




Digital arts, animation, games and VFX

2023 undergraduate courses

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MAKE
WAVES



Are you passionate
about digital arts
and games?

Whether you're interested in
a career in computer games,
animation, CGI or visual effects,
Solent's industry-focused courses
will help you on your way to
starting a fantastic career in this
highly creative industry.



- Solent's Media Academy is home to a range of high-spec computers that are dedicated to CGI creation and rendering. These machines provide access to the latest professional software packages, as used in industry.
- You'll get direct and relevant advice and support from professionals working at top organisations such as Rockstar Games, ILM, Blue Zoo, Sumo Digital, Framestore and Cinesite. They'll provide industry insights, feedback on your work and relevant career advice that reflect the current demands of the sector.
- The course teams maintain excellent links with industry, enabling you to benefit from opportunities such as tutoring, feedback and seminars.
- Throughout your studies your practical work will be assessed against industry norms, leading to a relevant portfolio of work with employer appeal.
- Our in-house creative agency, Solent Creatives, provides the chance to pitch for paid work with commercial clients – past clients have included Bear Grylls, the BBC, Southampton Airport and Southampton City Council.

Why Solent?

Our digital art, animation, games and VFX courses are supported by a range of state-of-the-art facilities.

Visit individual course pages at www.solent.ac.uk/courses for the specific facilities available for your chosen degree.

Specialist facilities

CGI

- Virtual production studio – the latest technology to hit the film industry. Our Studio D is a fully featured green-screen film studio used for internal and external production, with tracking markers that work with game engines to create cutting-edge effects such as those seen in Disney's Mandalorian and Ready Player One.
- Access to the media production store, including Canon cameras and Macbeth charts to help you create the latest cutting-edge VFX. If you want access to top industry cameras such as the Arri Alexas or Blackmagic URSA Minis, then make use of our collaborative working areas to team up with film students and be part of a larger project.
- CGI rooms – a suite of high-end PCs designed to help you achieve the latest effects in your work when using complex software such as CGI or visual effects. These machines run industry-standard software throughout and are designed to cater to your specific requirements – and they come supplied with graphics tablets.
- A dedicated virtual reality (VR) space to explore and realise your ideas, whether these are for your curriculum subjects or as paid experience for a client through Solent Creatives. Make use of specific areas designed to work with HTC Vive, Hololens or Oculus Technology.
- Dedicated film space – customisable film sets and spaces with gobo lighting for collaborative work with film students.
- Render farm for creating high-quality CPU and GPU renders, motion capture suite where you can record your own 3D animations, and Dolby Atmos cinema where we peer-review student work using the industry-standard software, Shotgun.

Computer games

We use dedicated computer game classrooms to encourage collaborative projects across all three of our computer games degrees. The classrooms hold equipment with the latest industry-standard software and hardware used to create games. For game artists and designers, this includes Autodesk 3ds Max and Maya, Maxon ZBrush and Adobe Photoshop and Substance, plus Wacom drawing tablets. From 2022 we will have new PCs capable of using RTX technology and 4k monitors ready for creating high-fidelity real-time graphics.

All our students use game engines such as Unreal Engine 4 and 5, and Unity. Programmers and designers also have access to licensed PlayStation console development kits, VR/AR headsets and mobile handheld devices for game testing. Outside of classes, we also run a weekly student-led video games academy and regular game jams, and we are currently establishing our own game research and development studio for postgraduates.

Animation

You'll start your animation studies at Solent with classical training in a traditional animation studio, with industry-standard equipment such as lightboxes, computers with stop-motion for model-making and free access to the Adobe Creative Suite. Through the three years you will use these facilities to build up your knowledge and experience in areas such as acting for the screen, staging, design, pacing and the entire professional pipeline. You'll then graduate with a solid understanding of the industry and your role within it.





Our great city

Southampton is a city with something for everyone. Beautiful city-centre parks, an electric night-time economy and a thriving arts and music scene all meet to offer residents something truly unique.

Game, Forbidden Planet, CEX and Apple are all represented on the high street. The annual Southampton Game Fest – sponsored by Arcade Europe – attracts big names, including PlayStation VR, HTC Vive and Testology. It's a growing event, exhibiting custom-made arcade machines and running gaming tournaments.

It's also a city of Premier League football, world-class sailing and international cricket. Its many pubs and clubs host breakthrough bands and big names. Stadium acts come to the Ageas Bowl, while the O2 Guildhall hosts mainstream pop, and festivals are a regular part of our city park life.





Kamil Rochl

3D Graphic (Hardsurface Modelling) Externist,
Enigmatic Machines Studio

BA (Hons) Digital Arts (Top-up), 2020
(now known as BA (Hons) Digital and Game Art (Top-up))

Tell us about your current role.

I am currently working as a 3D artist/modeller externally at Enigmatic Machines Studio, Prague. I have a home office. My typical day is basically spent checking the references I am sent, which is the stuff that will be in the game 'Expedition Zero'. The game is on Steam and is playable right now.

