

POSTGRADUATE STUDENT

HANDBOOK

10/11

NATIONAL COLLEGE OF ART & DESIGN

COLÁISTE NÁISÚINTA EALAÍNE IS DEARTHÁ

100 THOMAS STREET, DUBLIN 8.



Contents

WELCOME

1

A Note from the Head of Research and Postgraduate Development
Getting Started - A checklist of things to do
What's What - A map of NCAD
Who's Who - Faculty structures and key personnel

POSTGRADUATE STUDIES AT NCAD

2

Research Environment
Overview of Programmes
Student Support Services

YOUR FACULTY, YOUR PROGRAMME

3

Design
Education
Fine Art
Visual Culture
Doctoral Study at NCAD

ROLES AND RESPONSIBILITIES

4

The Role of the Student
The Role of the Supervisor

GOOD RESEARCH PRACTICE

5

Acknowledgement of Sources
Research Ethics
Intellectual Property
Health and Safety

GUIDELINES FOR WRITTEN WORK

6

Presentation of Written Work
Style-sheet for Written Work
Methods of Citation

LEARNING RESOURCES

7

Guide to Library
Core Bibliographies

GUIDE TO FORMS

8

Tutorial Self-Report Form
Supervisor Report Form
Annual Progress Review Form for Year 1 of PhD

*Abbreviations:

ACW: Art in the Contemporary World

ADW: Art in the Digital World

DHMC: Design History & Material Culture

GradCAM: Graduate School in Creative Arts and Media

WELCOME_A Note from the Head of Research and Postgraduate Development

A warm welcome is hereby extended to both new and returning postgraduate students by the National College of Art and Design. NCAD occupies a unique position in art and design education in Ireland. It is the only College in Ireland offering a University qualification in Art and Design, and it offers the largest range of art and design degrees at postgraduate level. Postgraduate education is an important and growing dimension of NCAD's academic life, and your participation and contribution are greatly appreciated.

Undergraduate education offers a broad and general grounding in a discipline. At NCAD we take great pride in the excellence and professional readiness of our graduates. From postgraduates we expect and seek to cultivate work undertaken at the contemporary forefront of a field. While all art and design practice and writing involves original investigation, postgraduate work is about acquiring sustainable, critically rigorous and advanced ways of working, researching and inquiring.

In 2008 the Irish government published a framework for sustainable economic renewal – Building Ireland's Smart Economy. Here and elsewhere the importance of postgraduate or 'fourth level' education in positioning Ireland as an innovation island is emphasized. Following the global financial crisis, it is all the more important that you not only deepen and extend critical understanding and the boundaries of your discipline, but that you are open to re-imagining what it means to be a designer or an artist. Rather than riding out the storm in postgraduate education, the challenge is to emerge fit for creative risk taking; enabled and willing to extend the possible applications and potential of our disciplines' structures of thought and action into a wider social sphere.

As the Director suggests, the world is changing and Ireland is changing with it. Creativity is now commonly acknowledged, in economic as well as cultural sectors, as one of the keys to enhancing quality of life and making it sustainable for the future.

This is a crucial time for Art and Design in Ireland as new dynamics, new settings, new ways of working and the forging of new possibilities is demanded of artists and designers, locally and globally. In all of this your creativity, criticality and enthusiasm are key and we look forward to working with you in the year to come.

Dr Siún Hanrahan
Head of Research and Postgraduate Studies

Getting Started - A checklist of things to do

During your first week at NCAD you should make the following practical arrangements:

Supervisors/Programme Coordinator

Meet with your academic supervisor(s) and/or your programme coordinator.

Have you done this?

Registration

Ensure that you are properly registered with Admissions. All new students must register in person as per the schedule sent to all incoming students by Admissions. Bring with you either your receipt for fees paid OR a letter from your grant authority CONFIRMING that you have been awarded a grant.

Have you done this?

Personal Public Service (PPS) Number

NCAD is required by legislation to collect Personal Public Service (PPS) numbers from all students. If you do not have an Irish PPS number you are obliged to get one and submit it to the Registrar by Friday 23 October at the latest (see 'How to Obtain a PPS Number' below).

Have you done this?

Scholarship/Grant Payments

If you are to be paid a scholarship or grant (which will be paid monthly into your bank account), please contact Admissions regarding paperwork that needs to be completed. You will need to provide details of an Irish bank account and obtain a PPS number if you have not already done so (see 'How to Obtain a PPS Number' below).

Have you done this?

Local Support Staff

Familiarise yourself with your particular educational structures and support staff; i.e., your Head of Faculty, your Head of School, your Faculty secretary, the Head of Research and Postgraduate Development, the Registrar.

Have you done this?

Postgraduate Policy and Procedures

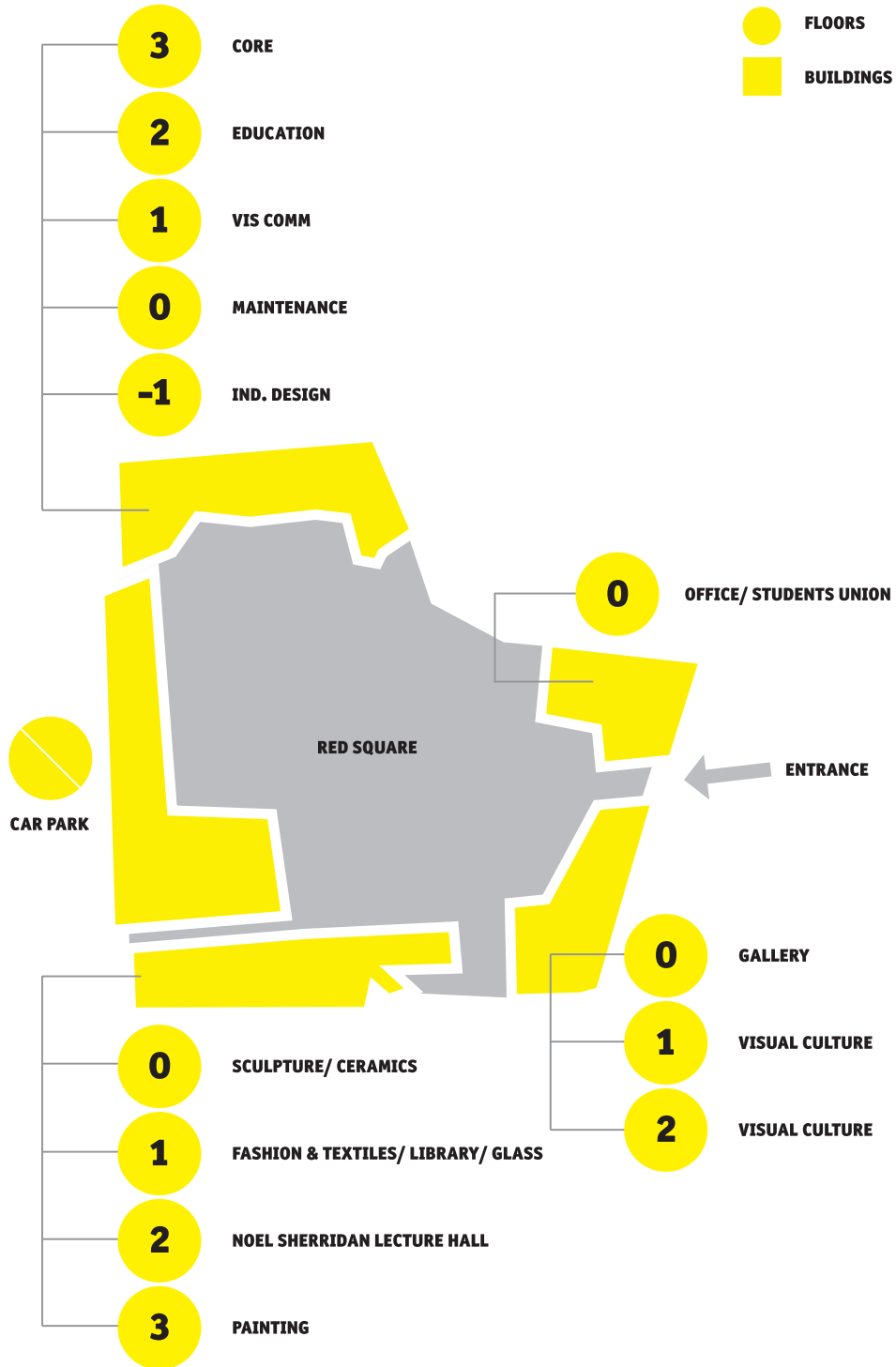
NCAD's postgraduate policy and procedures can be reviewed and downloaded from the NCAD website (www.ncad.ie)

Have you done this?

Download a copy of the Tutorial Self-Report form for completion following every tutorial?

Have you done this?

What's What - A map of NCAD



Who's Who - Faculty structures and key personnel

The National College of Art and Design started in 1746 as a small private drawing school in George's Lane, Smithfield. That small school trained many of the artists, designers and sculptors who shaped Georgian Dublin. WB Yeats and Æ were among the students during the arts and crafts revival of the late nineteenth century. A recognised college of the National University of Ireland since 1996, the National College of Art and Design is governed by a board appointed by the Minister for Education and Science.

Leadership of the College is centred upon the Director, who works closely with the Registrar. Postgraduate affairs are overseen by the Head of Research and Postgraduate

Development in collaboration with Heads of Faculty and through NCAD's Higher Awards Committee. Structured PhD provision at NCAD is offered through the Graduate School of Creative Arts and Media (GradCAM), in partnership with a number of other colleges.

NCAD's academic life is organized through four Faculties: Design, Education, Fine Art, Visual Culture (at undergraduate level, the first year – or Core Studies – is common across the Faculties).

DIRECTOR OF NCAD

Prof. Declan McGonagle

REGISTRAR

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FACULTY OF DESIGN

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Faculty of Design Secretary

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Department Secretary

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Acting Head of Department

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Visual Communications Department

Head of Department

Dr. David Caron

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Head of MAN Medical Devices Design Centre

Paul Fortune

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POSTGRADUATE STUDIES AT NCAD_Research Environment

As articulated through NCAD's Research Policy Statement (see further www.ncad.ie/research/), it is our ambition to forge a research environment that expands the frontiers of practice, knowledge, understanding, enquiry and debate in relation to the broad domains of art and design, visual and material culture, art and design pedagogy, creative technologies and the critical, theoretical and historical investigation of cultural practices, processes, institutions and products.

The foundation for the rich multi-disciplinary research environment at NCAD is the professional activity and output of leading national and international practitioners across a wide range of disciplines. Although many of our domains and practices have not typically been associated with notions of research, the definition of research asserted in the international standard reference tool for research and development measurement, the OECD Frascati Manual (first edition 1963), provides a framework for understanding research that accommodates the specificity of the knowledge domain of art and design practice. The definition asserted in the Frascati Manual (and cited by Forfas) is that research and experimental development comprise:

creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications.

In adopting this definition as a means for framing research practice at NCAD, we interpret the term 'undertaken on a systematic basis' to include the critical reflective processes typical of what Schön has termed 'the reflective practitioner' and not to reduce this term simply to a notion of 'scientific method'. What constitutes a systematic basis is a domain-specific construct and varies across knowledge domains and disciplines.

While the range of staff research interests is diverse, as reflected in the individual profiles on the NCAD website, many of these interests are effectively captured in the following research themes, identified as research priorities within NCAD (see further NCAD Research Strategy 2011-2016, www.ncad.ie/research/):

A: user-centred design practice / end-user oriented design research methods.

B: critical and culturally inclusive pedagogies in art, design and visual culture: innovation in teaching and learning through art and design.

C: participatory culture: strategies in public, community & audience-centred art practice.

D: modern Irish design history and material culture.

E: interdisciplinary approaches in contemporary art theory and cultural criticism.

Institutional research initiatives tend to be informed by these priorities and postgraduate students are encouraged to participate in and contribute to research projects and events at NCAD.

Overview of Programmes

The range and nature of postgraduate programmes at NCAD reflects the disciplinary specialisms and research orientation of the College. Programmes may be taught or by research. In practice, both research and taught modes involve self-direction, teaching contact and research activity, but differ in the patterning of these elements.

Taught programmes at NCAD are modular, and some offer full and part-time pathways. Typically, a taught programme involves a series of lecture programmes and set project content, as well as seminar, research methods and major final research project. A taught programme may also bring people in at an advanced level, even though they may not have covered this exact subject area in their undergraduate studies. Both taught and research programmes demand a high level of achievement and enable students to work at an advanced and innovative level, and both provide opportunities for students to interact with other masters and doctoral researchers in the College.

A Masters by Research programme allows graduates to expand their expertise and develop a capacity to work at the forefront of their chosen field. Masters students learn to apply knowledge, understanding and problem-solving abilities in new or unfamiliar contexts related to their chosen field, demonstrating an ability to integrate knowledge, handle complexity and formulate judgements at the cutting edge.

In the PhD programme, students demonstrate advanced research ability in the discovery and development of new knowledge and skills, delivering findings at the frontiers of knowledge and application. The key issue in a PhD is that the student will make a significant contribution to the field of enquiry. It is an ambitious programme of study whether pursued through practical work or written thesis. PhD study normally requires a minimum of three years full-time study (but may require longer, given the high level of achievement required).

A key dimension of NCAD's provision for PhD students is a structured PhD programme offered in collaboration with DIT, IADT and University of Ulster. The programme is delivered through the Graduate School of Creative Arts and Media (GradCAM) and provides key supports of early stage researchers. Core module address research methods, transferable skills and thematic seminars; elective modules and workshops are also provided based on students' specific research fields. (See further Doctoral Study at NCAD, Chapter 3.)

TUTORIALS

The tutorial is a key instrument in postgraduate teaching (as are the research seminar, the criticism and analysis session and the lecture). It is therefore important that its nature, function and protocol should be explicit and clearly stated for the benefit of students and supervisors alike. The informal and frank nature of the tutorial exchange is very important and a valuable resource for the student. It therefore needs all the more to be explicated, coherently framed and scheduled.

Tutorial Protocols

The purpose of a tutorial should be specified clearly at the opening of a session, in order to ensure clarity and effectiveness in the exchange. A distinction should be made between diagnostic, interpretative, evaluative, and directive tutorial functions, and the supervisor should establish that the student understands the remit and goal of the tutorial interaction in each instance. Each tutorial should end with a specific agreement about the student's actions in advance of the next tutorial session. Each session should begin with a brief review of the previously agreed actions and outcomes. In all instances the student should spend a minimum of one hour in specific advance preparation for the tutorial, so as to ensure the effective use of the student's and supervisor's time.

