate programmes as well as the part-time courses.

The balance of the fee is payable by 1 September of the relevant academic year. Installment plans are available upon request. These will incur an additional administration fee and need to be agreed by 1 September. Payment may be made via the application portal. Please note that all locations are subject to change and dates will be confirmed at the start of your programme.

* Fees are correct at time of going to press, but may be subject to change. If this were to happen you would be notified in a timely manner and presented with the options available.
**Christie’s Education Trust Scholarship**

Christie’s Education Trust is a registered charity founded by Christie’s Education in 1986. The Trust offers support to students from all over the world to study at Christie’s Education London through scholarships of £5,000. The Trust scholarships are designed to support students with strong academic ability and to enable them to enter into art education.

**Eligibility**

Applicants are required to demonstrate a genuine commitment to the study of art history. This can be shown through:

- Previous education and/or academic achievement
- Career experience and/or aspirations

**Commitments**

The recipients will act as positive ambassadors of Christie’s Education Trust, supporting and promoting its goals through continued communication as a student and a graduate. Visit christies.edu/trust

**Christie’s Education Lecture & Library Assistants**

Christie’s Education London appoints Lecture and Library Assistants each academic year to assist the Programme Directors and the administration team with the effective operational provision of the programmes. Each Lecture and Library Assistant will receive a bursary, amounting to £5,000.

**Commitments**

Duties of the Lecture and Library Assistants include:

- updating texts for the VLE
- welcoming external lecturers
- maintaining the neat order of the LRC
- undertaking evening library desk duty

As the role of a Lecture and Library Assistant is considered as a form of employment, applicants with the right to work in the UK only are able to apply.

These grants are especially suitable for people who have already had experience of voluntary work, internships or work experience in administration. All Lecture and Library Assistants are required to be present the week commencing Orientation week for their respective training.

All applicants for all Christie’s Education funding options will be required to demonstrate genuine financial need.

**Contact**

scholarshipsUK@christies.edu
christies.edu/ldn/scholarships

**Christie’s Education Scholarships**

We are pleased to announce the launch of two fully paid scholarships on our London Master’s degree programmes. The scholarships have designed to support those who have a genuine desire to pursue a career in the art market who might otherwise be excluded from achieving their goal due to financial constraints. Scholarships are awarded based on a combination of need and merit.

**Eligibility**

Those who wish to apply must:

- Be from a lower income background/household
- Be UK-born or UK-resident (British national and ordinarily resident in the UK)
- Meet the academic requirements to study at CE
- Show a clear commitment towards a career within a relevant profession

The application process will require you to demonstrate all of the above. Successful applicants will receive a full fee reduction.

We ask all students who are interested in our programmes to visit our website below for further and up-to-date information on our scholarships.

christies.edu/ldn/scholarships

**External Funding Options**

**Postgraduate Loan**

If you are a UK or EU national you may be eligible for a postgraduate Master’s loan which can help with course fees and living costs while you study. You can get up to £10,609 for your whole course.

Visit.gov.uk/masters-loan

**British Council Learning**

The British Council will help you find funding for your chosen course through their own scholarship schemes and links to approved websites. Many scholarships only cover postgraduate degrees, others cover course fees for specific subjects, while some are only available for specific institutions. Whichever scholarship, grant or award is best for you, the British Council can help you to find it.

Visit britishcouncil.org

**Fulbright Awards**

Sponsored by the United States Department of State, the Fulbright Programme provides funding for students, scholars, and professionals to undertake graduate study, advanced research, university teaching, and teaching in elementary and secondary schools. These awards are available to US citizens with a minimum of 3.5 GPA in their Bachelor’s degree. Visit iie.org/fulbright

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“It was truly an honour to be chosen as a Christie’s Education Scholar. The financial support that the scholarship provided enabled me to follow my dreams and accept my offer on the MSc Art, Law and Business in London. During my Master’s course I have learned all the needed academic and practical skills to start working at one of the most important art fairs in the world. Thanks to the Christie’s Education Trust, it will be possible for the future art world leaders to pursue their ambitions just like me.”

— Arlette Hermans
Christie’s Education Trust scholarship recipient, 2017-18.
The detail, scope and management of professional development programmes and events are highly effective and clearly focus on supporting student employability…

“The Professional Development Programme at Christie’s Education was an incredible aspect of the MSc experience. It gives you the privilege to not just get to know experts and other passionate individuals working in the arts but also the great opportunity to learn more about a diverse range of careers. These curated evening sessions allow for productive but very sociable conversations and give students the skills needed to tackle the art world going forward.”

— Chloe Harrison-Steward, MSc Art, Law and Business (2017)

“The professional development programme is extensive, organized and culminates in one-to-one interviews with a Christie’s HR Recruitment Officer.”

— Quality Assurance Agency for Higher Education (QAA), 2016

Christie’s Education students and graduates are highly sought after by employers and are offered positions which are not widely advertised. The Career Services team provide students with a continuously updated list of internships and opportunities which they can undertake while studying with us and after graduation. Our alumni frequently speak on our professional and academic programmes and offer advice to students on their career trajectories.

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Christie’s Human Resources department works closely with Christie’s Education to highlight opportunities available within the company and invites qualifying students to attend an interview with one of Christie’s recruitment professionals.

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— Chloe Harrison-Steward, MSc Art, Law and Business (2017)
This challenging and stimulating course gave me a practical and a critical understanding of the art market’s key players and seasonal events. I was lucky to work once a week within Christie’s Islamic Art department where I learnt a lot from art specialists and secondary art business experts.