When I check the references I usually go after more references, so I get a pretty clear vision of what I have to model. Then I search for the measurements, so that it will be proportionally correct. After that, I start modelling, unwrapping and finally texturing. I export models and textures and send them to my colleague because he works directly with Unreal Engine and is implementing my models. My goal is to fulfil 40 hours a week and do as many models as I can.

What do you enjoy most about your role, and what are the biggest challenges?

I enjoy texturing the most – for me, it is the fun part, because I can go crazy there and do lots of interesting stuff. The biggest challenges are the new things that go beyond my knowledge. The first time I encountered stuff like that it was, for example, making fishing net material, different types of cloth simulations such as carpets, pillows and mattresses, and so on. But it came out pretty good and I found my own way how to make these things quickly.

How do you feel your studies at Solent helped prepare you for your career?

I had enough time to experiment and do different types of things – and, most importantly, I had people around me who were able to help me or give me advice and guidance.

What advice would you give to students wanting to follow in your footsteps?

If you want to work in the games industry, it is important to stick with whatever you are doing. If you are drawing, modelling or programming, that does not matter. Just stick with it, no matter how hard it is or how hopeless you feel – even if you want to give up, stick with it.

Baby steps are important. You don't have to necessarily create a big piece of artwork from the start. Just do small tasks first and when you feel you can do bigger tasks, do them. If you are sick of the work you are currently working on, just do something else – it is important not to overdo stuff. Then you will feel like coming back to the previous work.

Make sure you are surrounded by people from the games industry, and talk to them – if not in person, at least via the internet. Make contacts and connections. Watch videos about the things you are interested in, not because I told you so, but because you like it.





Neil Jepson

Storyboard Artist and
Children's Book Illustrator,
Wild Child Animation

BA (Hons) Animation, 2006

Tell us about your current role.

I have been working on the 'Tom Gates' animated series. I am assigned an episode and work through the script, usually starting with thumbnails, then onto roughs. The director then gives me a list of changes to make which helps to develop the story visually. Sometimes the producer will also step in to make sure everything adheres to the brand. Then I add some clean-ups and maybe a bit of colour to bring the episode to a finish. While I am waiting for notes I will use the time to work on my children's book illustrations.

What do you enjoy most about your role, and what are the biggest challenges?

Becoming a better artist is what I enjoy most, because then things become easier and we get closer to that dream. It can be hard work, especially when the pen doesn't quite flow. Like many professions in current times,

isolation has been a challenge, of course. But this kind of work can certainly feel like an escape as you tell the story and get into the heads of your characters.

How do you feel your studies at Solent helped prepare you for your career?

Luckily Adam (Comiskey) had high standards, which we all had to meet to get through the course. I think this instilled in us a certain work ethic that would help prepare us for a tough industry. The animation industry is not a fairytale. Behind the scenes there is an enormity of hard work and graft. Late nights. Tedium. Deadlines. Pulling hair out. But the rewards are worthwhile, and that's when it becomes that fairytale.



Favourite memory from your time at Solent?

Favourite memory? It has to be seeing our final films at the Harbour Lights cinema at the end of the third year.

What advice would you give to students wanting to follow in your footsteps?

People will always tell you to work hard, and that is true. It is important to remain focused and to draw every day, if possible. Life drawing and gesture drawing are more valuable than one might think. But also keep doing courses and studying your favourite artists on social media.



But aside from hard work, it is also important to be connected. We are always told, 'It is not what you know but who you know', and there is truth in this, because many jobs in the industry are not advertised. So you have to be in the circle to get chances for work. If possible, it really helps to have a mentor. I was lucky that one of my close friends got into the industry and was able to give me guidance. My friend also critiqued my work and told me what I needed to work on, which courses were good, and so on. I also had intel on which studios were crewing up, so these were all advantages. Adam will give his students plenty of guidance even after university, but I would also recommend keeping in touch with your animation class friends, because it can feel like a lonely road at times and you need to help each other along the way.



Scott Castles

Creative Director, Castles Create (self-employed)
BA (Hons) Animation, 2013

**Tell us about your current role.**

Castles Create is my own creative studio which I started soon after graduating. It's seen some tough times but I'm happy to say that it's now grown into something I'm very proud of. I take on many projects within the marketing and communications sectors, teaming up regularly with ad agencies and content creators to deliver high-end animation and design. Most days I'm storyboarding or creating motion graphics in programs such as Cinema 4D and After Effects. I've had the pleasure of working with the likes of LEGO, Pokemon, EPIC, KING, and many more.

Another aspect of my work involves trying to grow my community and contribute to the creative culture with projects such as Arts & Cast – my podcast series – which dives into other artists' creative processes.

What do you enjoy most about your role, and what are the biggest challenges?

One of the biggest advantages of working for yourself is flexibility. I've never been one for the nine-to-five daily routine. On some projects, I work very intensely – but I'm often taking chunks of time off too. This prevents me from getting burnt out and I usually spend that time learning a new skill, experimenting with new software or just working on a passion project.

The biggest challenge I face, being the director of my own company, is not having anyone to guide me. I have to motivate and inspire myself each day to continue to learn, set goals for myself and confidently choose the next appropriate step for my business.