Small group tutorial practices should be developed to complement the traditional one-to-one format. This will facilitate the emergence of a research group dynamic, utilise tutorial time effectively and promote peer group communication capacities and skills.

In support of the learning process, it is recommended that students submit work in good time ahead of scheduled tutorials, and that supervisors provide appropriate and constructive criticism of work produced by the student in timely fashion. This is particularly important on the part of both student and supervisor prior to the final submission so as to allow sufficient time for final development of the work.

Tutorial Venue

It is recommended that the venue for tutorials is fixed and consistent in respect of each student, unless specifically required otherwise by the nature of the student's studies or circumstance.

Tutorial Duration and Frequency

It is recommended that an agreed minimum and maximum number of tutorials between the primary supervisor and the student are specified against the academic year. The value of this consideration is to establish the value, coherence and professionalism of the tutorial process for all participants. Similarly it is recommended that a normal duration of tutorial is adopted as a general guideline so as to ensure parity of provision and reinforce the critical rigour of the process. The College has as its objective that duration and frequency of tutorial should be planned as follows:

(i) A PhD student should have a minimum of six pre-scheduled tutorials (typically of one hour duration) in an academic year. Each Faculty and Department is encouraged to specify a normal number of tutorials as a guideline with respect to this basic framework.

(ii) Masters by thesis research or practice-based research should have a minimum of six pre-scheduled tutorials in an academic year. Each Faculty and Department is encouraged to specify a normal number of tutorials as a guideline with respect to this basic framework.

(iii) In respect of the major research deliverable for a Masters by taught programme the student should be given a clear indication of the number of tutorial meetings they are expected to attend through the postgraduate student handbook.

PROGRESS REVIEWS

The purpose of a progress review is to establish that you are progressing your studies appropriately, and to provide you with an opportunity to reflect on the phased progress of your studies. During non-completion years, these should take place between weeks 10 and 15 and between weeks 25 and 30. For the purposes of review a number of instruments are available, including, but not restricted to: interview; formal presentation; exhibition; portfolio review; written submission; and critical analysis session.

Annual Progress Review of PhD Students

As the numbers of PhD students rise, careful and formal monitoring of progress is essential to maintain standards, support completion and to support students unsuited to research to the level of PhD to exit or change register before they have invested too much time. To this end, all PhD research is subject to a formal review of progress at the end of year 1 (see Guide to Forms).

The Annual Progress Review for PhD students is organised by the relevant Faculty in consultation with the Head of Research and Postgraduate Development. The Progress Review Panel shall include: the supervisory team, the Head of Research and Postgraduate Development, the Head of Faculty or a nominee, and a PhD bearer from another Faculty. In all cases two PhD bearers will be party to the decision to approve student progression at the end of Year 1. While it is the function of the panel to ensure that standards are maintained, it is intended as a critically supportive forum for students and supervisors.

At the end of Year 1 of PhD research, the student is expected to:

- have identified their area of research;
- have formulated a research question;
- have developed a clear theoretical and methodological framework for the research;
- demonstrate competency in framing the research orientation of their particular practice.

Constitution of the Review Panel

In general, the review panel should consist of the Head of Department, the supervisory team, and another member of staff. As outlined above, the panel reviewing the progress of PhD students at the end of their first year of study should

include: the supervisory team, the Head of Research and Postgraduate Development, the Head of Faculty or a nominee, and a PhD bearer from another Faculty.

Progress Review Feedback

You should be provided with a short written feedback within 10 days of the review process. Feedback should indicate clearly the strengths, weaknesses, and recommended development tasks or strategies in respect of the student's studies.

Unsatisfactory Progress

In the event that your progress is unsatisfactory or below the requisite standard as judged by the review panel, you should be notified of this formally, and advised on the appropriate steps to address the unsatisfactory performance. Should you continue to demonstrate unsatisfactory progress you may be advised to discontinue your studies or advised to repeat a specific period of study and denied credit for the relevant period of study during which progress was unsatisfactory. In such cases you will be refused permission to progress to the following year of study. If your progress in the final year of study is unsatisfactory you may be advised not to proceed to final examination.

Postgraduate Programmes at NCAD 2010/2011 : Summary Diagram

	DESIGN	EDUCATION	FINE ART	VISUAL CULTURE
Taught Programmes	MSc Medical Devices Design	Postgraduate Diploma in Art and Design Education Postgraduate Diploma in Community Arts Education Ma Visual Arts Education	MA Art in the Digital World	MA Art in the Contemporary World MA Design History and Material Culture
Research Programmes	MA in Design PhD through Practice in Design	MLitt in Education PhD through Education	MFA in Fine Art PhD through Practice in Fine Art	MLitt in Visual Culture PhD through Visual Culture

Student Support Services

NCAD offers a range of supports to undergraduate and postgraduate students, you are encouraged to seek assistance early in the academic year in order to maximise your learning experience here at the College. For further information please contact Finola McTernan: 01 636 4217 or mcternanf@ncad.ie.

DISABILITY SUPPORT

The National College of Art and Design is committed to helping you achieve your academic goals. If you are a student with a physical, sensory or learning difficulty, or have a medical or mental health condition that interferes with your learning, we can support you.

Fund for Students with Disabilities

Much of the study related support for students with disabilities is financed through the European Social Fund for Students with Disabilities. The National Office for Equity of Access to Higher Education administers this fund. The funding is not means-tested and is available to undergraduate and postgraduate students studying on full-time programmes in higher education.

What supporting documentation is required to apply to the Fund for Students with Disabilities?

Students with a Specific Learning Difficulty (eg. Dyslexia) should bring a copy of their Educational Psychology Report (assessment within the last 3 years) clearly stating that the student has a specific learning disability.

All other students must have their disability verified by a Medical Consultant/ Specialist and you should bring a recent report from your Medical Consultant/ Specialist with you when you meet the Student Support Officer.

Please note that General Practitioner (GP) letters are not accepted as suitable medical evidence. The purpose of the report is to assess the likely support, which the student might require in the context of the impact that the student's disability may have on his/her academic studies.

The report should outline the following:

- The history and detail of the student's disability.
- The impact of the disability on the student as regards the demands of the academic programme.
- Any suggestions of reasonable accommodation or supports, which might be appropriate for the student in the context of higher education.

WHAT EDUCATIONAL SUPPORTS ARE AVAILABLE AT NCAD?

Writing and Research Skills Service (WRSS)

The Writing and Research Skills Service forms a major part of the College's support provision for all students who may have difficulties in the core area of writing and research skills. It is a comprehensive service that provides not only a support service for undergraduates and postgraduates in general writing and research skills, but, in addition, incorporates a specialist support service for students with Specific Learning Difficulties.

This is delivered through the provision of:

- Seminars on topics of concern to all students.
- One-to-one tutorials for students with specific learning difficulties.
- A support facility for students with specific learning difficulty/Dyslexia.

Specialist Support for Students with Specific Learning Difficulty/Dyslexia:

- Provision of individually tailored programmes.
- Provision of regular appropriate compensatory tuition by fully qualified experienced professionals.
- Provision of initial screening for Specific Learning Difficulty.

The WRSS is located at: Room G16, Ground Floor of the School of Design. The Service Co-ordinator is Madeleine O' Rourke, who can be contacted at: 01 636 4314 or orourke@ncad.ie

Assistive Technology

The Assistive Technology Technical Assistant provides introductory training in the use of assistive technology software and hardware for students registered with the Student Support Service. Some examples of software include:

Dragon Naturally Speaking – This application allows you to talk to the PC instead of typing. It is very useful for students with restricted movement, dyslexia and visual impairments.

Read & Write Gold – This package allows you to have the PC read text to you. It can be used to magnify text, make notes, check spellings and even save documents as mp3 files to listen to later.

Inspiration – This package helps you to plan and organise your written work using images, spider grams and a variety of

other techniques.

The Assistive Technology office is located at: Room G16, Ground Floor of the School of Design.

The ESF Student Assistance Fund

The Student Assistance Fund is available to students experiencing particular or unexpected hardship during their course of study. This may be as a result of family breakdown, bereavement, accidents, health problems or other crises that result in unexpected financial difficulty. The Government and the European Social Fund administer this under the National Development Plan 2007-2013. Students should contact the Student Support Officer for further information and application forms for this fund.

Areas are covered in the Student Assistance Fund include:

- Books/Class Materials
- Travel costs associated with your course of study at NCAD
- Rent
- Other living expenses such as heat, light, food.
- Medical expenses
- Assistance towards costs incurred in compulsory study abroad, where the student is not in a position to cover the cost with parental or other assistance.

Funding is not available under the Student Assistance Fund for the following:

- Tuition Fees
- Bursaries
- Loans
- Registration Fees

Childcare Support Fund

The purpose of the Childcare Support Fund is to provide assistance towards the cost of childcare (nursery, crèche etc) for children of full-time students of NCAD, whose ability to participate in education may be adversely affected by childcare responsibilities.

Contact the Student Support Officer at the beginning of Term 1 to get Application Forms and details of the fund. Payment to successful applicants will be made in two installments, the first in November and the second in February.

The College does not have a crèche so it is necessary for students with children to make their own arrangements.

STUDENT SERVICES

The following services are available free of charge to students of NCAD.

Doctor – Dr Marina Kent attends the College during term time on Monday, Wednesday and Friday mornings. Please consult Reception, 01 636 4200 for appointments.

Please note that Foleys Pharmacy across the road from the main entrance, offers a 10% discount on prescriptions to all students of the College.

The Student Counselling Service –The NCAD Student Counselling Service is a confidential and free service for students of the College. The service is staffed by a professionally qualified psychologist and counsellor.

The service offers support, counselling and psychotherapy for students who may be experiencing personal difficulties. Our aim is to promote the overall personal well being of students who are attending NCAD in the hope of optimising opportunities for personal development and academic growth during the valuable years that students spend here. You can make an appointment through reception on 01 646 1110 or by emailing: counsellor@ncad.ie.

You can also make an appointment by sending a text to: 087 9519819 or by contacting any of the tutors or the student support officer who will make a referral for you.

The service is open between the hours of 10.30am and 2pm Monday, Tuesday and Thursday and 10.30 and 4pm on Wednesdays.

Late afternoon appointments are also available during term time Tuesdays 5.00–7.00pm

Careers Advisory Service – This service provides information and advice for students on matters relating to career choice, postgraduate studies and employment. The Careers Advisory Service also provides the following:

- C.V. compilation
- Cover letter preparation
- Interview techniques
- Presentation skills
- Vacancy information
- Summer vacation work

Jacyntha McManus Cleary is the Careers Advisor and attends College from Monday to Friday. 10.00am–2.00pm during term time only. Please consult Reception for appointments.

Language Centre at the Library – Students may study a wide variety of languages to various levels through self-tuition. Audio and video courses are available. It also offers the following services:

- English conversation for foreign students
- Essay writing help for foreign students
- Bibliographic databases.

Contact: Gemma Bradley at 01 636 4356 / Colm Brady at 01636 4380.

Niteline – Freephone 1800 793 793

Niteline is a confidential student helpline that is run by and for students in Trinity, UCD, The Royal College of Surgeons and NCAD. Service runs: Thurs–Sun, 9pm–2.30am (during term-time only)

Aware – Helping To Defeat Depression
Lo Call 1890 303 302

Bodywhys.ie – Eating Disorders Association of Ireland
Lo Call 1890 200 44

FUNDING AND GRANTS

Maintenance Grants

All students who are eligible for Maintenance Grants should check the notice board in Reception for details of when their cheques have arrived. A tick will be placed beside the Grant Authorities whose cheques have arrived at NCAD. Cheques may be collected from Reception at the following times only: 11.00–11.15am and 3.00–3.15pm

All queries regarding Maintenance Grants should be directed to: Pauline Delaney (t) 01 636 4218.

The Millennium Partnership Fund for Disadvantage

The Millennium Partnership Fund is available to students from Area Development Funded Partnership and Community Group areas, to support their retention and participation in higher education. Contact the Student Support Officer for further information or see www.pobail.ie

Bank of Ireland Millennium Scholars Trust

The Trust is open to applicants from students with talent and ability who, because of economic circumstances or other

barriers such as disability, are prevented from reaching their full potential. Contact the Student Support Officer for further information.

STUDENTS' UNION

The representative student body, the NCAD Students' Union, holds elections annually. Students have representation at Board level and on Academic Council and faculty boards. During the year the Union organizes events including concerts, films, balls and other social and sporting activities. For further information you can access www.ncadsu.com

HOW TO OBTAIN A PPS NUMBER

Your Personal Public Service Number (PPS Number) is a unique reference number that helps you to gain access to social welfare benefits, public services and information in Ireland. Students who do not already have one must obtain a PPS number. If you do not yet have an Irish PPS number you are obliged to get one and to submit it, together with your name, course and telephone contact number to the Registrar's Office by FRIDAY 22 October 2010 at the latest. Please apply to Admissions for the appropriate form.

Students must apply for their PPS number in person at their local Social Welfare Office or to 20 King's Inns Street (off Parnell Street), Dublin 1 (tel. 01-8899500, opening hours: Mon/Tues/Wed/Fri 9:30am – 4:00pm; Thurs 10:30am – 4:00pm). To find the address of your local office go to : http://findaddress.citizensinformation.ie/service_finder/.

(You cannot apply for a PPS Number before your arrival in Ireland. You must already be living in Ireland in order to apply for a PPS Number.)

Students must bring the following with them:

- Passport
- 2nd form of photo ID (e.g. driving licence)
- Proof of Irish address – the only documents which will be accepted are ESB bill; Bord Gáis bill; Eircom bill; or accommodation lease agreement or rental agreement if organised through an estate agent
- Non-EEA nationals need a Garda national Immigration Bureau (GNIB) stamp 2A passport (or GNIB card if student is staying in Ireland for longer than 3 months)

PPS numbers typically take 10-14 days to be processed and will be issued by post to the address provided by the student.

YOUR FACULTY, YOUR PROGRAMME_Design

Design is problem solving. The results of the design process are both tangible and intangible, simultaneously something of use and a form of cultural expression. At its best, design stimulates and intrigues, provokes thought and fosters the exchange of ideas. It improves the quality of everyday living, enriches our surroundings and gives our sense of identity visual expression.