Through the study trips to FIAC, Art Basel Hong Kong and TEFAF, I experienced the diversity of the international art fairs and it showed me how the art fair boom has radically changed the way the art market does business. The work experience and art events helped me to start building my professional network. I use the different components from the MSc, in particular the tax component, on a daily basis in my current job.”

— Tatiana Boré
Sales Assistant at Galerie Thaddaeus Ropac
MSc Art, Law and Business (2014)

“The Master’s programme provided me with a deep understanding of the dynamic underpinnings of the art world. The course offered me the insight and knowledge to analytically and critically assess the art market, its players and its framework, which I use every day in my current role as a proposal writer at Christie’s. Not only did I learn from my professors and exceptional guest lecturers but also from my peers. It is a diverse and international programme which allowed me to develop both my personal and professional networks. Overall, the programme offered me a wealth of opportunities and I wholly credit my budding career in the art world to it.”

— Alyna Orecharova
Proposals Writer at Christie’s
MSc Art, Law and Business (2015)

“The MSc in Art, Law and Business was an ideal programme for me to take at that point in my life. I was looking to change careers and go back to my main passion, which is art. Christie’s Education was the perfect decision; within 14 months I was able to fully learn about the current art market, art law and art theory. The lectures, visits to international art fairs, travels and the strong relationships that I built all prepared me well for my current position and I couldn’t be happier.”

— Sayuri Tanabe
Art Advisor at Esthella Provas and Associates
MSc Art, Law and Business (2016)

“The Master’s programme provided me with a deep understanding of the dynamic underpinnings of the art world. The course offered me the insight and knowledge to analytically and critically assess the art market, its players and its framework, which I use every day in my current role as a proposal writer at Christie’s. Not only did I learn from my professors and exceptional guest lecturers but also from my peers. It is a diverse and international programme which allowed me to develop both my personal and professional networks. Overall, the programme offered me a wealth of opportunities and I wholly credit my budding career in the art world to it.”

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MSc Art, Law and Business (2015)
Christie’s Education alumni are shaping the future of the art world, creative industries and beyond. Our graduates hold key positions in auction houses, commercial galleries, non-profits, cultural organisations, art fairs, art advisories, insurance companies and other art-related businesses.

Diverse roles held by our graduates include:

- Art History Specialist
- Art on Paper Conservator
- Artist’s Studio Manager
- Auction House Specialist
- Barrister
- Business Intelligence Analyst
- Cataloguer
- Client Advisory Director
- Client Manager
- Collections Manager
- Creative Programming & Interpretation Manager
- Curator
- Director of Strategy & Business Development
- Exhibitions Coordinator
- Gallery Partnerships Manager
- Gallery Sales Associate
- Head of Jewellery & Silver
- Head of Museums & Collections
- In-house Counsel
- Independent Art Advisor
- Law Lecturer
- Operations Manager
- Patrons Manager
- Post-Sale Coordinator
- Private Collections Manager
- Public Engagement Manager
- Senior Editor

Auction Houses
- Barneby’s
- Beijing Poly International Auction Co.
- Bonhams
- Christie’s
- Kaminski Auctions
- Leslie Hindman Auctioneers
- Paddle8
- Phillips
- PIASA
- Sotheby’s

Advisory, Collection Management and Appraisals
- Affluent Appraisals
- Alex Rosenberg Fine Art: Consultants, Dealers and Appraisers
- Anderson Shea Art Appraisals
- Antares Art Advisory
- Highline Art Partners
- Kim Heirston Art Advisory
- The Art Loss Register

Galleries and Art Fairs
- AJ & J Speelman Oriental Art
- Art Basel
- Art Dubai
- David Zwirner
- Design Miami
- Di Donna
- Frieze
- Gagosian Gallery
- Galerie Thaddaeus Ropac
- Pace Gallery
- White Cube

Museums and Art Institutions
- Arab Museum of Modern Art
- Hunterian Museum and Art Gallery
- J. Paul Getty Museum
- Metropolitan Museum of Art
- Museum of New Mexico Foundation
- National Portrait Gallery
- Science Museum
- Serpentine Gallery
- Smithsonian Institution
- Solomon R. Guggenheim Museum
- The British Museum
- The Palace Museum
- The Royal Academy
- Victoria and Albert Museum

Finance and Investment
- American Express
- Barclays
- Bloomberg LP
- Citibank International Ltd
- Credit Suisse
- Moody’s Corporation
- Rothschild Group
- Société Générale

What the Christie’s Education London alumni network are currently doing*

- Auction Houses: 33.3%
- Museums and Art Institutions: 8.3%
- Other: 14.5%
- Education: 6.25%
- Legal: 14.5%
- Advisory Collection Management and Appraisals: 10.4%
- Gallery: 12.5%

Of our 2016-2017 student cohort, 94% found employment within six months of completing their programme.

*Please note that this infographic includes employment data for students within six months of graduating from the MSc in Art, Law and Business programme in London, from 2013-2017.

Contact
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Visit
christies.edu/alumni

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ALUMNI AND CAREERS

CHRISTIE’S GLOBAL GRADUATE TRAINING PROGRAMME

This prestigious 18-month programme offers ten outstanding graduates the chance to experience a world-leading art business through a series of placements, spot rotations and workshops in specialist and key supporting departments at Christie’s.

Each successful Graduate Trainee will be offered a competitive salary and will have the exclusive opportunity to be mentored by experienced business leaders. Participants will gain a comprehensive understanding of Christie’s, heightened commercial awareness and advanced specialist skills needed to launch their career.

Christie’s Education graduates have been successful in securing traineeships under the programme.