**How do you feel your studies at Solent helped prepare you for your career?**

Solent gave me time. Time to fail, time to grow, within a nurturing community of like-minded students and a supportive faculty. Meanwhile, Southampton provided the backdrop for an often much-needed distraction, with plenty to explore, creating a nice lifestyle balance.

Favourite memory from your time at Solent?

During my second year we were split into teams to work on live projects. It was great to go through the whole production pipeline and learn how the entire process worked. I think it provided great insight into the working world, and I remember learning so much from that experience.

What advice would you give to students wanting to follow in your footsteps?

Invest in a decent chair. Sedentary working is no joke, and if you neglect your body you won't be able to do the thing you love for half as long as you would like to. Also, trust your own intuition. It's important to listen to the opinions of others around you, especially your tutors, but there is also a time to be confident in your own direction – the difficulty is knowing when. I believe that if you have something meaningful to contribute, and you're being honest with yourself, then you'll know to take it into consideration.



Darren Tucker

Senior Vehicle Artist, DPS Games

BA (Hons) Computer and Video Games, 2014

Tell us a bit about your current role.

I'm a senior vehicle artist working on a fantastic new project at DPS Games. DPS Games is a growing company that started up just over two years ago. We are an ambitious and inclusive team, striving to achieve top-quality, next-generation content and solutions for our new upcoming titles.

For me, a typical working day at DPS Games varies quite a bit. While working with the rest of the vehicle art and vehicle design teams, I create conceptual vehicle models and test them out in-game. A big part of my role also covers the development of vehicle asset creation processes that best suit the needs of our game. We do this with a primary focus on quality, ensuring design requirements are met and overall asset creation and production is carried out efficiently.

How do you feel your studies at Solent helped prepare you for your career?

I often think back to my time on the video games course at Solent University as it played a vital part in where I am in my career today. I'm thankful that I was able to learn and grow as an artist among talented and motivated peers and friends. The course covered many aspects of game art creation, and it was the breadth of the subject matter that allowed me to get my first job in the games industry.

Having graduated in 2014 with 2D and 3D art creation, modelling and animation skillsets, as well as a core understanding of game development engines, Edge Case Games, an indie games studio, saw potential in me and my work and took me on as one of its game artists. There I had the opportunity to build in-game cinematic sequences and trailers and to work on a variety of hero vehicles, environment and other art assets. I couldn't have asked for a better studio and team to join to kickstart my career in the games industry.



What do you enjoy most about your role, and what are the biggest challenges?

The most enjoyable aspect of my role at DPS Games has to be the level of creative freedom and input we have as vehicle artists. If we feel strongly about an idea that we would like to incorporate, we talk it out as a team, and if it is something we can see working out well, the team will produce a working concept. This gives us the opportunity to really push what it is we make and take ownership of various aspects of our vehicles. This, in turn, provides many learnings, while also enforcing personal development. And although it is an aspect that I enjoy, this practice does come with its challenges.

When creating a game, it is essential that we explore and create particular designs with unique and fresh narrative-driven visuals – something that is required in order to engage the interest of any targeted player base. Incorporating this with the functional design requirements of the vehicles presents many challenges, but challenges that the team and I take on with confidence.

What advice would you give to students wanting to follow in your footsteps?

For anyone wishing to join the games industry – and I cannot mention this enough – work on the basics. Build up an understanding of best practices for game art creation across multiple platforms. Have patience while working this out, while at the same time enjoying the process.


There are many online communities/forums to support this self-development. Don't hesitate to reach out to fellow aspiring and professional game artists, as many of us are more than happy to give feedback on work and provide both industry and creative advice.





Anastasia Falce

Assistant Technical Director (ATD), Framestore
BA (Hons) Computer Generated Imagery, 2018



What does a typical day look like for you?

A typical day for me would involve checking up on any tickets that have been put in for the shows that I am responsible for. Currently I am looking after two – one where I am the head ATD and another where I am the supporting. The type of tickets that come in range from bug fixes in Maya scenes to writing scripts for stand-alone tools that enable artists to do xyz. I have found that I am more interested in the coding side of things and that is the route that I am going down now. However, my colleagues have a range of backgrounds. Most ATDs are artists who start in this role and move onto artist roles after a period of time. The secret is: if you have your foot in the door, it's easier to move around the company than to apply from the outside.

What do you enjoy most about your role, and what are the biggest challenges?

The best part about being an ATD is that you get the full scoop on how things work. This is SO useful if you go down the route of artist or developer. Understanding why things are done and how they are done makes things so much easier, and also gives you great contacts.

The biggest challenges are working through things that I don't know how to fix. But it's okay! As an ATD, half my job is to look in Maya scenes and have a more 'artist' head, and the other half is to write scripts and have more of a 'coder' head. Either way, you are encouraged to ask questions if you don't know the answer. As long as you ask questions, once you have given it a go and still don't know what to do, you won't spend too long feeling stumped, and you learn something!

How do you feel your studies at Solent helped prepare you for your career?