The Design Faculty provides a flexible learning environment in which creative, self-motivated and talented designers can explore and develop their personal vision to the highest level. Since the first MA in Design was conferred in 1988 and the second PhD in Design conferred in 2006, the number of postgraduate students in the Design Faculty has increased steadily.

The Design Faculty is committed to providing postgraduate students with an inspiring environment and a variety of relevant opportunities that will enable its students to become leaders in their field, playing a crucial role in industrial, social and cultural contexts.

Facilities

As a postgraduate student in the Faculty of Design, you are entitled to the following access:

(i) Access to your Department's computer facilities, however it is strongly advised that you purchase your own laptop as the undergraduate cohorts use the same facilities.

(ii) Workshop access: As a postgraduate student you have access to your department's workshops and by arrangement, workshops in other departments. You should consult with your Supervisor in order to discuss conditions (including safety issues, times of availability and technical assistance). With your Supervisor you can build a specific timetable that addresses your needs without disrupting the undergraduate cohorts that use the same facilities.

(iii) Training access: Although specific postgraduate workshops and seminars have been arranged, you will be informed of any additional training opportunities both within your Department/Faculty or inter-Faculty by e-mail. Postgraduate students are welcome to join undergraduate skills based workshops on consultation with your Supervisor.

(iv) Dedicated Facilities:

- A dedicated departmental computer facility
- Well-equipped specialist workshops
- Departmental archives
- Diverse academics and practitioners
- Comprehensive technical assistance
- 'Knowledge Transfer Partnership' / Newbridge Silverware (Metals Area initiative)

Health and safety, use of workshops, etc.

Under the terms of the Safety, Health and Welfare at Work Act, 1989, and associated legislation, the College has prepared a Safety Statement, copies of which are available in the Library, the Students Union and all Faculty/Department Offices. It is in your interest to familiarise yourself with this document, in particular where it relates to your own area. In addition, specific safety procedures are posted where necessary. These are all held within the departments, particularly in workshops (which are under the supervision of Technical Assistants). You may be asked to join the undergraduates for equipment induction sessions.

Study Trips, Placements & Exchanges

Postgraduates may join in the undergraduate trips and your presence contributes to student interaction and enriches the experiences for all. Venues have included New York, Paris, Barcelona, Florence, Milan, Prague, Amsterdam and local visits. You are also encouraged to attend relevant conferences, exhibitions and seminars at home and abroad. Prices for the above vary depending on venue, duration and nature of the event. These are researched well ahead of departure. You will be notified at the planning stage by your Supervisor or Head of Department. You may join study trips in any NCAD Faculty in consultation with your supervisor or Head of Department.

Erasmus work placements in industry:

The Design Faculty has annual HEA Erasmus funding and anticipates a minimum of 20 EU work placement grants for this 2010/2011 academic year. These grants are distributed on a 'first come, first served' basis. Each Design Department has a range of 'host' companies within industry who offer 12 week duration placement opportunities for both undergraduate and postgraduate students. The funding amounts to approximately €2200 to cover the cost of port

to port airfare and subsistence subvention. Prof. Angela Woods and David Bramley (Faculty Secretary) coordinate the placements & your Head of Department is familiar with existing or new 'host companies' that may be suitable. If you wish to apply for this funding, in the first instance you will need to discuss the timing and relevance to your subject/ research area with your Head of Department or supervisor/s ASAP as work placement destinations must be notified to the Design Faculty, NCAD International Office & HEA prior to the end of the 2010 Autumn term.

Erasmus Institutional Exchanges

NCAD has partnerships with many EU institutions that have MA programmes which may be of interest to you for one term of semester (depending on the institution). Funding is in the region of €500 to €800 depending on destination and duration of study. Ms. Debbie Reddin (Admissions) is the NCAD Erasmus Coordinator and has the most up to date prospectus from the relevant institutions. However it is imperative that you discuss this study opportunity with your Head of Department / Supervisor.

Knowledge Transfer Partnership/Newbridge Silverware

Information about this Metals Area (within Ceramics, Glass & Metals) initiative will be provided by Derek McGarry, Lecturer in Metals.

Enterprise Ireland Innovation Research Voucher Scheme at NCAD

The Enterprise Ireland Innovation Research Voucher Scheme offers funded research opportunities for small businesses in Ireland to collaborate with third level research institutions. The NCAD functions as a key knowledge provider for small businesses where students and staff investigate strategic R&D areas in partnership with a company. Since joining the scheme in May 2008, the Design Faculty have completed a wide range of innovation research voucher projects. These projects reflect diverse research interests such as:

- Company re-branding
- Website user-interface design development
- Social media in business
- Furniture design
- Agricultural work garment design
- Shoe design
- Knitwear design
- Craft packaging design

For further information contact your Department Head

and refer to Enterprise Ireland at <http://www.innovationvouchers.ie/>

MSC MEDICAL DEVICE DESIGN

A collaborative course with Trinity College Dublin and University College Dublin.

The extraordinary advances in medical technology calls for designers with significant knowledge about the human user, a high-level of technical competence, a deep understanding of the context in which devices are used and the potential to exploit new knowledge in the creation of devices.

Ireland has a significant role in the global medical devices industry. It has some 110 companies, including 15 of the worlds largest 25. As an 'industry cluster,' it has a scale comparable with the two other largest in the world, both in the USA.

This exciting and innovative programme will provide industrial designers with a wide range of modules to support their work in the medical devices industry.

The aims of the programme are:

- To provide students with an in-depth knowledge and expertise to allow them to work as designers of medical devices and to pioneer new approaches to the solution of medical problems.
- To advance learning, knowledge and professional competence in the field of medical device design.
- Central to the course methodology will be an understanding of the broader issues of medical devices needed to optimise opportunities for improved designs.

Programme Partners

Students will be based in studios at NCAD and medical science and bioengineering teaching will take place at Trinity College (TCD) and University College Dublin (UCD). Both TCD and UCD have worldwide reputations in their fields. Lectures will normally be in 'blocks' of several days, alongside students of bioengineering subjects.

It is expected that there will be a mix of individual and team-based projects, sometimes working with industry or medical specialists in hospitals and sometimes with students of TCD and UCD.

Wk	Monday	Tuesday	Wednesday	Thursday	Friday
1	Intro week				
2	Biomechanics	Biomechanics	Biomechanics	Biomechanics	Biomechanics
3	<i>Design Project 1/Brief</i>				History/Med Sc
4		Review 1			History/Med Sc
5					History/Med Sc
6		Review 2			History/Med Sc
7					History/Med Sc
8				Final Presentation	Biomat/Med Sc
9	<i>Design Project 2/Brief</i>				Biomat/Med Sc
10		Review 1			Biomat/Med Sc
11					Biomat/Med Sc
12					
13		Review 2			
14					
15				Final Presentation	
16	<i>Design Project 3/Brief</i>				Bioinstrumentation/HF1
17		Review 1			Bioinstrumentation/HF1
18					Bioinstrumentation/HF1
19					Bioinstrumentation/HF1
20		Review 2	Rehab Eng	Rehab Eng	Rehab Eng
21					Human Factors 2
22				Final Presentation	Human Factors 2
23	<i>Design Project 4/Brief</i>				Human Factors 2
24		Review 1			Human Factors 2
25					Human Factors 2
26					Human Factors 2
27		Review 2			
28					
29				Final Presentation	
30	MSc Design project				
31					
32		Review 1			
33					
34					
35		Review 2			
36					
37					
38		Review 3			
39					
40	Thesis draft				
41					
42					
43					
44			Final Presentation		

MA IN DESIGN

Research through Practice

The Design MA research programme creates a stimulating and challenging environment in which students can develop their analytical, critical and communicative abilities. Postgraduate students are encouraged to develop their professional knowledge of contemporary design practices and debate in conjunction with their own practice in product development, industrial design, visual communication, fashion design, textiles, ceramics, glass, and metals.

The programme is driven by the students' research interests and the particular concerns emerging in their own practice. This interdisciplinary research programme consists of regular scheduled individual supervision, regular research seminars, a series of studio reviews, an introductory course on research methodologies and critical discourse, access to visiting lecturers and international study trips.

The Faculty is very committed to creating a community of practitioners who support each other and provide critical feedback. In order to enable this community to evolve, the Faculty organises key events during the academic year at which postgraduate students present their work to each other and the wider College community. Students are expected to participate fully in a programme of regular seminars and events.

Tutorials, Progress Reviews & Seminars

A tutorial, a progress review and a seminar are three different things, and are not directly connected in terms of scheduling, except that you may wish to organise your tutorials for the same day as a seminar to reduce the number of journeys you make to NCAD if you do not work full-time in the studio area.

Tutorials are structured meetings with your supervisor(s) and are directly concerned with the continual progress of your own research project. Progress Reviews are formal meetings in order for both the staff and student to evaluate your research and ensure that you are making satisfactory progress.

Seminars are centrally organised for all Design postgraduate students by the faculty office in conjunction with the Heads of Faculty & Departments. They are there to support your formation as a design research student and to ensure that you

do not work in isolation but enjoy dialogue with other MA students, staff within other disciplines, and visiting speakers & practitioners. The seminars will address your needs in terms of: specific skills and competences; visual and verbal presentation skills; critical thinking; research methodologies. The Design Faculty will be inviting all design students to discuss this academic year's topics and timing in order to offer a meaningful programme. For this academic year the seminars will be taking place on Thursday afternoons during terms 1 & 2 - venue to be confirmed.

Note: Cancellation or postponement of a seminar does not affect any arrangements you might have to see your supervisor. Equally, any postponement or cancellation of a tutorial does not affect the timing of a seminar.

Frequency of Progress Reviews

Formal Progress Reviews take place at least 5 times per year. Your Progress Review Self-evaluation Forms must be typed and include a response to the following:

- (i) List all activities, research, achievements since the last Progress Review (what have you done?)
- (ii) Evaluate the success of your research in relation to your research proposal (what would you have done differently?)
- (iii) Compile an Action List of your immediate plans until the next Progress Review meeting (what will you do next?)
- (iv) Identify any resources and facilities that you need in order to achieve your proposed outcomes, e.g., placements, industrial links, equipment, etc.
- (v) You should bring the relevant work that helps to illustrate these points.

Schedule of Progress Reviews

You will be issued with your schedule of progress reviews by your Head of Department.

External Examiners' Visits and Assessment – important dates and deadlines:

Late January/early February 2011: Externs interim visits scheduled for Final Year Postgraduate students normally during late January/early February 2011 (you will be notified of the exact date during Term 1).

Mid-March 2011: Postgraduate students presenting for final assessment should submit a Draft Research Statement to their supervisor.

Mid-May 2011: Postgraduate students presenting for final assessment should submit their completed research statement (1 original & 5 copies) to their supervisor. A copy will be sent by the supervisor/Head of Department to the External Examiner.

Mid-May 2011: Postgraduate students not presenting for final assessment will be assessed by an Internal Staff Panel between 12th and 16th May 2011 in preparation for the non-award Exam Board on 23rd May 2011. In certain circumstances there may be the opportunity to be examined prior to the September Exam Board.

Late May 2011: Internal Panel Assessments for Final Year Postgraduate students during week beginning 26th May 2011.

Early June 2011: Externs examinations for Final Year Postgraduate students during week beginning Monday, 7th June 2011,

PHD THROUGH PRACTICE IN DESIGN

The PhD through practice entails a practitioner producing a body of work within a critically reflective frame of enquiry with the intention of extending and innovating an area of design practice or addressing a specific design question or area of strategic design thinking and research.

Doctoral students are strongly encouraged to participate in Seminars and events being offered within the Faculty of Design and are invited to avail of the structured PhD programme offered by NCAD. For further information see 'Doctoral Study at NCAD'.

Education

Programmes in the Faculty of Education foster interest in the arts, motivating and challenging students to achieve their creative potential, providing them with the skills they need to do so, contributing to the continued health and vibrancy of our visual culture.

POSTGRADUATE DIPLOMA IN ART AND DESIGN EDUCATION (PDIPADED)

This programme is recognised by the Teaching Council of Ireland as a required professional qualification for eligibility to teach in post-primary schools in Ireland. The award is an NUI Postgraduate diploma and is recognised internationally as a professional qualification.

The programme is an intensive, full-time programme provided over one academic year. It is open to graduates holding an honours degree (or equivalent) in a recognised art or design discipline. It deals with the theory and practice of education in art, craft and design at post-primary level.

It develops the student-teacher's understanding of the ways in which art, craft and design experiences can be used to promote the artistic, aesthetic, intellectual, personal and social development of young people. The course is an integrated one, with all components perceived as being inter-related.

There are three main subject areas:

Classroom Practice

Students teach art, craft and design classes in schools throughout the year. A weekly placement of two days is augmented by a four-week full-time block placement. Students are prepared for and supported in teaching through workshops, preparing lesson plans, making visual aids and planning art craft and design lesson schemes. Peer-teaching, micro-teaching and tutorials are employed to support students in their practice. Students are required to engage in 100 hours practical placement.

Education Studies

Education Studies incorporates inputs in history and philosophy of education, the evolution of art education theories, educational psychology and sociology of education. Students submit written assignments and take a some examinations in respect of these areas.

Integrated Practice in visual arts education

A series of workshops if provided with a focus on a range of teaching disciplines including drawing, 2D work and

3D work

Specialist staff and some peer teaching arrangements are features of this element of the programme.

As well as being a highly-practical programme, the PGDip programme puts an emphasis on applied research and reflection.

POSTGRADUATE DIPLOMA IN COMMUNITY ARTS EDUCATION (PDIPCAED)

This is a post-graduate Diploma awarded by NUI. This programme is a result of consultation, collaboration and is a response to documented calls for a professional qualification that will enable visual artists to work effectively and professionally in a range of contexts.

For the purposes of this programme, community arts is seen as a continuum, that is a set of elements between any two of which a third element (education) can be inserted. At such an axis or point of intersection there is a possibility of engagement and exchange. This programme combines theory and practice, providing students with a critical understanding of the discourse surrounding arts in different contexts, knowledge of professional practice and the processes involved in collaborative arts work.

The programme aims to increase participants' knowledge and skills to enable them to work effectively and creatively with community art contexts; to develop an awareness of the context in which community art takes place; to develop arts practice which is reflective of processes involved in community arts work. This is a programme for Adult learners and students will be encouraged to participate in peer learning and group based assessment.