“Studying at Christie’s Education was everything I expected and more. Having come from a non-art-history background, I enrolled on the Master’s programme with the aim of developing the connoisseurship necessary to one day realise my ultimate goal of becoming an auction house specialist. The excellent lecture programme, wonderful field trips, and hands-on study of art – both at museums and behind the scenes at Christie’s auction house - taught me how to look, decode, and enquire about a broad array of artworks and begin to develop my expertise.

The unique access to both world-class artworks and experts, as well as the guaranteed work placement, were hugely beneficial and key to my success in gaining a place on the Christie’s Graduate Training Programme. I have since joined the Decorative Arts department at Christie’s and it’s hugely gratifying to come into daily contact with the great network of individuals I met during my time at Christie’s Education, many of whom are now close friends.”

— Paul Urtusan, Christie’s Education alumnus
Junior Specialist, Decorative Arts department, Christie’s London

“Christie’s Education taught me so much about the practicalities of the art world. Staff and tutors were incredibly helpful, insightful and friendly. We had a wide variety of visiting lecturers, all of whom were prominent in their respective fields. We regularly visited Christie’s auction house, museums, stately homes and cathedrals. I also had the opportunity to undertake study trips to Rome, Venice, Paris and Cologne. Our entire learning experience centred on object-based research and a hands-on approach was encouraged. A particular highlight was being given the opportunity to catalogue two Renoir paintings during my final end of year exams. All of this experience prepared me well for my future career.”

— Elizabeth Cowden, Christie’s Education alumnus
Accepted on to the 2018 Christie’s Graduate Trainee Programme (EMERI)

“A crucial skill I gained while studying at Christie’s Education is the ability to conduct in-depth research on a wide range of subjects. Thanks to the amazing faculty, I was able to meet a global network of art industry professionals. This gave me a real insight into what the art world is like.”

— ShiWei Miao, Christie’s Education alumnus
Accepted on to the 2018 Christie’s Graduate Trainee Programme in Asia
Bernadine Bröcker is CEO and Co-Founder of Vastari Group, an online platform securely connecting private collectors of art, exhibition producers, venues and museums for exhibition loans and tours. She was a founding member of the team at Trinity House gallery on Maddox Street in London and has worked at Traffic Creative Management and Ralph Appelbaum Associates New York. Bröcker is a member of the Global Private Museum Network. Over the last 14 years Dodd has worked between Asia, particularly China, and Britain. While at the ICA, he staged exhibitions of British contemporary art in Shanghai and Beijing, staged the first exhibition of contemporary Chinese art in London, and brokered the initial deal that will take the V&A Museum to China. He has curated shows with artists and architects such as Yoko Ono, Eduardo Paolozzi and Rem Koolhaas, and has been Visiting Professor at King’s College London and University of the Arts. He has written many books and catalogue essays.

Andrew Ellis is the Director of Art UK, a position he has held since 2003. The position has responsibility for the overall strategic planning and direction of the organisation. Previously, Ellis worked at investment bank Robert Fleming (subsequently part of JP Morgan Chase), working in London and Tokyo, and reaching the level of Managing Director. He is a trustee of the Public Monuments and Sculpture Association.

Touria El Glaoui was listed amongst the 100 most powerful women in Africa by Forbes; amongst the 50 most powerful women in Africa by Leona Mafeque in 2019, and the 100 most influential Africans in business by New African in 2013. She is the Founding Director of leading international art fair, 1-54 Contemporary African Art Fair, which takes place biannually in London and New York.

Born and raised in Morocco, El Glaoui completed her education in New York before beginning a career in the banking industry as a wealth management consultant. After 10 years she relocated to London, where she initiated 1:54 in 2013. Grounded in 21 years of specialist expertise, the gallery has organised exhibitions in conjunction with a number of leading institutions, including The Courtauld and Dulwich Picture Gallery in London, and the Rijksmuseum in Amsterdam. The gallery stages three exhibitions a year in London, and one each fall in New York, and has shown works by many of the world’s most important artists and sculptors, from Frank Auerbach and Francis Bacon to Frida Kahlo and Alberto Giacometti.

Previously Ordovas worked for 13 years at Christie’s, where she served as the Deputy CEO of Europe. He is regularly asked to comment on the art market by the international press, and has spoken at global conferences as a guest lecturer.

Michael Reid is one of the leading art dealers in Australia, advising private clients on the formation of their art collections with the aid of decades of experience in the sector. Michael’s cultural commentary, sought across television, print and social media affirms his role as an ambassador for Australian art. Michael received the Medal of the Order of Australia (OMA) on Australia Day 2016 for his services to the arts.

Graham Southern is an English art dealer and gallery owner. In 1998, he was the Founding Director of Christie’s (London) Post-War & Contemporary Art Department, which he ran until 2001, leaving to become a Director of Anthony d’Offay. In 2002, he founded Hausch of Vernon with Harry Blain. In 2010, they founded Blain Southern which moved to its current gallery space at 4 Hannover Square in October 2012, with a second gallery in Berlin. Southern is an Executive Committee Member of the Society of London Art Dealers. He has been a trustee of Art UK since 2009 and Chair of the Assessment Board of the Royal Drawing School since 2015.
The Art Business Certificate is designed for newcomers wishing to gain in-depth knowledge of all aspects of art business as well as giving access to up-to-date information and new analytical methods for those already in the art world as professionals.

Dates
(Tuesday evenings)
Module 1
18 Sep – 16 Oct 2018
Module
30 Oct – 27 Nov 2018
Module 3
8 Jan – 5 Feb 2019
Module 4
19 Feb – 19 Mar 2019
Module 5
2 Apr – 30 Apr 2019
Time
6.30pm – 8.00pm
Fees
£5,500 Certificate
£1,000 per module
We also offer the option to book individual sessions (£200 each) within each module.
Find out more
christies.edu/ldn/ABC

The course offers maximum flexibility and choice. To be eligible for the certificate, sign up to complete the whole year, attending morning lectures and afternoon visits and successfully complete two essays. Alternatively, you are able to choose the full course without the essay component. You are also able to choose morning lectures only for the full year, or choose to attend the term/s of your choice.