I had a bit of a different experience at university to some people. I started on a different course in my first year, and then during my third year I had some family issues. The main thing that helped me at Solent was the support from the teachers. Ken Pitt, my lecturer, was amazing at both keeping up to date with and motivating me. The most helpful experiences that I had were the talks and events that we had with people within the industry. These are so important – not only to get an idea of what the companies want from you, but also to get contacts!

Favourite memory from your time at Solent?

The first thing that comes to mind is handing in those assignments! But on a serious note, probably the events and talks with industry people – they gave me the inspiration and motivation I needed to be where I am today.

What advice would you give to students wanting to follow in your footsteps?

Don't just apply for the typical 'runner' jobs. Apply for outside-of-the-box jobs such as ATD, too. And when you also apply for that dream artist job that you may not be qualified for just yet, big yourself up! Be confident about what you can do, because the person that reads your CV will see that too.



Oliver Miles

3D Artist, Playfusion

BA (Hons) Computer and Video Games, 2010
– now known as BA (Hons) Computer Games (Art)

How did university prepare you for your career?

I was learning how to 3D model as a hobby before I started the course, so I already had a passion for making art for games. The course helped me to build up my skill base using industry-standard tools. I was able to get a better understanding of game development as a whole and how the different disciplines work together when making games. I think just being around other students was a great way to bounce knowledge around and allowed me to learn a lot faster. Also, being on the course helped me get used to doing art at a quicker pace and for longer periods of time, as being in the games industry is a job at the end of the day and often you can be working long hours under pressure to hit deadlines.

Favourite Solent memory?

I think most of my favourite Solent memories were outside of the classroom, having had the opportunity to make a lot of good friends. However, working on my final major project with two of my peers was really fun as we had full creative licence to do what we wanted, and this meant that we had to work together and push the boundaries to achieve the grades we wanted.

Tell us about your career story so far.

After graduating I moved back home, which was quite sad – leaving university life after three years. I started applying for any graduate 3D artist jobs I could find, which were pretty few and far between.



After no success for a year and being signed on Jobseekers, I got a part-time job in a supermarket. I worked there for a year – however, I kept working on my portfolio in my own time and really focusing on creating really simple pieces of 3D art, but doing them well. I think this was the key to getting my first job.

So after two years I landed my first job at Jagex as a junior character artist. I was working on a game called 'Transformers Universe' and it delivered on every expectation of what I thought a job in games would be like – I enjoyed it thoroughly. I worked there for two and a half years and learnt heaps.

I then worked at Dambuster Studio in Nottingham for five months as an environment artist. This involved working with existing assets rather than making new stuff, having joined quite late into development. Fortunately I was asked to move back to Cambridge to work on a brand-new IP for a new company at the time called PlayFusion, which is where I've been working for the last two years, and it's a fantastic place to work.

Tell us what you are doing now – a typical working day.

At PlayFusion I've had the opportunity to work as an artist on the game 'Lightseekers' from the very beginning. Throughout the project so far I've had the opportunity to make everything from game characters to level asset kits to models for production of physical toys. It's a massively creative role and at times I'm trusted to work on assets without specific concepts.

What's your career highlight so far?

I was involved in a large portion of creating the physical toys on 'Lightseekers' as the game uses real-life toy interaction to play it. It was a challenge because everything had to be absolutely perfect – once it was sent off to the manufacturer there were no more changes that could be made. This meant close collaboration with the concept art team to really capture the magic we wanted to deliver. It's really rewarding seeing something you worked on turned into a toy, so that would be my career highlight so far.

In one sentence, what is your area of study to you?

Being a 3D artist is about having the ability to be artistic while understanding the technical aspects of creating game art, in addition to having a strong problem-solving mentality.

What tips would you give to someone wanting a career in your industry?

Focus on small, simple pieces of art to go into your portfolio, but make them as close to industry standard as possible. Websites such as ArtStation and Polycount are excellent resources to see what the current quality is for game art.

You have to put your own time in – a university course will show you the tools, point you in the right direction and place you with like-minded people, but you need to spend your own time mastering your trade because if you don't, someone else will, and they'll get the job.

Search for a Star

In April 2021, BA (Hons) Computer Games (Art) student Tristan McGuire was announced as a winner in the Grads in Games, Search for a Star competition.

Tristan won first place in the 'Character Art' category for his design of RJ MacReady, the protagonist of the 1982 movie *The Thing*, as played by Kurt Russell. We caught up with him to find out more about the design, and his hopes for the future.

Congratulations on your win! How does it feel?

It feels incredible to have won the competition! It really feels like a culmination of all my hard work throughout my degree. It's a great way to end my final year at Solent. To have won the competition and got an amazing job out of my finalist's interview – this is the exact thing I have been striving for. To see it become a reality is truly amazing.

Can you tell us a bit about the category you were shortlisted in?