Students are scheduled to attend for 6 hours per week over a 30 week period. In addition students are required to attend full day blocks in term one and two, as well as undertaking a placement of 100 hours duration. Total contact hours for this programme amount to approximately 220 hours excluding placement and self directed study undertaken by students.

Content Structure

The programme consists of four inter-related modules

1. Community Arts Contexts
2. Community Education
3. Collaborative Practice and Proposal Development
4. Placement and Visual Documentation

There is considerable overlap and synergy between modules, particularly in relation to the attributes and qualities needed for self-directed and collaborative learning.

The student is provided with a framework through which practical and theoretical concerns are revealed, focused and developed.

Assessment Structure

Each of the modules has a total of 250 marks allocated. Assessment is both continuous and summative. Students can obtain feedback on their assignments in consultation with programme tutors.

Tutorial Programme

Individual and group tutorials are timetabled and students are encouraged to attend on an on-going basis throughout the academic year.

Programme Outline

Module 1 Community Arts Contexts: This module provides an introduction to and overview of community arts, including arguments for participation, case studies of individual community arts projects with practitioner and organisational perspectives, collaborative processes and issues for practice. It examines institutional responses to community involvement in art making and development and change in policy concerning participatory arts/ community arts. This section will cover philosophical arguments which arise in community and participatory arts and provide an overview of different developments with an in-depth analysis of particular initiatives. This module is delivered in Term 1.

Module 2 Community Education: Module 2 is an introduction to theories and approaches to Community Education and learning in a range of non formal contexts. This module covers development of strategies for facilitating groups. The module also includes an introduction to theories and concepts in sociology and community development. The module is delivered in Terms 1 and 2.

Module 3 Collaborative Practice and Proposal Development: Students select and research a collaborative arts project of personal interest. The student is given an opportunity to critically reflect upon a range of themes, ideas or issues related to contextual practice.

Simultaneously students are introduced to preparing and making proposals to arts organisations and other agencies. Students will develop a greater understanding of the diverse range of contexts. This module is introduced in Term 2.

Module 4 Placement and Visual Documentation: Students prepare for placement through group and individual tutorials including practical sessions on planning for placement. The development of documenting procedures, with an emphasis on visual documentation and evaluation methods for practice are also a feature of the module. This module is introduced in Term 1.

Assessment Guidelines and requirements for students

This programme aims to encourage students to develop a dialogic approach to learning. By means of seminars and tutorials, students are encouraged to engage in debate and examine the way the three areas; community, arts and education interact and evolve over time. A dialogic approach is supportive of an opening out of debate, in this instance it is concerned with: art, artists, art practices and processes, art in society, community, education and learning.

MA - VISUAL ARTS EDUCATION

The MA in Visual Arts Education is designed to provide national leadership in the field of visual arts education. Part of the remit of the National College of Art and Design is to provide continuing professional development to teachers of art and design. In interpreting this remit, the Faculty of Education has adopted a broad understanding of what it means to be a teacher of art and design, to include teachers in all sectors of education (primary, and post-primary education, further and higher education) as well as educators working in other settings including museums and galleries, arts centres, community settings, the health sector, local authorities and other contexts within which visual arts can be encountered in an educational or developmental form.

Aims

- To enable art educators to pursue their professional interests in an appropriate form at post-graduate level;
- To facilitate a cohort of art educators in taking up positions of educational leadership in schools and other educational settings;
- To develop a body of research in visual arts education upon which policy initiatives can be reliably based;
- to provide a basis from which further research at doctoral level can be developed and around which collaborative research can be further developed.

Content

The programme consists of 8 Modules comprising 90 Credits, as follows:

Semester 1: 3 Modules - 30 Credits / 600 hours learning effort
The Arts, Innovation and Education

(10 credits)

Research methods

(10 credits)

Digital media, the Arts and Education

(10 credits)

Semester 2: 3 Modules - 30 Credits / 600 hours learning effort
Contemporary Visual Culture

(10 credits)

The Arts, critical pedagogy and the curriculum (10 credits)

Site-based arts education

(10 credits)

Semester 3 /4: 2 Modules - 30 Credits / 600 hours learning effort

Art and Audience

(10 credits)

Practice or research thesis

(20 credits)

Assessment is carried out through course assignments and a major project or thesis at the end. Provision will be made for group submissions as well as work carried out and submitted by the individual student. Options for assessment may include academic essay, or case study, or presentation or performance or digital media production.

The final Research Thesis or Project is designed on a collaborative basis between staff and students. A thesis will normally be approximately 20,000 words in length. A practical project may include elements of studio practice, collaborative practice in an educational setting or a documented performance. In all such cases, an accompanying text will be required. Details of projects will be agreed by staff and students and will be formally processed by the Programme Board before the commencement of Semester 3.

Programme Schedule:

	Module	Indicative Content	Timetable	Associate Staff
1.	1: The Arts, Innovation and Education (10 credits)	Policy analysis, Lifelong Learning and Inclusion Educational practice and policy formulation The cultural sector and education policy;	Week 1-12 (Tuesday evenings)	Dervil Jordan Isobelle Mullaney
	2: Research Methods (10 credits)	Modes and techniques of research; (quantitative and qualitative) Arts-based research; Assessment in the arts	Week 2- 12 (Thursday evenings)	Mick Wilson (with GradCAM researchers)
	3. Digital media, arts and education (10 credits)	Digital media in education; web-based e-learning processes;	Week 2 – 12 (Tuesday evenings)	Michael Flannery Susan Lynch
	4: Contemporary Visual Culture (i) (5 credits)	Visual literacy, visual culture and cultural pedagogies Contemporary art theory; Art and philosophy;	Week 1 – 12 (Thursday evenings)	Fiona Loughnane
	35 credits			
2.	4: Contemporary Visual Culture (ii) (5 credits)	Visual literacy, visual culture and cultural pedagogies Contemporary art theory; Art and philosophy;	Week 13 – 24 (Thursday evenings)	Fiona Loughnane
	5a: The Arts, Critical pedagogy and the Curriculum (10 credits) 5b: Visual Art in Primary Education (10 credits) 5b: CEAD courses in Art and Design (10 credits)	Models of curriculum analysis; Critical pedagogy and the arts; Educational evaluation Studio-based practical workshops Studio-based art or design courses	Week 13 - 24 (Tuesday evenings) Week 13-24 (Saturday sessions) Week 13 - 24 (Tues or other)	Dervil Jordan Isobelle Mullaney CPD Staff CEAD Staff Alex Scott Ann Fitzgibbon
	6: Site-related arts education (10 credits)	Seminar and workshop series on practice in authentic settings;	Week 16-30 (Thursday evenings)	Dervil Jordan Isobelle Mullaney
	25 credits			
3.	7: Art and Audience (10 credits)	The academy, the museum , the school and the people; politics of cultural production; Community arts, multi-culturalism and inclusion	Week 31 – 45 (Wednesdays)	Catherine Marshall Helen O’Donoghue
3/4.	8: Practice Project or Research thesis (20 credits)	Individual supervised research project	Week 31 -60	Nuala Hunt Dervil Jordan Isobelle Mullaney Patsey Bodkin Alex Scott Ann Fitzgibbon
	90 credits			

MLITT AND PHD THROUGH EDUCATION

The Faculty of Education has a broad research remit in art, design and visual education including all levels of educational provision and is especially interested in encouraging innovative research approaches. The Faculty promotes research at postgraduate level that can inform policy development in a changing national and local context. As a member of NCAD's education research community you are in an unprecedented position to influence major national initiatives such as:

- The revised primary curriculum in Irish schools which includes significant developments in the arts
- New programmes at second-level including the Junior Certificate School Programme, Transition Year, Leaving Certificate Applied and Leaving Certificate Vocational programmes.
- Further Education – the growth of courses at Post Leaving Certificate level (PLCs) and at other levels outside the formal school system.
- Higher Education – the quality of provision, access and achievement in higher education, including art and design education.
- Adult and Continuing Education – lifelong-learning is emerging as perhaps the most important area for educational development in the future.
- Non-formal education – innovative programmes in educational settings outside the traditional school – for example Youthreach, Community Development programmes and prison education.
- Community Arts – the growth of community arts programmes has been dramatic in recent years.

In all of the above areas – and in many other areas of education – the unique perspective of the arts, and of the visual arts in particular, needs to be asserted.

Doctoral students are strongly encouraged to participate in Seminars and events being offered within the Faculty of Education and are invited to avail of the structured PhD programme offered by NCAD. For further information see 'Doctoral Study at NCAD'.

Fine Art

Seeing the world anew, placing the accepted and unquestioned into a different light, exploring the boundaries between the private and public sphere, between the individual and society - doing it visually. The development of a sustained body of leading edge research and its relationship to critical decision making in the development of practice is central to the Faculty's vision for its postgraduate programmes. The challenge, for the Faculty and for our postgraduate students, is to make work matter; to test out who it may matter to beyond ourselves, and place it in situations and contexts where it actually registers specifically, in gallery and non-gallery situations, within our wider culture of immense visual proliferation.

Facilities

The Faculty hosts a suite of familiar workshop based and digital tools for the manipulation of materials and processes. There is everything you would expect, but also expert technical support. There is a 'can do' attitude and a local knowledge of suppliers, processors etc. The relationship between the site of production of work and the distribution of the work, are not assumed, but part of a critical dialogue around the nature of your practice.

Health and safety, use of workshops, etc.

Under the terms of the Safety, Health and Welfare at Work Act, 1989, and associated legislation, the College has prepared a Safety Statement, copies of which are available in the Library, the Students Union and all Faculty/Department Offices. It is in your interest to familiarise yourself with this document, in particular where it relates to your own area. In addition, specific safety procedures are posted where necessary. These are all held within the departments, particularly in workshops (which are under the supervision of Technical Assistants). You may be asked to join the undergraduates for equipment induction sessions.

MA – ART IN THE DIGITAL WORLD

This unique programme looks at how contemporary art practice responds to the Digital World. The programme offers postgraduate students from creative backgrounds the opportunity to recast their existing practice in light of, and in response to, the possibilities provided by new digital and virtual media technologies. Students acquire new a range of technical skills while developing a research practice. Former students on the programme have included painters, architects, filmmakers, computer scientists, photographers, theologians and musicians.

Each student develops their own research agenda and cultivates personal research interests through the Major Research Project. This self-set project examines themes and questions and engages particular personal interests in aspects of digital culture.

The Master of Arts: Art in the Digital World combines visual art, digital production and postproduction skills, creative content development, critical studies in contemporary art and digital culture, research methods training, research seminar processes, project management, as well as opportunities for unique placement and international exchange experiences. The programme is within the Media Department within the Faculty of Fine Art and has dedicated equipment and technical staff.

Programme Philosophy

The programme encourages students to question the nature of the relationship between the Virtual and the Real - and the increasing mediation of culture - in their own area of practice and concern. The programme is a staging area for individuals who wish to engage with and drive the debate surrounding digital technology and contemporary art practice.

Structure

The programme is made up of four semesters of 15 weeks each that run over 2 academic years.

Tuesday is the key day with students attending workshops and seminars. Other optional activities happen throughout the week.

The programme consists of:

- Regular scheduled individual supervision,
- A series of classes and workshops in relevant digital processes, applications and techniques,
- Weekly research seminar,
- A series of studio 'crits',
- An introductory course on research methodologies,
- A visiting lecturer series
- A set of international study trips.

The programme also offers the opportunity for a period of study abroad through (normally in the first part of year 2), as well as time on artist's placement with an appropriate organisation in Ireland (normally in the second-half of year 1). These opportunities for specialised study are discussed with the teaching team in the Media Department.

Programme Schedule:

MONDAYS	TIME	PLACE	STUDENT GROUP	Lead by
Contemporary Art Practices Lecture & Seminar	10am - 12pm	Harry Clarke House	MFA MA ACW MA ADW	Declan Long Kevin Atherton
Online Seminar	3.00pm – 4.00pm	Online: students can be on or off campus	MA ADW	Leah Hilliard
TUESDAYS				
Physical Computing	10 am – 1pm	Art in Digital World studio	MA ADW	Benjamin Gaulon
Art in the World Lecture & Seminar	2.00pm – 4.00pm	Conference room 1 beside Art in Digital World studio	MA ADW	Leah Hilliard
WEDNESDAY				
Studio/Tutorials as arranged between staff and students			MA ADW	
THURSDAY				
Studio			MA ADW	
Fine Art Visiting lecturer series	2.00pm – 3.30pm	Noel Sheridan Room Top floor of Granary Building	Open to all students	
FRIDAY				
Studio			MA ADW	

MFA IN FINE ART (BY RESEARCH)

The Fine Art MFA research programme creates a stimulating and challenging environment for practitioners who wish to develop their professional knowledge of contemporary art practice and theory in conjunction with their own practice and their analytical, critical and communicative abilities. An MFA is increasingly being acknowledged as the entry point for the professional artist.

Each MFA student is assigned a primary supervisor from one of the Faculty departments: Sculpture, Painting, Media and Fine Print. The primary supervisor acts as a personal tutor, offering support throughout MFA studies.

The programme encourages students to push the boundaries of their art practice, to situate their practice in the context of contemporary art and to acknowledge the productive interplay between practice and theory.

Programme Structure

The MFA is a two-year research programme driven by the individual student's research interests and area of practice. Monday is the key day every week on which the programme provides lectures and seminars and is responsible for curating the Visiting Lecturer strand of the Contemporary Art Practices module shared with the MA ACW and MA ADW.

MONDAYS	TIME	PLACE	STUDENT GROUP
Contemporary Art Practices Lecture & Seminar	10am - 1pm	Harry Clarke House	MFA MA ACW MA ADW
MFA Seminar	2pm - 4pm	In students' studio spaces or Fine Art Seminar Space as appropriate	MFA

MFA students present work in progress at the weekly research seminar attended by their peer group and staff.

Students are encouraged to participate in study trips to international events ranging from the Liverpool Biennial, Berlin Biennial, Frieze Art Fair, the Armoury, New York to the World Social Forum in Belém, Brazil. First year MFA students organise an annual interim exhibition with invited curators in venues like Temple Bar Gallery and most recently the Lighthouse cinema, curated by Ian Russell.