The course explores avant-garde art from Impressionism to art made and exhibited today. Students will learn about the formal innovations in the use of materials, and explore ideas, exhibition strategies and the influence of political and social change on artists.

Morning lectures are paired with afternoon visits to permanent collections and temporary exhibitions at venues such as Tate Modern, The Hayward Gallery, The Serpentine and to many of London's leading art museums, exhibition spaces and commercial galleries.

Designed as a year-long course, the Certificate in Modern and Contemporary Art offers a comprehensive introduction to art made from the late nineteenth century to the present day.
Christie’s Education New York

Christie’s Education New York programmes emphasise the importance of direct contact with original works of art, interaction with art world professionals and real-time analysis of the art market in order to enhance students’ understanding of the art world. We provide students with access to Christie’s Rockefeller premises as well as to public and private collections where students meet art world professionals including dealers, art advisors and museum staff.

Each offering is designed to promote curiosity and is unique in developing knowledge through practical skills and experience so that students leave with transferable professional skills crucial for career development. Christie’s Education New York is accredited by the New York State Board of Regents and the Commissioner of Education in their capacity as a nationally recognised accrediting agency.

For gainful employment disclosures, please visit: christies.edu/Gedt.html

Contact
Christie’s Education New York
+1 212 355 1501
newyork@christies.edu
christies.edu/NewYork

Christie’s Education Asia

Christie’s Education Asia, with Hong Kong as its headquarters, offers short courses to art enthusiasts, professionals, practitioners and collectors throughout the year.

With rich resources from Christie’s, art institutions and universities, we complement our course lectures with market discussions, visits to artists’ studios, private collections, galleries, museums, and auction previews. Our programmes cover extensive and diverse topics, from Asian contemporary art and Chinese works of art, to jewellery, art law, and art business, and are offered in both English and Chinese.

Christie’s Education Asia has successfully partnered with top business schools and universities, including the University of Hong Kong, China Europe International Business School and Cheung Kong Graduate School of Business. These joint programmes have been designed to help participants navigate the art world, and have taken place in Hong Kong, mainland China, Taiwan and overseas.

Contact
Christie’s Education Asia
+852 2978 6768
hongkong@christies.edu
christies.edu/Asia

Other Study Opportunities

Short and Bespoke Courses

Be a part of the art market with access to sale previews and live auctions. Enjoy visits to artists’ studios, galleries, private collections and world-class museums, guided by experts. Meet like-minded art world enthusiasts and network with key art world individuals. We offer a wide range of short courses in art business, the art world, modern and contemporary art, Asian art and luxury.

Christie’s Education also offers individually tailored options for individuals or groups who have specific needs, be it focusing on a particular subject, wishing to study in a private group, or to accommodate a particular schedule.

Tailored packages are designed to meet the specific requirements of the individual, be they connoisseur, collector or enthusiast. Whether you are interested in a particular subject, sale, or would like to visit museums and galleries with the guidance of an experienced and friendly specialist, our bespoke courses are tailored to your individual needs.

As each offering is bespoke, pricing will tailored to your individual needs, pricing will vary based on duration, location and specific option requirements. Please contact us for more information on fees and scheduling.

Contact
Glen Hardwick-Bruce,
Programme Director
Christie’s Education London
+44 (0)20 7665 4350
ShortCoursesUK@christies.edu
christies.edu/London

Online courses

Christie’s Education online courses offer you the flexibility to learn about the art world, wherever you are. Led by art market professionals, our courses give you exclusive insight into art history, design and the art market, all from within an easy-to-use online learning platform. Each course includes unique opportunities to watch prominent art market participants discuss their passions, visions and expertise.

Courses are offered in English and Chinese, with selected courses also available in Arabic.

Contact
+44 207 752 3081
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christies.edu/online
**MEET THE FACULTY**

**Dr Cecily Hennessy**
Academic Director  
chennessy@christies.edu

Cecily received her doctorate from The Courtauld Institute of Art in 2005, and subsequently worked at the Courtauld as Head of Short Courses and Adult Learning, before joining Christie’s Education in 2014. She is a specialist in Early Christian and Byzantine art. She has taught and lectured widely at universities in the United Kingdom and United States and has published widely.

Research Interests: Cecily's recent research has focused on children, adolescence and the family in Byzantium, on medieval and Late Byzantine manuscripts, and on the topography and paintings of Constantinople, Ravenna and Jerusalem. She also works on Mary Magdalene in the Byzantine context and the influence of Byzantine iconography and style in the West. Her published work includes Images of Children in Byzantium, 2008, and two guide books for the public: Cappadocia: A Guide to the Sites and Byzantine Church Decoration, 2014 and Early Christian and Medieval Rome: A Guide to the Art and Architecture, 2017, as well as numerous articles and essays.

**Giovanni Gasparini**
Programme Director, Art, Law and Business  
gasparini@christies.edu

Giovanni founded the Art, Law and Business programme and teaches the business components of the MSc. Before joining Christie’s Education, Giovanni was an art market consultant at Sotheby’s Institute of Art, Giovanni also created his own consultancy business, advising artists and collectors on the business of art.

Giovanni is a graduate in Economics from the Università Bocconi in Milan and holds an MA in Art Business from Manchester University - Sotheby’s Institute of Art. Giovanni is also a regular contributor of reports and commentary on the international art market for ArtEconomy24, a specialised section of IFN, 24 Ore, the leading Italian financial paper. Prior to joining the art world, Giovanni worked for over 10 years as an analyst and consultant on international affairs and aerospace businesses.