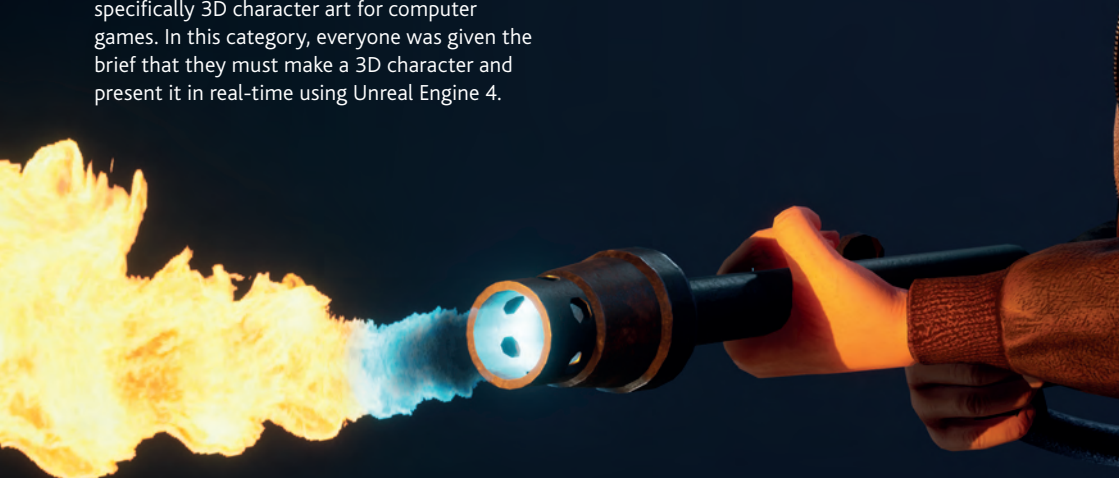
I was a finalist in the 'Character Art' category, specifically 3D character art for computer games. In this category, everyone was given the brief that they must make a 3D character and present it in real-time using Unreal Engine 4.

Along with the final character, you had to show the full development pipeline in the form of an accompanying PDF document. This document showcases your understanding of the character art pipeline in the games industry and proves that you understand the theory behind what you are doing in 3D.

Tell us about the character you created.

For my project, I decided to make the character RJ MacReady, who is the protagonist of the 1982 movie *The Thing* and is played by Kurt Russell. I chose to use RJ MacReady as my concept because I could see that in making him in 3D, I would face a lot of challenges – the biggest challenge being recreating the likeness of Kurt Russell.

The bar to get into the games industry as an artist is set very high, with many graduates not getting a job straight out of university. So when I set myself a project brief, I always make sure to challenge myself to achieve the absolute maximum of my current ability level. This is to make sure that my portfolio is as good as it can be to maximise my chances of being offered a job upon graduating from university.





How do you feel your studies at Solent are helping you to prepare for your career?

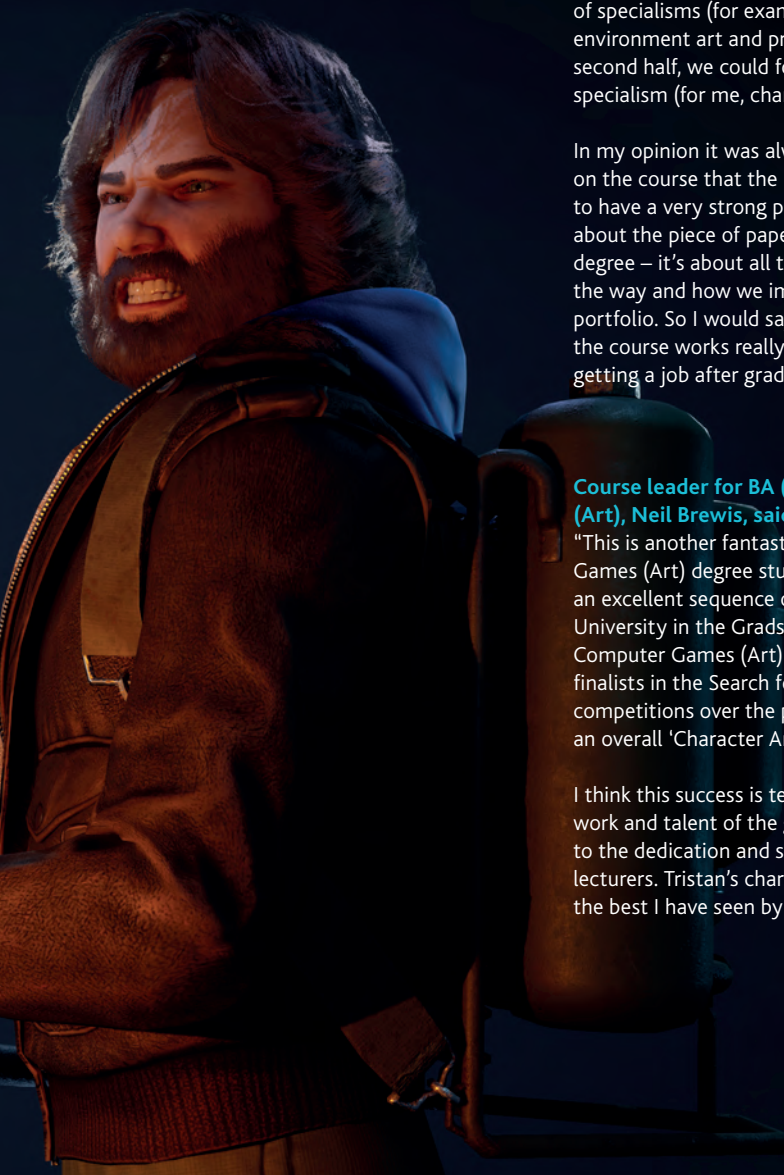
On my course, we have a great industry and portfolio focus. In the first half we covered the basics of 3D game art across a range of specialisms (for example, character art, environment art and prop art). Then, in the second half, we could focus on one specific specialism (for me, character art).