Written Work Required of MFA Students

MFA Yr 1 students are required to submit a 2,500 word essay set by course tutors on the Contemporary Art Practices component of the programme

MFA Yr 2 students are required to submit a Research Statement (2,500 words) This is the written component of the final year of the MFA and should stand in relation to the work produced for the MFA degree. It is not a thesis and may take the form of an artist's statement or other art-writing formats but it must fulfill the following objectives:

- Demonstrate a meaningful contextualisation of the studio work in relation to contemporary art and theory and/or histories and discourses within visual culture
- Demonstrate the ability to reflect critically and articulate key concerns in the studio practice
- Achieve a competent standard of presentation, clarity and organisation of ideas.
- The artist's statement should be commensurate with producing an appropriate form of at least 2500 words of 'coherent', considered reflection framing the nature of the practice in relation to its exhibition or eventing, its critical positioning and its relationships to audience and authorship, studio or situation. It should be considered in terms of aspects of the student's activity, discovery, reflection, participation and communication.

The written requirement is grounded in the fact that postgraduate study is not simply an occasion of making more work. It is a process of structured, formalised learning, and the written component is but one element which promotes critical reflection within the process. The written element must operate in conjunction with the practice, in a way that is meaningful for and identified by the individual researcher. Its form should be discussed and agreed with the supervisor.

Submission Deadlines

MFA Yr 1 Contemporary Art Practices Essay Deadline
1st April 2011
(length 2,500)

MFA Yr 2 Research Statement Draft Deadline 10th March 2011
(length 2,500)

Draft Research Statement to be returned to student by supervisor by 25th March 2011

MFA Yr 2 Research Statement Final Deadline 20th April 2011
(Subject to approval)

Final Submission

For their final submission MFA students produce a major body of work for public exhibition or dissemination. The artwork may take any format within the range of contemporary art practice and students are encouraged to consider alternative modes of public presentation. As indicated above, students also submit a written Research Statement that serves to illuminate the studio practice.

PHD THROUGH PRACTICE IN FINE ART

Pursuing a PhD through fine art practice requires the production of a major body of work within a critically reflective frame of enquiry. PhD researchers are expected to extend and develop a particular area of art practice through practical work, exhibition and discursive production.

Doctoral students are strongly encouraged to participate in Seminars and events being offered within the Faculty of Fine Art and are invited to avail of the structured PhD programme offered by NCAD. For further information see 'Doctoral Study at NCAD'.

Visual Culture

The Faculty of Visual Culture engages with the wide spectrum of visuality, and employs a range of challenging methodologies to interrogate the field. It is a focal point for research on Irish and international cultural practices - a laboratory for experimentation and innovation. The Faculty is a national centre of intellectual and critical debate on historical, contemporary and theoretical issues in art, design, material culture and art and design education.

The Faculty is staffed with dynamic specialists and recognised researchers, who are committed to curriculum innovation; who play a vigorous role in the holistic formation of the artists, designers and art and design educators of the future; who are catalysts for the generation of new ideas; and who facilitate the integration of theory and practice, to the highest academic level.

MA – ART IN THE CONTEMPORARY WORLD

The Master of Arts: Art in the Contemporary World is an intensive study programme concerned with the relation of art practices to current critical, theoretical, historical and social contexts. Throughout the year participants undertake close analysis of the work of key contemporary artists, curators, critics and theorists, with a view to developing an expanded and enriched sense of the place and potential of art in today's world.

Course participants pursue one of two pathways:

Visual Culture:

This pathway allows students from a wide range of backgrounds to generate innovative research projects that explore and critique diverse strategies for engaging with art today. This highly flexible pathway not only supports theoretical/historical research but also more experimental modes of art writing and curatorial or collaborative projects. Artists following this pathway can choose to reflect intensively on current practices and debates in order to help contextualise and critically enrich their own practice.

Combined Fine Art / Visual Culture Pathway:

This pathway is run as a collaboration between the Faculties of Fine Art & Visual Culture. Intended for artists, students following this route will participate in theory/writing modules while also developing independent self-directed art projects. This pathway encourages artists to explore

and test new models of theory-practice interaction in contemporary art.

Course content of The MA Art in the Contemporary World is delivered principally through group seminars which focus on topical debates, core texts and essential theoretical methodologies. Each of these seminars requires a high level of commitment and participation from students and in most cases will require prior reading of critical essays or viewing of exhibitions and films. Students are encouraged to read beyond the prescribed texts and to develop up-to-date knowledge of current issues in local and international art and culture through sustained engagement with major journals and magazines. Four strands of study form the structure of the course, with each strand containing discrete thematic modules.

Practices:

A year-long seminar series exploring the range and diversity of current international and local art practices. This strand involves two study modules (one per semester), each based on twelve sessions. (i) Medium and Post-Medium and (ii) Site / Place / World.

Situations and Intersections:

A range of elective short modules addressing cultural and social contexts for art practice today and points of crossover between art and related disciplines. Each of these modules is 6 weeks long.

Indicative Modules (subject to revision)

- **Play:** exploring correlations between 'play' and artistic practice. This module addresses how play relates to creative production; interpretation; the formation of modern subjectivities; social organisation and representation
- **Modern Manhattan:** 20th century Manhattan as a case study for modernity in the context of historical and theoretical debates in art, architecture and culture. This module is run in collaboration with the MA in Art History, UCD
- **Curating in the Contemporary World:** An exploration of the key tendencies and debates in contemporary curatorial practice
- **Literary Visions:** an exploration of the various ways in which literary models, ideas and references permeate contemporary art practice. (A key point of reference in this module will be the work of the late German author W.G. Sebald.)

- In semester two the options will be:
- Spatial Cultures: examining aspects of space and culture with particular reference to theories of urbanism in art and architecture. Spatial Cultures is run in collaboration with the School of Architecture, University College Dublin
- Narratives of Knowledge: investigating debates in recent philosophy that relate to constructions and uses of 'knowledge' in the contemporary world
- The Aesthetics of Environment: a study of relations between ecology, aesthetics and ethics, focusing on such questions as eco-feminism and "deep ecology"
- Art/film: A collaborative module with the Irish Film Institute examining the complex relationship between contemporary art and cinema.

Theories:

This strand runs throughout the year and comprises 2 seminar modules (one per semester). Participants will gain an understanding of key methodologies with respect to the study of contemporary art and its cultural and historical contexts.

Indicative Modules

(i) Expressions of Modernity: looking at different definitions of modernism. Particular focus is placed on the key developments in modern practice from which definitions of modernism have emerged. Students will develop a critical literacy in the discourse(s) of modernism and modernity;

(ii) The Politics of Participation: This seminar provides a grounding in the core issues and theories of participation, social organization and political agency which are relevant to contemporary cultural discourse. Students will develop a critical knowledge of the present conditions of possibility for participation in its many forms.

Writing:

This is a student-led seminar taking place throughout the whole year in which participants explore and critique different models and strategies for writing on art. Students will also reflect on their own practice as writers and engage in peer review critiques. Topics covered might include: contemporary criticism; contemporary art history; artists' writings'; writing as art practice.

At the conclusion of each study module, students are required to deliver essays, presentations or other exercises in response to course themes. Throughout the year, however, students

are also supported in developing self-directed research interests, leading to the submission of a large-scale work. (Specific module requirements for students pursuing one or other of the course pathways will be included in the more detailed course documentation handed out by the course co-ordinators).

Full time students attend classes on Mondays and Fridays. (subject to modification)

New part-time students should attend on Fridays and second year part-time students should attend on Mondays. The duration of the programme is 12 months full-time, 24 months part-time. Students attend classes and submit their major piece of work at the end of September .

The MA Art in the Contemporary World aims to function as a valuable forum for debate on contemporary art theory and practice, and as a result we encourage students to seek publishing, public speaking and curating/exhibiting opportunities during the academic year. A course website and blog at www.acw.ie is available as a resource and publishing outlet for students and we urge everyone to contribute texts, ideas, questions and references to this online discussion space. In addition, a number of course sessions will have a public dimension, allowing other interested parties from the fields of contemporary art scholarship and practice to join our conversations — in order to help build extended networks for students beyond the immediate course community.

MA – DESIGN HISTORY AND MATERIAL CULTURE

The taught MA in Design History and Material Culture is a pioneering course that examines the history of design and material culture from the eighteenth century through to the present, providing a unique forum for the study of objects, architecture and interiors within their social, historical and theoretical contexts.

Course content is principally delivered through an intensive series of themed modules. Prior reading is expected in preparation for each session. Throughout the two taught semesters, students are required to deliver essays, presentations or other exercises. Students are also supported in developing self-directed research interests, culminating in the submission of a dissertation.

The duration of the programme is 12 months for full-time students, and 24 months for part-time students. Full-time students normally attend seminars on Mondays and Fridays

whereas part-time students attend on either Monday or Friday, depending on their year of study (days subject to modification). Students attend classes from September to June and submit a major piece of work in the autumn.

Indicative Modules: for the academic year 2010/2011:

Research Methods - introduces students to key concepts and skills in academic research in visual and material culture.

Design and Material Cultures (Dr Lisa Godson, NCAD) [delivered in conjunction with GradCam] – a seminar open to researchers interested in exploring ideas about material culture and design: this might be through an interest in design activity and practice, particular historical positions in relation to questions of materiality and a concern with how what we are is formed through exterior environments that habituate and prompt us.

Design and the Luxury Markets in France, 1750-1789 (Dr Macushla Baudis, NCAD) – Focusing on issues surrounding taste, innovation and imitation, this module examines the design, production and retailing of the luxury goods of France and England during the second half of the eighteenth century.

Approaches to Domestic space in the Georgian era (Dr Conor Lucey, UCD) - This 12-week course introduces students to both the material and ideological aspects of Georgian interiors and aims to foster an appreciation for the myriad critical approaches to studies concerned with the history of domestic space and the material culture of the home.

Dress, Meaning and Identity (Hilary O’Kelly, NCAD) - the module examines the role of dress in constructing social and cultural identity. Rather than seeing dress as ‘reflecting’ history, the module explores dress as an agent of history, embodying new ideas and changing cultural norms.

Dress and Irish Material Culture (Hilary O’Kelly, NCAD) Building on visual, material and oral history sources, this module explores the role of dress in Ireland in negotiating the realms of nationality, gender, religion and status.

An Introduction to the Material Culture of Ireland (Dr. Paul Caffrey, NCAD) - this course introduces students to the design and material culture of Ireland, discusses theories of material culture and Irish culture, with specific reference to design in the twentieth century, and develops students' skills in historical and critical analysis.

Spatial Cultures (Declan Long, NCAD) – run in collaboration with the School of Architecture, University College Dublin, this module examines aspects of space and culture with particular reference to theories of urbanism in art and architecture.

Modernity, Modernism and Design (Dr Lisa Godson, NCAD) This course addresses modernism in terms of specific case studies related to individual designers, key texts and particular outputs such as urban design, typography and theatre design. Modernity in terms of a temporal construct, an attitude and a cultural phenomenon will be explored.

The Reinvention of Identity: Theory and Practice of State and Commercial Visual Communications in Twentieth Century Ireland (Dr Ciarán Swan) – an exploration of contemporary theories of national and cultural identity as a means of contextualising and decoding state and commercial visual imagery.

Contextualising Contemporary Craft (Eleanor Flegg, University of Ulster) This module will give an introduction to contemporary craft scholarship before going on to consider Irish craft between 1960 and 1990. Issues surrounding the various research methodologies and theoretical frameworks used in approaching contemporary craft will be considered and interrogated.

Designed Art: Converging Fields and Critical Responses in Contemporary Practice (Emma Mahony, NCAD) - this module interrogates how the historically complex relationship between design and art enrich and subvert each other. When artists incorporate the vernacular of design and architecture into their practices (and vice versa), can the results go beyond a referential endgame to create modes of practice that are critically generative of new ideas?

Archival Narratives (hands-on workshops on the use of archives in qualitative and quantitative research): (Dr. Una Walker, National Irish Visual Arts Library) - Students will assess the properties and characteristics of different types of documents, extract relevant information from large amounts of material, correlate disparate sources and construct complex arguments based on the sources. Students will also be introduced to digital arts and humanity methods - including data capture and data analysis.

MLITT AND PHD THROUGH VISUAL CULTURE

The Faculty of Visual Culture engages a broad range of historical, theoretical and critical domains. Research is a major interest in the faculty and research degrees have been awarded since 1989. The mix of disciplines in the Faculty enables ambitious enquiries into all aspects of art and design, representation, cultural production, cultural consumption, material culture, visual and spatial culture and cultural politics. These are explored through a variety of methodologies and with reference to many art and design practices and mass cultural forms.

Researchers in the Faculty normally attend for regular individual research supervision, participate in regular research seminars and participate in a lecture programme in critical and visual research methodologies. A programme of visiting lecturers further contributes to the dynamic culture of debate among researchers. The Faculty creates a community within which lively exchange, scholarly discussion and critical debate continuously happen.

Doctoral students are strongly encouraged to participate in lectures, seminars and events being offered within the Faculty of Visual Culture and are invited to avail of the structured PhD programme offered by NCAD. For further information see 'Doctoral Study at NCAD'.

Doctoral Study at NCAD

With the emergence of and increasing emphasis upon doctoral education in Art and Design, it is important to provide a rich and rigorous learning environment for students that opens opportunities within and beyond academia. A key vehicle through which this can be achieved is structured PhD education, one that provides taught modules in key generic and domain-specific areas in a way that augments the traditional, highly individualised apprentice model.

All PhD students at NCAD are encouraged to participate in our structured PhD programme, delivered through the Graduate School of Creative Arts and Media. The Graduate School of Creative Arts and Media (GradCAM) is an exciting new collaborative initiative of national and all-island significance which builds on the expertise of the National college of Art and Design, Dublin Institute of Technology, the University of Ulster, and the Institute of Art, Design and Technology, Dún Laoghaire.

The School is a shared space of structured doctoral studies and research support - what has come to be known as "fourth-level" education. As such, GradCAM is a key resource in supporting and enhancing the research and learning environment for both text-based and practice-based doctoral students at NCAD.