Research Interests: Art market dynamics and regulations, innovation in art business practices, with a particular emphasis on the modern and contemporary art market.

**Lizzie Perrotte**
Co-Programme Director, Art, Law and Business  
lperrotte@christies.edu

Lizzie Perrotte is the Co-Programme Director on the Art, Law and Business programme and teaches the art modules of the MSc.

Lizzie read History of Art at University College London. She worked as a Higher Education Officer at the National Gallery, designing and delivering education programmes for a wide range of audiences, including university and art college students as well as designing and producing educational resources and publications.

Lizzie moved to Tate to become Head of Education at Tate St Ives where she conceived an education strategy and education programmes for the new museum and worked in collaboration with contemporary artists on exhibitions.

Research Interests: Lizzie’s postgraduate research focused on the British sculptor Jacob Epstein and developed research interests in postcolonial theory, twentieth century and contemporary British art and sculpture.

**Lauren Crails**
Head of Study, Law  
lcrails@christies.edu

Lauren Crails is the Head of Study, Law of the Master’s degree in Art, Law and Business in London. Her focus is on art crime and intellectual property law.

Prior to joining Christie’s Education, Lauren was a Deputy District Attorney for Los Angeles County in California and went on to receive her MSc with distinction in Art, Law and Business at Christie’s Education London.

She read history of art, French and psychology at Duke University in Durham, North Carolina, with a concentration on modern art, and received her Juris Doctor from Georgetown University in Washington, DC.

She is licensed to practice before the California bar as well as before the United States Supreme Court.

Research Interests: Lauren’s primary research interests involve matters of intellectual property law and art crime.

**Vittoria Mastrandrea**
Lecturer, Art, Law and Business  
vmastrandrea@christies.edu

Vittoria Mastrandrea graduated in Law and, after completing her Training Contract was admitted to the Roll of Solicitors in September 2015. With a keen interest in the art market, she graduated with distinction in the Art, Law & Business MSc at Christie’s Education in 2016. She then worked for Christie’s as Licensing Coordinator in the Art Transport department, dealing with the legal frameworks surrounding the restrictions on the movement of art and antiques.

Research Interests: Vittoria’s research interests include the trade and transport of cultural heritage and the impact of the UK’s extraction from the EU on certain aspects of the art market.

**Ben Street**
Lecturer, Art, Law and Business  
bstreet@christies.edu

Ben Street is an art historian and writer. He has lectured on a range of art historical periods for the National Gallery, Tate, the Royal Academy and Deutsche Picture Gallery. As a writer he has contributed to a variety of publications, including Body of Art and Flying Too Close To The Sun (both Phaidon) and museum catalogues for the Royal Academy and the Kunsthistorisches Museum, Vienna, where he was curatorial consultant on the exhibition ‘The Shape of Time’ (2018). Ben is a contributing writer for Art Review, Art Quarterly and Apollo magazines and has produced interpretative guides for major exhibitions at Tate, the Royal Academy and the National Gallery. He is the presenter and co-author of ‘Duchamp’s Urinal’ for BBC Radio 4. Ben’s book, *A History of Art in Four Colours*, has recently been published.

**Dr Nicholas Tromans**
Programme Director, Art History and Art World Practice  
tromans@christies.edu

Dr Nicholas Tromans studied Philosophy and history of art at Cambridge University and wrote a PhD on the Scottish painter David Wilkie at the Barber Institute of Fine Arts at the University of Birmingham. He has worked in a range of academic and curatorial roles, most recently at the Watts Gallery in Surrey where he was Curator from 2013-18. A specialist in nineteenth-century British art, Nicholas has published books on Wilkie, Orientalist painting, Richard Dadd and G.F. Watts, in addition to numerous journal articles and book chapters. His most recent publication is a collection of essays about the poet Christina Rossetti and her relationship to art (edited with Susan Owens, Yale University Press, November 2018).

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She read history of art, French and psychology at Duke University in Durham, North Carolina, with a concentration on modern art, and received her Juris Doctor from Georgetown University in Washington, DC.

She is licensed to practice before the California bar as well as before the United States Supreme Court.

Research Interests: Lauren’s primary research interests involve matters of intellectual property law and art crime.

**Vittoria Mastrandrea**
Lecturer, Art, Law and Business  
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Vittoria Mastrandrea graduated in Law and, after completing her Training Contract was admitted to the Roll of Solicitors in September 2015. With a keen interest in the art market, she graduated with distinction in the Art, Law & Business MSc at Christie’s Education in 2016. She then worked for Christie’s as Licensing Coordinator in the Art Transport department, dealing with the legal frameworks surrounding the restrictions on the movement of art and antiques.

Research Interests: Vittoria’s research interests include the trade and transport of cultural heritage and the impact of the UK’s extraction from the EU on certain aspects of the art market.

**Ben Street**
Lecturer, Art, Law and Business  
bstreet@christies.edu

Ben Street is an art historian and writer. He has lectured on a range of art historical periods for the National Gallery, Tate, the Royal Academy and Deutsche Picture Gallery. As a writer he has contributed to a variety of publications, including Body of Art and Flying Too Close To The Sun (both Phaidon) and museum catalogues for the Royal Academy and the Kunsthistorisches Museum, Vienna, where he was curatorial consultant on the exhibition ‘The Shape of Time’ (2018). Ben is a contributing writer for Art Review, Art Quarterly and Apollo magazines and has produced interpretative guides for major exhibitions at Tate, the Royal Academy and the National Gallery. He is the presenter and co-author of ‘Duchamp’s Urinal’ for BBC Radio 4. Ben’s book, *A History of Art in Four Colours*, has recently been published.