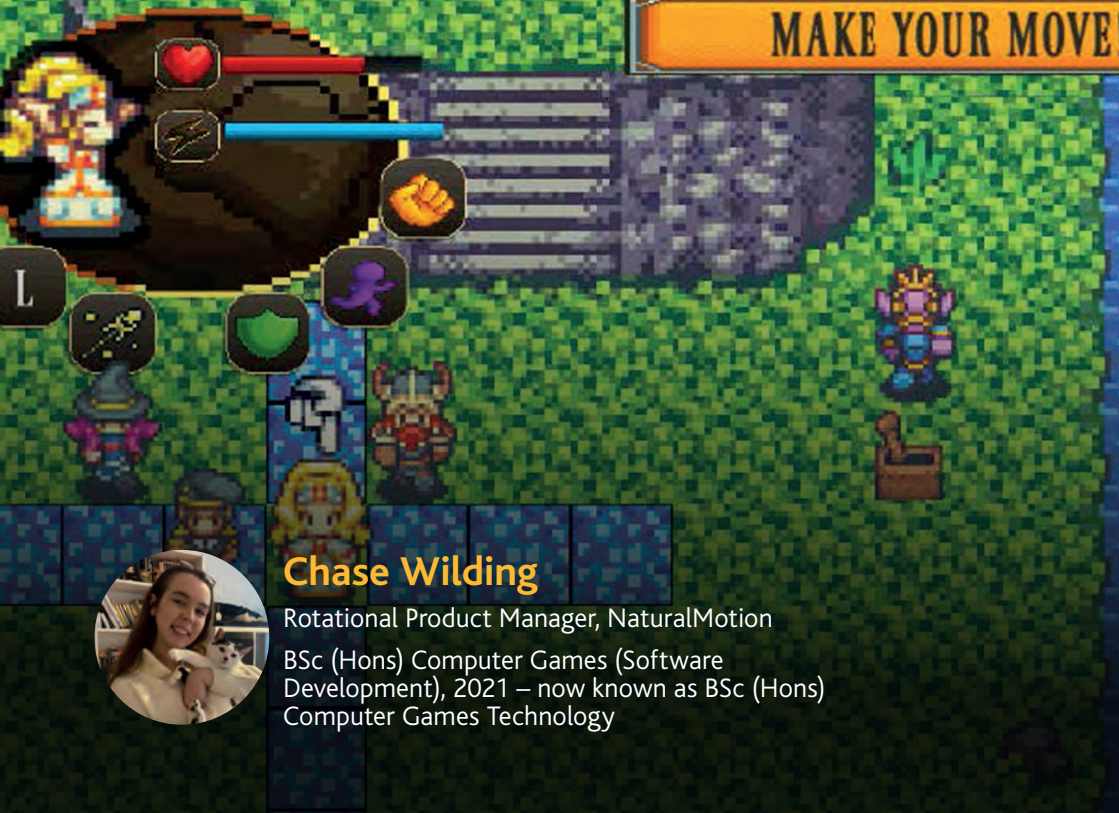
In my opinion it was always made clear to us on the course that the ultimate end goal was to have a very strong portfolio. It's not actually about the piece of paper that says you have a degree – it's about all the skills we learned along the way and how we implemented that into a portfolio. So I would say that the structure of the course works really well to prepare you for getting a job after graduating.

Course leader for BA (Hons) Computer Games (Art), Neil Brewis, said of Tristan's success:

"This is another fantastic result for the Computer Games (Art) degree students. It continues an excellent sequence of success for Solent University in the Grads in Games competitions. Computer Games (Art) has had a total of six finalists in the Search for a Star and Rising Star competitions over the past four years, including an overall 'Character Art' category winner.

I think this success is testament to the hard work and talent of the game art students, and to the dedication and support provided by our lecturers. Tristan's character artwork is amongst the best I have seen by a student."





Chase Wilding

Rotational Product Manager, NaturalMotion

BSc (Hons) Computer Games (Software Development), 2021 – now known as BSc (Hons) Computer Games Technology

Tell us about your role and what a typical day looks like for you.

I'm a rotational product manager at NaturalMotion – this is a graduate programme which has allowed me to work in the industry on live games while also learning from more experienced colleagues. Working in this role has benefited me greatly and given me many opportunities to grow in my career.