ROLES AND RESPONSIBILITIES_The Role of the Student

Role expectations of supervisors and students should be established at an early stage. NCAD expects that postgraduate students will make every reasonable effort to:

- Discuss and agree with the supervisor(s) a schedule of regular supervisory meetings;
- In collaboration with supervisors, set agenda for supervisory meetings and address the schedule of any agreed actions in a timely fashion after each formal meeting;
- Submit a self-report form to your supervisor(s) within 7 days of each tutorial (see Chapter 8 'Guide to Forms');
- Submit written work for review and comment by supervisor(s) at agreed times;
- Maintain clear, accurate, detailed and accessible records of all relevant work;
- Keep a portfolio of work in progress. In order to inform the broader research community about your work, you are asked to keep a digital portfolio. Building a portfolio of work in progress, on an ongoing basis, is an important way of tracking how your work evolves over the years of study;
- Provide adequate explanation of any failure to meet commitments, including meetings;
- Prepare periodic progress reports on the research project;
- Take the initiative in raising any problems or difficulties for discussion with the supervisor(s) and/or Head of Faculty/Head of Research as appropriate;
- Seek permission for any extended periods of absence away from NCAD;
- Identify personal development and training needs in consultation with supervisors;
- Ensure that all contributions to the work are appropriately acknowledged and recognised;
- Avoid inappropriate publication or duplication of others' work;
- Act in accordance with relevant legislation and regulations in respect of health and safety, ethics, copyright, etc.;
- Ensure that the final thesis is submitted within the designated period, taking due account of advice and recommendations of supervisor(s);
- Contribute to the postgraduate research community, for example by attending other students' research seminars, providing feedback and generally being supportive of other students' research activities the stuSupervisor

Tutorials and Progress Reviews

It is a requirement that you regularly attend tutorials, and participate in the seminar series and research sessions provided by your faculty. If there is a problem concerning attendance and participation, please inform your supervisor, programme co-ordinator or Head of Department as early as possible.

As listed above, you are expected to write a short report on each tutorial which should be forwarded to your supervisor within 7 days. This will confirm what advice you have received, and how you intend to act on that advice in practice. You are not expected to simply follow recommendations but to make decisions yourself. Different supervisors may give contrary advice. Although you are not obliged to follow advice, you are expected to justify your decision-making in relation to advice received. You must own, reflect upon and demonstrate your reasoning in this regard. This is both the freedom and the difficulty of the postgraduate experience.

Portfolio of Work in Progress

You are required to keep a portfolio of work in progress. In order to inform the broader research community about your work, you are asked to keep a digital portfolio. (There will be support to help you acquire skills needed to keep a record of your work.) Building a portfolio of work in progress, on an ongoing basis, will enable you to publicise your work; help you prepare presentations about your work in the future; and is an important way of tracking how your work evolves over the years of study.

The Role of the Supervisor

The role of the supervisor is to impart understanding and insights, and to advise the student as s/he undertakes the long process of mastering concepts, bodies of knowledge and methodologies, undertakes original research and, in the case of doctoral study, expands the limits of achievement and knowledge.

Primary Supervisor

The primary supervisor must be a member of staff of NCAD and an active and successful scholar in the relevant area. Responsibility for the overall management and supervision of the student's training and research project, for monitoring of progress and for administrative matters lies with the primary supervisor.

The responsibilities of the primary supervisor are both academic and administrative:

Academic Role

- Assume, in collaboration with the student, responsibility for the satisfactory progress and completion of the agreed research project
- Possess and maintain knowledge of the research area to provide adequate supervision of the research project
- Develop, in collaboration with the student an appropriate planning schedule for successive stages of the research project so that the work may be completed and submitted within the appropriate timescale
- Maintain and ensure availability for regular contact with the student, making sufficient time available to fulfill the needs of the individual research student
- Review work produced by the student and provide appropriate and constructive criticism in a timely fashion
- Ensure, where appropriate, that the approval of the research ethics committee has been obtained
- Encourage appropriate and early dissemination of findings
- Assist students in identifying and meeting their development and training needs
- Encourage and instill a high standard of research ethics on the part of the student
- Ensure that the student is made aware of any unsatisfactory progress or standard of work, and arrange any supportive action as necessary
- Advise the student regarding readiness for submission

Administrative Role

- Maintain and ensure that the student maintains clear, accurate, detailed and accessible records of work undertaken
- Maintain and ensure that the student maintains a record of supervisory meetings and agreed actions
- Retain a copy of all written feedback provided to the student
- Assume responsibility for the monitoring of progress and for administrative matters

Co-Supervision

Where appropriate an additional supervisor(s) may be appointed to work alongside the primary supervisor. A co-supervisor must be an active and successful scholar in the relevant area but need not be a member of staff of NCAD (see 4.2.3 below). The role of the co-supervisor is to collaborate with and support the primary supervisor in the management and supervision of the student's training and research project, and in monitoring progress. Where the supervisory team consists of one or more co-supervisors, the nature and role of the additional supervisors should be agreed between the student, the primary supervisor and the additional supervisor(s).

The responsibilities of the co-supervisor(s) are largely academic:

Academic Role

- Assume, in collaboration with the student and the primary supervisor, responsibility for the satisfactory progress and completion of the agreed research project
- Possess and maintain knowledge of the research area to provide adequate supervision of the research project
- Develop, in collaboration with the student and the primary supervisor, an appropriate planning schedule for successive stages of the research project so that the work may be completed and submitted within the appropriate timescale
- Maintain and ensure availability for regular contact with the student, making sufficient time available to fulfil the needs of the individual research student
- Review work produced by the student and provide appropriate and constructive criticism in a timely fashion
- Encourage appropriate and early dissemination of findings
- Assist students in identifying and meeting their development and training needs
- Encourage and instil a high standard of research ethics on the part of the student

Administrative Role

- Maintain and ensure that the student maintains a record of supervisory meetings and agreed actions
- Retain a copy of all written feedback provided to the student

Supervisory Team

A supervisory team, rather than single supervisors working in isolation, is increasingly common in higher education, particularly in inter-disciplinary and practice-based contexts. In deciding on the composition of a supervisory team it is important that it includes: the requisite disciplinary expertise and at least one award-bearer at the level being sought or higher. It is also important that an integrated and holistic approach to the total research project is taken by all members of the team. This includes ensuring that: each supervisor is afforded the opportunity of reviewing all aspects of the student's research output; the supervisory team have regular opportunities to review the progress of the research project as a cohesive team; all members of the supervisory team have ready access to the archive of the research project and have advance notice of key events in the research process.

Circumstances requiring co-supervision include:

- Interdisciplinary research projects that exceed the expertise of the primary supervisor
- where the primary supervisor is not an award-bearer at the level being sought
- where the student is an NCAD staff member.

Progress Reports

While it is the student's responsibility to record what has been discussed and agreed through the tutorial process, the supervisor is responsible for writing progress reports. These reports describe how the supervisor evaluates your progress in research/practice and recommends whether or not you should proceed with your studies. These reports will be given to you as well as placed on file. They are placed on file as soon as possible after the progress review (ideally by the end of weeks 15 and 28 of the academic year).

However, other (supplementary) progress reports may also be filed at other points during the year if the supervisor believes that it is appropriate.

(For a copy of the progress report form, Chapter 8 'Guide to Forms'.)

GOOD RESEARCH PRACTICE

ACKNOWLEDGEMENT OF SOURCES

Plagiarism may be defined as using another person's writings, ideas or works as if they were your own; that is, without due acknowledgement either wholly or in part of the original source of the material through appropriate citation. In not crediting the source, a person is guilty of intellectual fraud. This is not acceptable. At all times it is important to acknowledge one's sources.

RESEARCH ETHICS

Research at the National College of Art and Design seeks to achieve the highest possible standards within the disciplines of art, design, visual culture and education. It is of utmost importance that researchers consider the potential impact of their proposed research. It is the responsibility of supervisors to monitor all research carried out by their student and to ensure that advice is sought from NCAD's Research Committee before the research is undertaken should any of the following elements be involved in the proposed research:

- Active involvement of other participants
- Passive involvement of other participants
- Colleagues and staff within other higher education institutions
- Members of the public
- Children, young and other vulnerable persons
- Animals
- External bodies
- Potential influencing factors:
- Potential adverse impact on the environment
- Legal liabilities
- Insurance
- Health and safety

Completion of a statement regarding the ethical implications of a postgraduate research project is required of the Faculty as part of the interview process and again following the annual progress review at the end of the first year of study. These should be submitted to the Higher Awards Committee as part of the Admissions/Progression process. Where advice must be sought from NCAD's Research Ethics Committee, the supervisor should submit a report giving a brief description of the issue to be considered to the Head of Research and Postgraduate Development who will then convene a meeting of the Committee in as short a time as possible, preferably

within two weeks, to consider the proposal.

It is the responsibility of supervisors to monitor the progress of their students' research and to immediately seek the advice of the Research Ethics Committee should there be any developments that require further consideration.

INTELLECTUAL PROPERTY

Intellectual property rights (IP) are a matter of concern to NCAD because it is an educational institution that is fostering those who will develop into inventors, designers and creative artists, and employs persons who are already inventors, designers and creative artists.

The purpose of NCAD's IP policy is to set out the principles relating to the ownership and exploitation of all Intellectual Property arising from design and artistic academic activities within NCAD. The policy is intended to support the protection and exploitation of NCAD IP for the benefit of society whilst at the same time recognising and rewarding the originator(s) of the IP, NCAD itself and any sponsor to the work that led to the creation of the IP.

NCAD's IP Policy is available on the NCAD website (<http://www.ncad.ie>).

HEALTH AND SAFETY

Under the terms of the Safety, Health and Welfare at Work Act, 1989, and associated legislation, the College has prepared a Safety Statement, copies of which are available in the Library, the Students Union and all Faculty/Department Offices. It is in your interest to familiarise yourself with this document, in particular where it relates to your own area.

In addition, specific safety procedures are posted where necessary. These are all held within the departments, particularly in workshops (which are under the supervision of Technical Assistants). You may be asked to join undergraduate students for equipment induction sessions.

GUIDELINES FOR WRITTEN WORK_Presentation of Written Work

Students will be required to submit both hard copy (print out) and soft copy (digital file) for all written submissions. Each Department and Faculty will construct an annual archive of written submissions in a systematic manner. This will act as a resource for future learners and as a legacy of the College's postgraduate activities.

Style-Sheet for Written Work

Guidelines for the MFA Research Statement (Length 2,500):

MFA students are not required to adhere to strict style guidelines for M Litt and PhD theses as the Research Statement is not a thesis.

The guidelines are as follows:

Presentation:

Should be typed with double spacing, illustrations where appropriate.

Clarity:

Title the statement, use headings to break up the text, new idea – new paragraph.

References:

Where you wish to cite or quote from authors use the following format:

“My only advice to students who are starting to frame their own interests is to read absolutely everything.” (Elkins, 2003, p. 120)

(See further ‘Methods of Citation’ below.)

Bibliography:

All books, articles and other texts relevant to the statement should be listed in a bibliography. The standard format is: ELKINS, James (2003) *Visual Studies, A Skeptical Introduction*, New York and London, Routledge.

(See further ‘Methods of Citation’ below.)

Master's Degree:

A thesis submitted for a Master's degree must show evidence of independent, informed enquiry, and/or originality in focus of study, conclusions or method.

Doctoral Degree:

A doctoral thesis must show evidence of independent, informed enquiry, originality in the methods used, and/or in the conclusions drawn, and must make an appreciable new contribution to knowledge in the field.

Recommended Lengths:

MA/MFA (practice-based research) (15,000 maximum)	2 x 2,500 words
MA (taught programme) (preferred guideline)	20,000 words

M.Litt (written only)	40-60,000 words
PhD (practice) (preferred guideline)	20,000 words
PhD (written only) (100,000 maximum)	80,000 words
Joint theory-practice	to be agreed

Presentation:

It is expected that postgraduate students will demonstrate a capacity to present written work in an appropriate mode, manner and register.

As well as the technical skills of writing, students should address the presentation of dissertations as a design process in itself. The design specifications of academic theses have emerged from the cumulative practice of scholars in various disciplines over many years. Like all good design, the specifications are directed at clarity and effectiveness of purpose.

The overall visual impact of academic writing should be characterised by simplicity, consistency and clarity. The guidelines that follow are aimed at helping all students to achieve these features in their academic writing.

Pre-Publications:

Theses submitted for higher degrees may be based in part on writings already published by the candidate, subject to the College approval, if the studies from which they derive have been substantially completed during the period of registration for the higher degree.

Access to Work:

One copy of every thesis approved for a higher degree will be retained in the custody of the Librarian. A thesis so approved may be consulted or copied in the Library or through an inter-library loan. Users must undertake not to use or reproduce material so obtained without the consent of the Librarian and must acknowledge duly the source of such information. Should an author of a thesis wish to withhold permission for the use of his/her work, an application must be made to the Librarian at the time of submission of the thesis for examination. Such applications must have the written support of the student's supervisor and Head of Faculty, and must state the reasons for withholding permission to lend or copy. The maximum length of time for withholding permission shall be three years and may be shortened by notice in writing at any time by the author. During the period of withheld permission

to lend or copy, the thesis may be consulted, lent or copied only by written permission of the author.

Number of Copies:

The candidate must prepare three typed copies of the thesis, bound initially in soft binding for examination. Following examination, the copies must be submitted in fixed, rigid binding, incorporating any amendments required.

Print, Pagination and Illustration:

The thesis shall be in print on one side only of A4-size paper. Photocopies of good quality are acceptable.

The margin at binding edge should be not less than 40mm and other margins not less than 20mm, both for print and diagrams. Double or one-and-a-half spacing is recommended, except for indented long quotations, where single spacing should be used.

Times Roman, size twelve font should be used throughout the text.

Photographs or diagrams should be related clearly to the text. Illustrations should be computer-scanned or fixed firmly in place, and be of good quality. A separate volume for illustrations may be included where appropriate.

Pages should be numbered consecutively (including appendices). Page numbers should be located centrally at the bottom of the page and about 20mm above the edge of the page. The pages on which illustrations appear should be numbered in sequence with the rest of the pages of the text.

Appendices should be named alphabetically and should be numbered in sequence with the rest of the pages of the text. A Glossary may be included.

Front Board and Spine:

The copy of the bound thesis shall be bound with boards. The binding shall be of a fixed kind in which leaves are permanently secured. The boards shall have a sufficient rigidity to support the weight of the work when standing upon a shelf. The front board of the thesis shall contain the following information only:

- The title of the thesis.
- The initials and name of the author.
- Where the thesis consists of more than one volume, the

volume number and the total number of volumes.

- The degree to be awarded and the date of submission.