**Dr Nicholas Tromans**
Programme Director, Art History and Art World Practice  
tromans@christies.edu

Dr Nicholas Tromans studied Philosophy and history of art at Cambridge University and wrote a PhD on the Scottish painter David Wilkie at the Barber Institute of Fine Arts at the University of Birmingham. He has worked in a range of academic and curatorial roles, most recently at the Watts Gallery in Surrey where he was Curator from 2013-18. A specialist in nineteenth-century British art, Nicholas has published books on Wilkie, Orientalist painting, Richard Dadd and G.F. Watts, in addition to numerous journal articles and book chapters. His most recent publication is a collection of essays about the poet Christina Rossetti and her relationship to art (edited with Susan Owens, Yale University Press, November 2018).
VISITING LECTURERS

Visiting lecturers from outside of Christie’s Education contribute lectures and presentations to the curriculum. Many of these are working professionals in the arts or hold permanent academic appointments at other higher education institutions. Among those who have recently participated are:

**Art**
- Dr Caroline Campbell: The Jacob Rothschild Head of the Curatorial Department, The National Gallery, London
- Milo Dickinson: Associate Director of Early European Sculpture and Works of Art, Christie’s London
- Keith Gill: Director, Acting Head of Day Sale, Impressionist and Modern Department, Christie’s
- Dr Alexandra Gajewski: Reviews Editor, The Burlington Magazine
- Luke Gottelier: Artist
- Dr Peter Higginson: Specialist in Spanish and Cuban Art and Culture
- Andy Hughes: Artist
- Murray Macaulay: Head of Prints & Multiples, Christie’s London
- David Peckman: Photographs Specialist, Director, Hamiltons Gallery London
- Dr Richard Plant: Architectural Historian, Specialist in Medieval Art
- Dr Frances Thomas: Print Specialist
- Clarrie Wallis: Curator, Tate Britain
- Joshua White: Lecturer, Christie’s Education
- Colin Wiggins: Lecturer and Curator
- John Badley: Deputy General Counsel, Head of Compliance, Christie’s
- Pierre Valentin: Partner, Art & Cultural Property Law Group, Constantine Cannon
- Sarah Done: Deputy Director, Restitution, Christie’s
- Amelie Ebbighaus: The Art Loss Register
- Richard Edwards: QC, 3VB Chambers
- DC Sophie Hayes: Metropolitan Police
- Dr Saskia Hufnagel: Lecturer in Criminal Law, Queen Mary, University of London
- Dr Claire Hutchison: Metropolitan Police
- Jo Iwaski: Head of Corporate Governance, ACCA Global
- WS Korner: The Art Loss Register
- Tim Macmillan: Partner, Art Law Group, Boodle Hatsfield
- Neil Millet: Director, Indirect Tax, Christie’s
- Chris Priestley: Partner, Withers Worldwide
- Julian Radcliffe: Director, Art Loss Register
- Dr Christa Roodt: University of Glasgow
- Dr Eleonora Rosati: Southampton Law School

**Law**
- Rakhi Talwar: Deputy General Counsel, Head of Compliance, Christie’s
- Dr Richard Plant: Architectural Historian, Specialist in Medieval Art
- John Badley: Deputy General Counsel, Head of Compliance, Christie’s
- Pierre Valentin: Partner, Art & Cultural Property Law Group, Constantine Cannon
- Sarah Done: Deputy Director, Restitution, Christie’s
- Amelie Ebbighaus: The Art Loss Register
- Richard Edwards: QC, 3VB Chambers
- DC Sophie Hayes: Metropolitan Police
- Dr Saskia Hufnagel: Lecturer in Criminal Law, Queen Mary, University of London
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- Tim Macmillan: Partner, Art Law Group, Boodle Hatsfield
- Neil Millet: Director, Indirect Tax, Christie’s
- Chris Priestley: Partner, Withers Worldwide
- Julian Radcliffe: Director, Art Loss Register
- Dr Christa Roodt: University of Glasgow
- Dr Eleonora Rosati: Southampton Law School
- Francesco Pantalone: Founder, Francesco Pantalone Gallery
- Leila de Vos Van Steenwijck: Regional Managing Director Chinese Art, Christie’s

**Business**
- Alexis Asher: Old Master Pictures Specialist, Private Sales, Christie’s
- Dirk Bell: President, Christie’s EMERI
- Isabelle de la Bruyère: Head of Client Advisory, Christie’s
- Marina Dacci: Director, Collozione Marramotti
- Nick Finch: Director, Sales Operations, Christie’s
- Vanessa Fusco: Impressionist and Modern Specialist, Christie’s
- Ruth Knowles: Director of Global Marketing and Investor Relations, Fine Art Fund
- James Lees: E Business Account Manager, Christie’s
- Ottavia Marchitelli: Impressionist and Modern Specialist, Christie’s
- Neil McCutcheon: International Managing Director Catalogue Distribution, Christie’s
- Anders Patterson: Founder, Art Tactic
The following are the terms and conditions to the provisions of programmes by Christie’s Education.
Any application submitted for a programme shall be deemed to be made pursuant to these conditions.