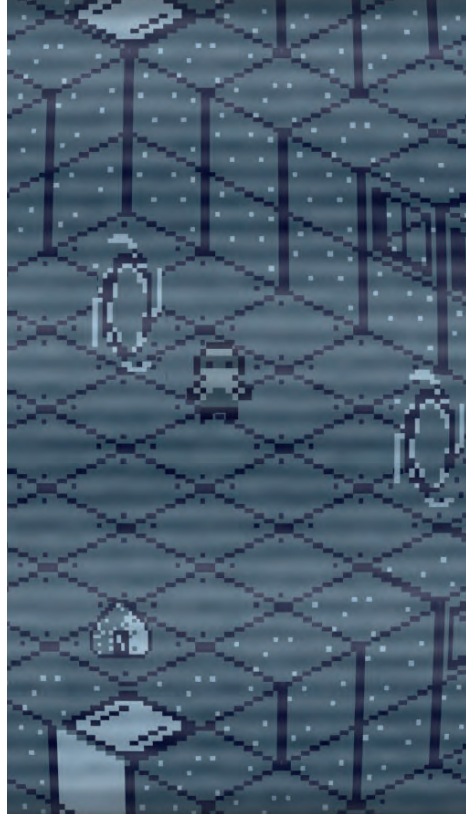
My day-to-day includes looking at our KPIs and driving our product strategy forwards by working with other disciplines to create features and improvements to our live games with our business goals and players in mind. As a product manager I help scope and prioritise features based on their business and player impact and use data from existing games to highlight opportunities to improve our KPIs.

Working in project management allows me to use the skills I gained from my university degree and focus on the areas I found to be my strengths. Product management isn't something that is spoken about enough in the games industry when you're trying to find what suits you the best, but I highly recommend looking into it, especially if you enjoy analysing and problem solving.

How do you feel your studies at Solent helped prepare you for your career?

Solent allowed me to work with a variety of people on mini game projects which helped me develop both my technical and interpersonal skills.

As one of only a few females on my course I was made to feel very comfortable and treated no differently from my male peers by lecturers and fellow students, which was greatly appreciated as it can be intimidating joining a new course in a field that is usually male-dominated.



Solent gave me the opportunity to better myself and create a portfolio I could be proud of. The lecturers gave great advice and constantly pushed me to be my best, even during the pandemic when everything was virtual.

Favourite memory from your time at Solent?

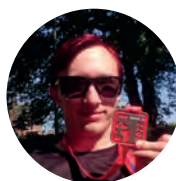
During my time at Solent my favourite memory was in my third year when 20 of us worked to form a game studio and created a game to a set brief. This unit not only ended in us getting a game published on Steam but allowed me to experience working in a larger group, which enabled me to develop my communication and teamwork skills. Without our lecturer's support we would not have got a game on Steam before graduation, which was a huge accomplishment. This also led to multiple memorable social sessions as we all met up on Discord once a week during the pandemic to socialise and play games together (I will forever remember the call where we stayed up when the PS5 was released).

What advice would you give to future students wanting to follow in your footsteps?

Create your portfolio. Add quality projects to your portfolio that best demonstrate your skillset. Also take every opportunity that comes your way and make the most out of group projects as this is where I learnt the most and made some of my closest friends.

Don't be afraid to reach out to people in the industry with questions. Solent has alumni working in all sorts of companies and industries (not just games), so make the most of this network.

Finally, stick with it – everything is hard at first, but perseverance will pay off. Every six months, look back at how far you've come in your university journey as it's easy to forget when you're constantly learning.



Jonathan Carter

Junior Programmer, Fumb Games

BSc (Hons) Computer Games (Indie),
2020 – now known as BSc (Hons)
Computer Games Technology

Tell us about your role.

I currently work for a small indie game studio called Fumb Games which makes primarily merge/merge-idle games for mobile platforms. I work as a junior programmer and have been at the company for just over 16 months now. The company works entirely remotely, so there is no office and we all work from home – this has been the case since the company's foundation.

My typical day starts off with the morning catch-up, a short virtual meeting with the whole company for each team member to go over what progress was made the previous day and what we will be getting up to today. What I do day-to-day will depend on the project I am working on and what the goal of the current sprint is. While my job title is programming-based, I work very much as a generalist, sometimes getting to delve into other subjects such as art and design as well. My normal workday can consist of programming game mechanics, implementing art assets sent from the artist on my project, laying out and implementing UI based on mock-ups, producing and testing builds, bug fixing, and so on. Most of the time these tasks are being done solo or in small teams, but often I will be the only programmer working on the project, along with some of the art team and the designer.

View Jonathan's portfolio:
<https://jonathan.carter.games/>





How did your studies at Solent help you prepare for your career?

My studies at Solent gave me all the skills I would need to get a role such as the one I'm currently in. Each week we had an optional day timetabled when the labs would be open to us to just work on whatever we liked, with support from our peers from our year and the years above. We were all encouraged to start early on making our portfolios with the projects we were working on as assignments, as well as to take part in game jams and competitions. This is something which really helped when it came to job hunting after graduation as I didn't need to spend time putting a portfolio together. The biggest help for me personally was one of my third-year modules, in which the whole class worked together in one massive group as if we were a game studio and made a title in three–four months. The experience gained from this module was invaluable as it gave me a taste of what to expect in industry.

Favourite memory from your time at Solent?