The initials and name of the candidate, the degree, and the date of submission, shall be printed along the spine in such a way as to be easily legible when the copy is lying flat with its front cover uppermost. All lettering on the cover and the spine shall be of plain graphic design.

Order of Presentation:

The thesis must be presented in the following sequence:

1. Title Page
2. Blank Page
3. Declarations
4. Abstract
5. Table of Contents
6. List of Illustrations
7. List of Tables
8. Acknowledgements
9. Text
10. Appendix (ices)
11. Bibliography

Title Page:

The title page of each volume of the thesis shall contain the following information:

- The full title of the thesis, and the subtitle, if any.
- If there is more than one volume, the total number of volumes, and the number of the particular volume.
- The full name of the author, followed, if desired, by any qualifications and distinctions.
- The award for which the thesis is submitted.
- The name of the institution to which the thesis is submitted and the faculty to which it is presented: e.g. The Faculty of Visual Culture, The National College of Art and Design, a Recognised College of the National University of Ireland.
- The name(s) of the supervisor(s) of the research.
- The month and year of submission.

Declarations:

A thesis must contain the following signed and dated declarations immediately after the title page:

I hereby declare that this dissertation is entirely my own work and that it has not been submitted as an exercise for a diploma or degree in any other college or university.

I agree that the Library may lend or copy the thesis upon request from the date of deposit of the thesis.

Word Count:

Signed:

Dated:

Abstract:

An abstract not exceeding 300 words shall be bound as an integral part of the thesis, and shall precede the main text. The abstract shall be printed or typed in single spacing and shall indicate the author and title of the thesis in the form of a heading.

The abstract should consist of a concise summary of the dissertation including its title, aims and objectives, overview of literature reviewed, key arguments, results and conclusions. The abstract may not exceed one page in length.

In addition to the abstract bound into each copy of your dissertation, an additional unbound copy of the abstract must be submitted.

Table of Contents:

The thesis must include a table of contents.

Illustrations:

A list of illustrations with sources must be included.

Acknowledgements:

A formal statement of acknowledgements must be included in the thesis.

Methods of Citation

When writing a piece of text you will need to refer in your text to material written or produced by others. This procedure is called citing or quoting references. Consistency and accuracy are important to enable readers to identify and locate the material to which you have referred. The same set of rules should be followed every time you cite a reference. The system used in the National College of Art and Design is the Harvard System.

The Harvard System (Author Date Method)

All statements, opinions, conclusions etc. taken from another writer's work should be cited, whether the work is directly **quoted, paraphrased or summarised**. In the Harvard System cited publications are referred to in the text by giving the author's surname and the year of publication (see section 1, **Citation in the Text**) and are listed in a bibliography at the end of the text (see section 2, **References at the end of a piece of work**).

Originators/authors: the person or organisation shown most prominently in the source as responsible for the content in its published form should be given. For anonymous works use 'Anon' instead of a name. For certain kinds of work, e.g. dictionaries or encyclopaedias, or if an item is the co-operative work of many individuals, none of whom have a dominant role, e.g. videos or films, the title may be used instead of an originator or author.

Dates: if an exact year or date is not known, an approximate date preceded by 'ca.' may be supplied and given in square brackets. If no such approximation is possible, that should be stated, e.g. [ca. 1750] or [no date].

1. Citation in the text

- Quotations – as a general rule, if the quotation is less than a line it may be included in the body of the text in quotation marks. Longer quotations are indented and single-spaced, quotation marks are not required. For citations of particular parts of the document the page numbers should be given after the year in parentheses. (Krauss 2002, p.10).
- Summaries or paraphrases – give the citation where it occurs naturally or at the end of the relevant piece of writing.
- Diagrams, illustrations – should be referenced as though they were a quotation if they have been taken from a published work.
- Rules for citation in text for printed documents also apply to electronic documents. If an electronic document does

not include pagination or an equivalent internal referencing system, the extent of the item may be indicated in terms such as the total number of lines, screens, etc., e.g. "[35 lines]" or "[approx. 12 screens]".

Examples

(i) If the author's name occurs naturally in the sentence the year is given in parentheses:

e.g. In a study of contemporary multi-media practice in fine art Popper (2007, p. 5) argues that the importance of concept...

e.g. As Popper (2007, p. 5) said, "This conceptual edge is even more important today" which indicates...

(ii) If the name does not occur naturally in the sentence, both name and year are given in parentheses:

e.g. A more recent edition (Wells, 2004, p.2) suggests that recent developments in photography...

e.g. Recent developments in photography (Wells, 2004, p.2) indicate that...

(iii) When an author has published more than one cited document in the same year, these are distinguished by adding lower case letters (a,b,c, etc.) after the year within the parentheses:

e.g. Rose (1992a, p.12) discusses the twentieth-century approach to the picture plane...

(iv) If there are two authors the surnames of both should be given:

e.g. Deleuze and Guattari (1984, p.23) propose that...

(v) If there are more than two authors the surname of the first author only should be given, followed by et al.:

e.g. Studies show that "learners prefer to have full control over their instructional options" (Colvin et al. 2003, p.34).
(A full listing of names should appear in the bibliography.)

(vi) If the **work is anonymous** then the title of the work should be used:

e.g. The Percy tom has been described as "one of the master-

pieces of medieval European art" (*Treasures of Britain*, 1990, p.84).

e.g. More people than ever seem to be using retail home delivery (*The Times*, 1996, p.3).

(you should use the same style in the bibliography).

(vii) If you refer to a **source quoted in another source** you cite both in the text:

e.g. A study by Smith (1960 cited Jones 1994, p. 24) showed that...(You should list only the work you have read, i.e. Jones, in the bibliography.)

(viii) If you refer to a **contributor in a source** you cite just the contributor:

e.g. Software development has been given as the cornerstone in this industry (Bantz 1995, p. 99).

See Section 2 below for an explanation of how to list contributions (chapters in books, articles in journals, papers in conference proceeding) in the bibliography.

(ix) If you refer to a person who has not produced a work, or contributed to one, but who is quoted in someone else's work it is suggested that you should mention the person's name and you must cite the source author:

e.g. Richard Hammond stressed the part psychology plays in advertising in an interview with Marshall (1999, p.67).

e.g. "Advertising will always play on peoples' desires", Richard Hammond said in recent article (Marshall 1999, p.67). (You should list the work that has been published, i.e. Marshall, in the bibliography.)

(x) **Personal Communications** by face-to-face or telephone conversation, letter, email, text message or fax can be referenced. Both in-text citations and references begin with the name of the sender of the communication:

e.g. Many designers do not understand the needs of disabled people according to J. O. Reiss (2007).

Importantly, you may need to seek permission from other parties in the correspondence/conversation before quoting them in your work. You might also include a copy of written communications in the appendix.

2. References at the end of a piece of work

At the end of a piece of work list references to documents cited in the text and documents that have made an important contribution to your work. This list is called a *Bibliography*.

The references are listed in **alphabetical order of authors' names**. Put the surname first followed by the initial(s) of forenames - Smith, G.R., for example. If you have cited more than one item by a specific author they should be listed chronologically (earliest first), and by letter (1993a, 1993b) if more than one item has been published during a specific year.

Whenever possible, elements of a bibliographic reference should be taken from the title page of the publication.

Each reference should use the elements and punctuation given in the following examples for the different types of published work you may have cited.

Reference to a book

Author (Year of publication) *Title*. Edition (if not the first).

Place of publication: Publisher.

e.g. Bois, Y. AND Krauss, R., (1997) *Formless: a user's guide*. 2nd ed. New York: Zone Books.

Reference to a contribution in a book

Contributing Author (Year of publication) 'Title of contribution', in: author/editor of publication (ed./eds.) *Title of book*. Place of publication: Publisher, Page number(s) of contribution.

e.g. Donald, J.(1992) 'Metropolis: The City as Text', In: Bocock, R. and Thompson, K.(eds.) *Social and Cultural Forms of Modernity*. London: The Open University and Polity Press, pp.417-470.

Reference to an article in a journal

Author (Year of publication) 'Title of article', *Title of journal*, volume number (part number), page numbers of contribution.

e.g. Dawes, J. and Rowley, J (1998) 'Enhancing the customer experience: contributions from information technology', *Management Decision*, 36(5), pp.350-357.

Reference to a newspaper article

Where the author of a newspaper article is identified, use the following citation order: Author (Year of publication) 'Title of article', *Title of Newspaper* (Edition if required), day and month, page number/s.

e.g. MARLOW, L., (1997) 'Sarkozy suffers setback as party loses assembly seats', *Irish Times*, 18 June, p.1.

e.g. Old, D. (2008) 'House price gloom', *Evening Chronicle* (Newcastle ed.), 26 June, p.25.

Where no author is given, use the following citation order: *Title of newspaper* (Year of publication) 'Title of article', day and month, page reference.

e.g. *Independent* (1992) 'Picking up the bills', 4 June, p.28.

Reference to a map

For Ordnance Survey maps the following citation order is used: Ordnance Survey (Year of publication) *Title*, sheet number, scale. Place of publication: Publisher. (Series).

e.g. Ordnance Survey (2002) *Preston and Blackpool*, sheet 102, 1:50,000. Southampton: Ordnance Survey. (Landranger series).

For Geological Survey maps the following citation order is used: Corporate author and publisher (Year of publication) *Title*, sheet number, scale. Place of publication: Publisher. (Series).

e.g. Ordnance Survey (1980) *Bellingham, (solid)*, sheet 13, 1:50,000. Southampton: Ordnance Survey. (Geological Survey of Great Britain [England and Wales]).

Reference to a conference paper

Author(s) of paper (Year of publication) 'Title of paper', in author/editor of proceedings (if applicable) *Title of conference proceedings*, location and date of conference. Place of publication: Publisher, page numbers of contribution.

e.g. Kelly, N.A., and Hanrahan, S., (2004). 'Critical Theory on Practice-based Courses', in Davies, A.(ed.) *Enhancing Curricula: towards the scholarship of teaching in art, design and communication in Higher Education*, Barcelona, 15th-16th April. London: Centre of Learning and Teaching in Art and Design, pp.232-334.

Reference to a publication from a corporate body

(e.g. a government department or other organisation). Name of Issuing Body, (Year of publication). *Title of publication*. Place of publication: Publisher, Report Number (where relevant).

e.g. UNESCO, (1993). *General information programme and UNISIST*. Paris: Unesco, PGI93/WS/22.

Reference to a thesis

Author (Year of publication) *Title of thesis*. Degree statement. Degree-awarding body.

e.g. Clancy, L. (2008) *Dead air: live art; schizophrenia and*

double coding in broadcast radio. Unpublished PhD thesis. National University of Ireland.

Reference to television

For television programmes the citation order is as follows: *Title of programme* (Year of transmission) Name of channel, date of transmission (day/month).

e.g. *Little Britain* (2005) BBC 2 Television, 23 June.

For episodes of a television series the citation order is as follows: 'Title of episode' (Year of transmission) *Title of programme*, series and episode numbers. Name of channel, date of transmission (day/month).

e.g. 'A Day in the Death' (2008) *Torchwood*, Series 2, episode 10. BBC 2 Television, 5 March.

Reference to films/movies

For films the citation order is as follows: *Title of film* (Year of distribution) Director [Material designation]. Place of distribution: Distribution company.

e.g. *Macbeth*, (1948) Directed by Orson Welles [Film]. USA: Republic Pictures.

e.g. *The Matrix reloaded* (2003) Directed by A & L Wachowski [DVD]. Los Angeles: Warner Brothers Inc.

For films on *Youtube* the citation order is as follows: Name of person posting video (Year video posted) *Title of film or programme*. Available at: URL (Accessed: date).

e.g. Raok2008 (2008) *For a cooler Tube*. Available at: <http://www.youtube.com/watch?v=jXE6G9CYcJs> (accessed 13 June 2008).

Reference to podcasts

For podcasts reference is made to where it was published or displayed for download, and the citation order is as follows: Author/presenter (Year that the site was published/last updated) 'Title of podcast', *Title of Internet site* [Podcast]. Day/month of posted message. Available at: URL (Accessed: date).

e.g. Ndiritu, G. (2010) 'Questions from the past', *Tate Events* [Podcast]. 2 February. Available at: http://www.tate.org.uk/onlineevents/podcast/mp3/2010_02_12_Grace_Ndiritu.mp3 (Accessed 11 April 2010).

Reference to web pages/sites and e-books

Author/Editor (Year) *Title* [online]. (Edition). Place of publication: Publisher (if ascertainable). Available from: URL [Accessed: date].

e.g. Holland, M. (2004) *Guide to citing Internet sources*. Poole: Bournemouth University. Available at: http://www.bournemouth.ac.uk/library/using/guide_to_citing_internet_sourc.html (Accessed 4 November 2004).

Reference to e-journals

Author (Year) 'Title' *Journal Title*, volume (issue), page numbers *Name of collection* [online]. Available at: URL of collection [Accessed: date].

e.g. Bright, M. (1985) 'The poetry of art', *Journal of the History of Ideas*, 46 (2), pp.250-277 JSTOR [Online]. Available at: <http://uk.jstor.org/> (Accessed: 16 June 2008).

Reference to mailbase/listserv e-mail lists

Author (Year of message) 'Subject of message', *Discussion List*, date posted: day/month [online]. Available at: list email address.

e.g. McKenzie, J. (2007.) 'Re: call for artists', *The UK drawing research network mailing list* 25 May [Online]. Available email: DRAWING-RESEARCH@JISMAIL.AC.UK.

It should be noted that items may only be kept on discussion group servers for a short time and hence may not be suitable for referencing. A local copy could be kept by the author who is giving the citation, with a note to this effect.

Reference to personal communications

For personal communications by face-to-face or telephone conversation, letter, email, text message or fax the citation order is as follows:

Sender/speaker/author (Year of communication) Medium of communication with Receiver of communication, Day/month of communication.

e.g. Wilson, M., (2007 E-Mail to S. Hanrahan , 6 April.

Note that both in-text citations and references begin with the name of the sender of the communication. Importantly, you may need to seek permission from other parties in the correspondence before quoting them in your work. You might also include a copy of written communications in the appendix.

Reference to CD-ROMs and DVDs

This section refers to CD-ROMs which are works in their own right and not bibliographic databases.

Author Year. Title [type of medium CD-ROM]. (Edition). Place of publication, Publisher (if ascertainable). Available from: Supplier/Database identifier or number (optional) [Accessed Date] (optional).

e.g. Hawkings, S.W., (1994). A brief history of time: an interactive adventure. [CD-ROM]. Crunch Media.