The Prospectus and Other Marketing Material
1. Christie’s Education endeavours to ensure that programme descriptions and statements made in the Christie’s Education prospectus and other marketing material accurately reflect the nature and content of the programmes it intends to offer at the date of publication.
2. However, admission to a programme is on the understanding that Christie’s Education is entitled to make non-material modifications to any programme without liability to you, other than as set out in clauses 3 and 4 below.
3. If your programme is withdrawn for whatever reason prior to its commencement, Christie’s Education’s liability to you shall be limited to either a refund of any deposit or fees paid by you at that time for that programme or, if you prefer (and subject to availability), a transfer to another programme for which you are suitably qualified.
4. If your programme is withdrawn for whatever reason after its commencement, Christie’s Education’s liability to you shall be limited to a refund of any deposit or fees paid by you for the programme or (subject to availability) transfer to another programme for which you are suitably qualified.
5. Christie’s Education shall be entitled, without liability to you, to make reasonable changes at any time to the programme syllabus, venue, timing, materials and elements.

Applications
1. Students will be accepted on programmes at the sole discretion of Christie’s Education. Christie’s Education’s decision in this respect is final. If you wish to challenge Christie’s Education’s decision, please contact the Admissions Office at admissionsuk@christies.edu.
2. Christie’s Education reserves the right to exclude any student from a programme if anything in this application form or accompanying documents is found to be false.

Fees
1. A deposit of 5% of the tuition fees is payable in order to secure a place on a programme for which you have been offered. This is refundable for up to a period of 14 days after you accept your offer.
2. The balance of the tuition fee must be paid no later than 1 September of the relevant academic year; if you are applying for funding or would like to set-up an instalment plan, all documentation must be submitted to Christie’s Education by 1 September of the relevant academic year.
3. If payment of any part of the fees is not received on its due date, Christie’s Education shall be entitled to retain any deposit paid and offer the student’s place on the programme to another applicant.
4. All fees include VAT, where VAT is payable.
5. We reserve the right to amend the fees prior to commencement of the programme should it be necessary.

Requests to Pay Fees by Instalments
If an applicant wishes to pay by instalments they must follow the procedure outlined below:
1. The applicant must submit their request in writing to educationaccounts@christies.com before the notified payment deadline.
2. An Instalment Plan Agreement form must be obtained, read and signed by the applicant and the Senior Management Accountant before the payment deadline.
3. The applicant must submit proof of funds, which may take the following forms:
   • A copy of a bank statement and/or
   • A proof of a loan being used to fund tuition fees.
4. The maximum permitted number of instalments in any 12 month period shall be 12.
5. Payments must be made on or before the date stated on the Instalment Plan Agreement.
6. If a student does not pay an instalment on the due date, Christie’s Education will be entitled to charge interest from the due date at a rate of 2.5% per year on the unpaid amount due, and a discretionary penalty fee of £50 will be incurred where any instalments have not been paid by the designated deadline.

Cancellation Rights
Right to Cancel
You have a statutory right to cancel this contract without giving any reason. The cancellation period will expire after 14 days from the day you accept the offer of a place at Christie’s Education.
To exercise the right to cancel, you must inform Christie’s Education of your decision to cancel this contract by a clear statement (e.g. a letter sent by post, fax or email). Christie’s Education is happy to receive notification of cancellation by email addressed to: admissionsuk@christies.edu
To meet the cancellation deadline, it is sufficient for you to send your communication concerning your exercise of the right to cancel before the cancellation period has expired.

Effect of Cancellation
If you cancel this contract as set out above, Christie’s Education will reimburse all payments received from you. Christie’s Education will make the reimbursement without undue delay, and not later than 14 days after the day on which it is informed about your decision to cancel this contract.
Christie’s Education will make the reimbursement using the same means of payment as you used for the initial transaction, unless you have expressly agreed otherwise; in any event, you will not incur any fees as a result of the reimbursement.

Cancellation After The Statutory Cancellation Period
1. If you cancel the contract after the statutory cancellation period has expired, Christie’s Education will not refund payments received from you. Depending on when you cancel the contract (in particular, whether it is before or after enrolment) you may be obliged to pay a proportion of your tuition fee.
2. In the instance of a visa refusal an applicant would have three options:
   • To request a second CAS (please refer to the Immigration Compliance Policy on the Christie’s Education website).
   • To defer the start of their studies until the following year.
   • To request a refund.
3. In all instances of a visa refusal a full copy of the refusal must be submitted to Christie’s Education and any decision on a refund remains at the discretion of Christie’s Education.
4. The following is a non-exhaustive list of when a refund will not be made in the instance of a visa refusal:
   • Failure to declare academic history in the UK.
   • Undeclared previous visa refusals either with CE or other sponsors.
   • Deception used in an application.
   • Failure to declare any information that might change the outcome of the application.
   • Insufficient financial funds.
   • Previous breach of visa conditions.
   • Any other circumstance that was not declared at the point of CAS issuance that has subsequently been deemed to contravene Christie’s Education responsibilities and UKVI policy guidance.
5. If you wish to cancel your place after payment of the deposit has been made, please inform Christie’s Education of your decision to cancel this contract by a clear statement (e.g. a letter sent by post, fax or email). Christie’s Education is happy to receive notification of cancellation by email addressed to admissionsuk@christies.edu.
6. If you have any questions or concerns, or would like to make a complaint with regards to the application process, please contact the Admissions Office at admissionsuk@christies.edu.
Fees and General Information Following Commencement of Studies

Enrolment
1. Each student must enrol each year and pay the fees appropriate to his or her course of study. No student shall be deemed to be an enrolled student unless they have:
   - Completed the registration form and other required documentation during the enrolment process.
   - Paid in full the relevant course fees for the year of study prior to 1 September or agreed a fee instalment plan with Christie’s Education in accordance with the request to pay fees by instalments as stated above.
2. No student will be deemed to have completed their studies until all fees are paid.
3. No student’s name will be put forward for the award of a degree or other qualification if outstanding fees have not been paid in full.