My favourite memories at Solent were the times I spent with the friends I made, both from my course and from societies and extracurricular activities such as Parkrun and the ABP Southampton Marathon, which I came back to run in 2022 (in the 10K) after the event was cancelled in 2020.

What advice would you give to those wanting to follow in your footsteps?

My advice for getting into the games industry is to keep focused on what you do, regardless of discipline. It's not going to be easy all the time and some days you will not be feeling it. But stick with it – it will be worth it in the end.

One of the biggest contributors to me getting my current position was my portfolio. I recommend you start early, keep it up to date and take the time to present it in a clean and professional manner. It is also a massive boost if you can find the time to work on some personal projects or game jams during your studies and beyond. Don't just rely on your university assignments and don't stop after graduation – keep going on your own and show that you are able to go that extra mile.

It doesn't have to be anything massive – it could be anything from a project showcasing a game mechanic to a small game title. One of my oldest personal projects – which I still work on to this day – started out as an experiment into editor programming from a simple audio handling solution that I learnt in a module. Go wild and have fun with it.



Course list

| Course | UCAS tariff points | Work placement opportunity | Foundation Year available |
|---|--------------------|----------------------------|---------------------------|
| BA (Hons) Animation | 112–128 | Y | Y |
| BA (Hons) CGI and Visual Effects | 112–128 | - | Y |
| BA (Hons) Computer Games (Art) | 112–128 | Y | Y |
| BA (Hons) Computer Games (Design) | 104–120 | - | Y |
| BSc (Hons) Computer Games Technology | 112–128 | Y | Y |
| BA (Hons) Digital and Game Art (Top-up) | * | - | - |
| Foundation Year in Digital Arts | 48 | - | - |

* Contact our admissions team for details of entry requirements: admissions@solent.ac.uk

How to apply

Solent University code name: **SOLNT**
Solent University UCAS code: **S30**
www.ucas.com



1

Research universities
March – September



2

Work on your UCAS application
September – January



3

Apply online via UCAS
By 26 January



4

Check UCAS Hub
This is where you'll see if you have an unconditional offer (the place is yours) or a conditional offer (based on exam results or other evidence), or if your application has been unsuccessful.



5

Reply to your offers
Select your firm choice. Select your insurance choice – this is a back-up choice in case you don't meet the conditions for your firm choice. Decline your other offers.

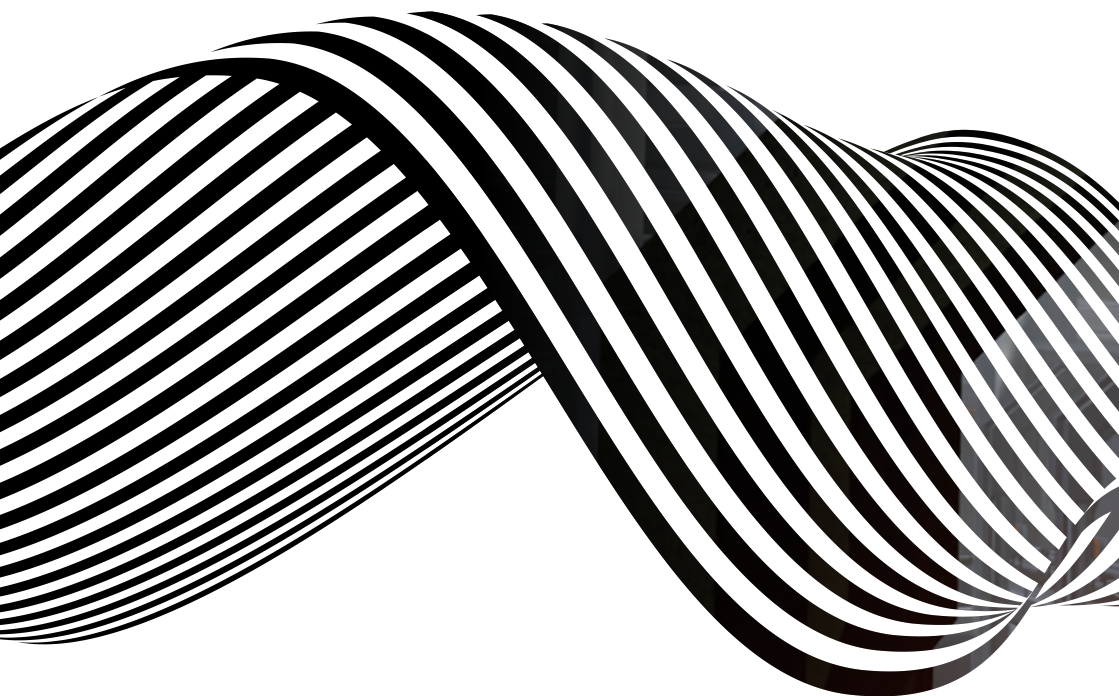


6

Find out if you've got your place
You'll see in UCAS Hub if your place is confirmed. BTEC results are published from July onwards and A-level results will be published in mid-August.

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Solent University, East Park Terrace, Southampton SO14 0YN

Course enquiries: +44 (0)23 8201 3039

Main switchboard: +44 (0)23 8201 3000

Email: admissions@solent.ac.uk

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