2. In the event of non-payment of fees Christie’s Education will be entitled to take any of the following steps:
   - If the course has not already started, withdraw the offer to the student and refuse to permit the student to enrol.
   - Withdraw tuition from a student (which may include refusing to allow the student to attend classes or participate in study trips, refusing to allow the student to sit an examination, refusing to mark a student’s examination papers, refusing to submit a student’s results to the relevant Examination Board) until the overdue fees have been paid.
   - Exclude the student from the Christie’s Education premises or any other premises where the course may be taking place until the overdue fees have been paid.
   - Refuse to allow a student to progress to graduation or the next term of a course until an equivalent time in the next academic year.
   - Refuse to allow a student to attend their studies until all fees are paid.
   - Refuse to allow the student to attend examinations or to mark a student’s examination papers, inclusing refusing to allow the student to attend their course of study until an equivalent time in the next academic year.
   - Refuse to allow a student to attend examinations or to mark a student’s examination papers, including refusing to allow the student to attend examinations or to mark a student’s examination papers.
   - Refuse to allow the student to attend examinations or to mark a student’s examination papers, including refusing to allow the student to attend examinations or to mark a student’s examination papers.
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   - Refuse to allow the student to attend examinations or to mark a student’s examination papers, including refusing to allow the student to attend examinations or to mark a student’s examination papers.

Refunds, Withdrawal and Deferrals Post Commencement of Studies

1. The provisions in this section do not prejudice a student’s statutory right to cancel the contract within 14 days of acceptance of the offered place and receive a full refund of any deposit or other sums already paid within that timeframe. Nor do they prejudice any cancellation right that the student may be entitled to exercise by law due to a breach of contract.
2. The decision to grant or refuse a refund shall be at the sole discretion of the Strategic Planning Committee of Christie’s Education. The Senior Management Accountant will confirm in writing the decision of the Strategic Planning Committee and, if the application is successful, the arrangements for withdrawal will be set out.

Withdrawal After Commencement of Studies

1. Students who cease attending their course of study without providing medical or other documentation to justify their withdrawal will not normally be eligible for a refund.
2. Unless otherwise stated in this document, no refunds will be made upon withdrawal from a course once it has started.
3. In exceptional circumstances an application for a refund will be considered where a student is unable to continue with their studies owing to extenuating circumstances.
4. If the refund request is being made by an enrolled student the application for a refund must be made in writing and addressed to the Student Services and Business Director stating the reasons for wishing to withdraw and supporting documentation such as a medical certificate should be attached.
5. In the event that the application for a refund is granted, no refund will be given for the term in which the candidate ceases study. Tuition fees for terms thereafter will be fully refundable. For a request to terminate study outside of term time, no less than 4 weeks’ notice must be given in order to receive a full refund for the following term.

Deferral Post Commencement of Studies

1. In exceptional circumstances, it may be possible for a student to defer the place on a programme or course of study until an equivalent time in the next academic year.
2. The application to defer may be made by the student at any stage before or during the course by writing to the Student Services and Business Director explaining the reason for deferral.
3. The decision to grant or refuse the deferral application shall be at the sole discretion of the Strategic Planning Committee of Christie’s Education and subject to meeting the rules and regulations of The Open University. Please also refer to the Extenuating Circumstances Procedure within the Christie’s Education Regulations and Procedures which contains a non-exhaustive list of circumstances that may be accepted as exceptional circumstances for the purposes of deferral. The Student Services and Business Director will confirm the outcome of the deferral request in writing.
4. In the event that the deferral is granted the student will be liable for the difference in level of fees that may occur from year to year plus an administration fee of £250.
5. Fees due to Christie’s Education for the academic year in which the student wishes to recommence their studies must be paid by the 1 September at the relevant academic year.

Complaints

1. If you have any questions or concerns or would like to make a complaint with regards to the application process please contact the admissions office at applicationsuk@christies.edu. A copy of our complaints procedure can be found here.
2. If you would like to make a complaint about a matter post enrolment a copy of our complaints procedures can be provided upon request.

Data Protection

1. In relation to the information you provide to us (the ‘personal data’), Christie’s Education Limited will be the ‘data controller’ for the purposes of the Data Protection Act 1998 (http://ico.org.uk/ESDWebPages/DoSearch with number Z5701746).
2. Your personal data will be used for the purpose of assessing your application and if you are successful, it will be retained for the purposes of maintaining a student record and for the provision of the relevant course. It may also be used to share any marketing information we think may be of interest to you from time to time. If at any point you wish to unsubscribe from receiving marketing information from Christie’s Education Limited, please email admissionsuk@christies.edu. Please note that we may share your personal data with the Open University as the university validating your award. However only where required in relation to the provision of the course and not for any other purpose. Our Data Protection Policy can be provided upon request.
3. Christie’s Education Limited is an affiliate entity of Christie’s International plc, the art auction house. We will not share your personal data with Christie’s International plc, however if you would like to subscribe to Christie’s International plc’s marketing and newsletters please visit christies.com to register.
Meet us

We encourage prospective students to learn more about Christie’s Education and welcome participation in open evenings, information sessions, university visits or individual meetings. For further information visit: christies.edu/contact/meet

Prospective students and applicants are welcome to book an individual appointment with our Recruitment Officer, arrange a tour or sit in on a class. To visit Christie’s Education London before or during the application process, please schedule an appointment by emailing: admissionsUK@christies.edu

There is limited or no access to certain areas of our Grade II* listed building for those with physical impairments. If you have additional requirements please contact us in advance of visiting.

General Enquiries
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christies.edu

Admissions Enquiries
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Continuing Education Enquiries
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WeChat ID: christieseducation

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