References and Footnotes, Further Guidance

Quotations

These should be typed within single quotation marks, and quotations within quotations should use double quotation marks. Quotations of more than three lines should be set in block form, indented from the margins, and typed single space, without quotation marks.

Titles

Italics should follow normal publication usage: titles of books, periodicals and artworks should be italicised (not underlined).

Grammar, Spelling, Punctuation and Acronyms

All text must be carefully checked for grammar and spelling. When using a spell-check facility, make sure it is using British/Hibernian spelling. Thus –

- colour not color;
- behaviour not behavior;
- programme not program;
- [he] practises not practices;
- centre not center;
- organisation not organization;
- analyse not analyze etc.

Also, be careful with words in capital letters: most spell-checks will skip these.

Dashes should be clearly indicated by way of a clear dash, with a space before and after: (-).

However, a hyphen is neither preceded nor followed by a space: eg word-processor.

Apostrophes should be used sparingly. Thus, decades should be referred to as follows: 1990s (not 1990's). Possessives associated with acronyms (for example, NCAD) should be written as follows: 'NCAD's findings suggest that...'. (Note that the term 'it's' means 'it is', the apostrophe denoting a missing 'i'. To indicate possession, the pronoun 'it' uses no apostrophe: 'every dog has its day'.)

All acronyms for national agencies, examinations etc should be spelled out the first time they are introduced in text or reference. Thereafter the acronym can be used if appropriate. For example: 'Students in the National College of Art and Design (NCAD) have said ...'

LEARNING RESOURCES_Guide to the Library

The College Library has an unrivalled collection of over 86,000 books and exhibition catalogues. Many of these are unavailable in other Irish libraries. The major emphasis is on 20th century and contemporary art and design, but material from a large number of other relevant subject areas is also acquired. The collection is chiefly open access, but there are closed access special collections of rare and valuable books and of materials relating to Irish art and design.

The Library subscribes to about 300 magazines and these offer an international view of the subjects taught in the College. Comprehensive back runs of many of these periodicals are available and the Library's bibliographic online databases give access to these and others which we do not hold.

Users also have access to a significant image database. They can download these images for study or teaching purposes.

The collection of material relating to Irish art and design is of major national importance and is used by researchers from Ireland and abroad. This is held in a special resource known as the National Irish Visual Art Library (NIVAL) which is a partnership initiative between the College and the Arts Council. A number of databases are available including one which has information on about 4,000 Irish artists. This is continuously updated.

Introductory tours of the Library are given to all new students. In-depth tutorials on information retrieval are provided for students who are commencing major projects and theses. Important addresses:

www.ncad.ie/library

www.nival.ncad.ie

Edward Murphy
BA, DipLib, MLIS

Core Bibliographies

Pears, R., & Shields, G., 2004. *Cite Them Right, The essential referencing guide. 3rd ed., Durham: Pear Tree Books*

General Research Guides

BAUER, M.W. AND GASKELL, G., eds., 2000. *Qualitative Researching with Text, Image and Sound: A Practical Handbook*. London: Sage

BIZELL, P., 1992. *Academic Discourse and Critical Consciousness*. Pittsburgh, PA and London: University of Pittsburgh Press.

BOOTH, W., COLOMB, G. AND WILLIAMS, J., 1995. *The Craft of Research*. Chicago: University of Chicago Press.

BREW, A., 2001. *The Nature of Research: Inquiry in Academic Contexts*. London: RoutledgeFalmer Research.

BOYER, E.L., 1990. *Scholarship Reconsidered: Priorities of the Professoriate*. New Jersey: Princeton University Press.

BROCKBANK, A. AND MCGILL, I., 2007. *Reflection and Reflective Practice*. In A. BROCKBANK AND I. MCGILL. *Facilitating Reflective Learning in Higher Education*. London: McGraw-Hill, 85-108.

CAMPBELL, A., 2007. *An Ethical Approach to Practitioner Research*. London: Routledge.

CRYER, P., 2000. *The Research Student's Guide to Success*. Buckingham: Open University Press.

DENZIN, N.K. AND LINCOLN, Y.S., 2003. *The Landscape of Qualitative Research: Theories and Issues*. 2nd ed. London: Sage, Chapters 1, 6 and Part III.

FAIRBAIRN, G.J. AND WINCH, C., 1991. *Reading, Writing and Reasoning: A Guide for Students*. Buckingham and Philadelphia: Open University Press.

HUMES, W. AND BRYCE, T., 2001. *Scholarship, Research and the Evidential Basis of Policy Development in Education*. *British Journal of Educational Studies*, 49 (3), 329-352.

KAPLAN, D., 2004. *The Sage Handbook of Quantitative Methodology for the Social Sciences*. Thousand Oaks, CA: Sage.

PETRE, M. & RUGG, G., 2004. *The Unwritten Rules of PhD Research*. Buckingham: Open University Press.

ROBSON, C., 2003. *Real World Research: A Resource for Social Scientists and Practitioner Researchers*. London: Blackwell.

SCHÖN, D., 1991. *The Reflective Practitioner: How Professionals Think in Action*. Aldershot: Arena.

WALLIMAN, N., 2005. *Your Research Project: A Step-by-Step Guide for the First-time Researcher*. London: Sage Publications.

WISKER, G., 2007. *The Postgraduate Research Handbook*. 2nd ed. Basingstoke, UK: Palgrave.

Research in Art and Design

BALKEMA, A. W. AND SLAGER, H., eds., 2004. *Artistic Research, Series of Philosophy of Art and Art Theory, Vol. 18*. Amsterdam: Lier en Boog.

BIGGS, M., 2000. *The Foundations of Practice-Based Research: Introduction*. Working Papers in Art and Design [online], 1. University of Hertfordshire. Available from: <http://www.herts.ac.uk/artdes1/research/papers/wpades/vol1/vol1intro.html>

BIGGS, M., 2004. *Introduction: the role of the artefact in art and design research*. Working Papers in Art and Design [online], 3. University of Hertfordshire. Available from: <http://www.herts.ac.uk/artdes1/research/papers/wpades/vol3/mbintro.html>

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Elkins, James 2003. *Visual Studies, A Skeptical Introduction*, New York & London, Routledge.

ELKINS, JAMES, ed., 2005. *The New PhD in Studio Art, Printed Project, Vol. 4*, Dublin: VAI.

FRAYLING, C., 1993. *Research in Art and Design*. Royal College of Art Research Papers, 1. London: Royal College of Art

GRAVES, D., 2002. *Art as a Rational Activity*. *Journal of Aesthetic Education*, 36 (4), 1-14.

GRAY, C., 1995. *Developing a Research Procedures Programme for Artists and Designers*. Aberdeen: Centre for Research into Art and Design, Robert Gordon University.

GRAY, C. AND MALINS, J., 1999. *The Digital Thesis: Recent Developments in Practice-based PhD Research in Art and Design*. *Digital Creativity*, 10 (1), 18-28.

GRAY, C. AND MALINS, J., 2004. *Visualizing Research: A Guide to the Research Process in Art and Design*. Aldershot, UK, and Burlington VT: Ashgate.

GRAY, C. AND PIRIE, I., 1995. *Artistic research procedure: research at the edge of chaos?* Design Interfaces Conference, 3. Salford: The European Academy of Design, University of Salford.

HANNULA, M., et al, 2005. *Artistic Research: theories, methods and practices*. Helsinki / Gothenburg: Academy of Fine Arts/ArtMonitor.

HARRILD, A. FRAYLING, C. PAINTER, C. AND WOODHAM, J., 1998. *Transcript of Research Seminar on Practicebased Doctorates in Creative and Performing Arts and Design*. Surrey: Surrey Institute of Art and Design.

HOLDRIDGE, L. AND MACLEOD, K., 2003. *The Doctorate in Fine Art: The Importance of Exemplars to Research Culture*. *The International Journal of Art & Design Education*, 23 (2).

JONES, T. E., 2006. The studio-art doctorate in America. *Art Journal* [online]. Available from: http://findarticles.com/p/articles/mi_m0425/is_2_65/ai_n16726442

KILJUNEN, S. & HANNULA, M., 2002. *Artistic Research*. Helsinki: Academy of Fine Arts.

MACLEOD, K., 2000. The Function of the Written Text in Practice-based PhD Submissions [online]. Available from: <http://www.herts.ac.uk/artdes1/research/papers/wpades/vol1/macleod2.html>

MACLEOD, K. AND HOLDRIDGE, L., 2004. The Doctorate in Fine Art: The Importance of Exemplars to the Research Culture. *International Journal of Art and Design Education* 23 (2), 156–68.

MACLEOD, K. AND HOLDRIDGE, L., eds., 2005. *Thinking Through Art: Reflections On Art As Research*. London & New York: Routledge.

MASON, J., 2001. *Researching Your Own Practice: The Discipline of Noticing*. London: RoutledgeFalmer Research.

NEWBURY, D., 1996. Knowledge and Research in Art and Design. *Design Studies*, 17 (2), 215–9.

RUST, C., et al, 2008. *AHRC Research Review: Practice-Led Research in Art, Design and Architecture*. Arts & Humanities Research Council UK.

SEAGO, A., 1995. *Research Methods for MPhil and PhD Students in Art and Design: Contrasts and Conflicts*. Royal College of Art Research Papers 1 (3), London: Royal College of Art.

SEAGO, A. AND DUNNE, A., 1999. New Methodologies in Art and Design Research: The Object as Discourse. *Design Studies*, 15 (2).

STRAND, D., 1998. *Research in the Creative Arts*. Canberra: DETYA.

STRANDMAN, P., ed., 1998. *No Guru, No Method? Discussions on Art and Design Research*. Helsinki: University of Art and Design Helsinki.

WEISBERG, R., 1999. Creativity and Knowledge: a Challenge to Theories. In R. STEMBERG, ed. *Handbook of Creativity*. Cambridge: CUP, 226–50.

WINTER, R., GRIFFITHS, M. AND GREEN, K., 2000. The 'academic' Qualities of Practice: What are the Criteria for a Practice-based PhD?. *Studies in Higher Education*, 25 (1), 25–37.

Completing MLITT/PhD

JACKSON, C. AND TINKLER, P., 2004. *The Doctoral Examination Process: A Handbook for Students, Examiners and Supervisors*. Buckingham: Open University Press.

MARSHALL, S. AND GREEN, N., 2006. *Your PhD Companion*. 2nd ed. Oxford: How to Books.

MURRAY, R., 2003. *How to Survive Your Viva: Defending a Thesis in an Oral Examination*. Buckingham: Open University Press.

PHILLIPS, E. AND PUGH, D.S., 2005. *How to Get a PhD: A Handbook for Students and Their Supervisors*. 4th ed. Buckingham: Open University Press.

Recommended Resources: Design

Websites

<http://www.idi-design.ie>

The Institute of Designers in Ireland (IDI), professional body representing the interests of Irish designers, offers postgraduate students Associate Membership for €20 annual subscription.

<http://www.icograda.org>

The International Council of Graphic Design Associations (Icograda) is a worldwide body providing graphic design information, resources, events and news from the design world.

<http://www.idd.ie>

The Institute for Design and Disability was founded in Dublin in 1993 and provides links to the European Institute for Design and Disability (EIDD). EIDD is a non-profit making NGO and has national networks operating in thirteen countries which create a network to enhance knowledge about barrier-free design and architecture.

<http://www.ergonomics.ie>

The Irish Ergonomics Society (IES) promotes the discovery and exchange of knowledge concerning the characteristics of human beings that are applicable to the design of systems and devices of all kinds.

<http://www.core77.com>

Core77 publishes articles, discussion forums, an extensive event calendar, hosts portfolios, job listings, a database of design firm, schools, vendors and services for industrial designers ranging from students through seasoned professionals.

<http://www.designboom.com>

Industrial design today: courses, education, history

and contemporary, shop, interviews, snapshots and competitions.

<http://nelly.dmu.ac.uk/4dd/DDR4/>

This contains the proceedings of a symposium held in the Royal College of Art in 2004 and is helpful in that it provides a historical overview of the research in design debate.

<http://jrp.icaap.org/content/v1.1/johansson.html>

This is an essay about a “participatory design” strategy. It is one example of how a design strategy can be described for a general and non-specialist readership.

http://www.informedesign.umn.edu/_doc/Research_101_Part_I.pdf

This is a short introduction to the question of why a practitioner might be interested in the question of research methods.

<http://www.wgsn-edu.com>

This is a fashion and textiles forecasting site of interest to all design students in terms of colour and trend information.

<http://hillmancurtis.com>

Visual communication website that aims to create an evolving online space in which design, broadcast and video mediums begin to merge. Some excellent small documentary films on the work processes of internationally recognised designers.

<http://www.herts.ac.uk/artdes1/research/res2prac/confhome.html>

Research into Practice annual conference and website deals with the fundamental principles, philosophies, and problems that underpin studio-based research in art and design.

<http://www.rsadesigndirections.org/>

The RSA's student awards scheme, Design Directions offers a range of challenging projects which comment on the changing role of the designer in relation to society, technology and culture.

Journals of Interest.

The NCAD Library holds an extensive range of design related magazines and journals. Additional journals are subscribed to

by individual design departments. These are usually held in department's main office. For example:

F&T:Drapers Record
World of Embroidery
Eurostitch
Collezione
Selvedge

ID: ID Industrial Design (American)
Design Report (German)
Axis (Japanese)
Form (German)
Ottagono (Italian)
Auto and Design (Italian)
Domus (Italian)
M&D (German)
Ergonomics (International)
Applied Ergonomics (International)

VC: Eye Magazine
Baseline

GUIDE TO FORMS_Tutorial Self-Report Form

Name:			Supervisor(s):			Tutorial Date:		
Purpose of tutorial:								
Development since last tutorial:								
Issues discussed:								
Questions raised:								
Tasks set:								
Other relevant information:								

Supervisor Report Form

Supervisor Report Form		
Student Name:	Supervisor(s):	Report Date:
Nature of student studies/research:		
Development since last report/commencement:		
Evaluation of progress:		
Archive content:		
Recommendations:		
Other relevant information:		

Annual Progress Review Form for Year 1 of PhD

Student Name:			Supervisor(s):			Report Date:		
Title of PhD Research Project:								
Development since commencement:								
<p>Evaluation of progress: At the end of Year 1 of PhD research, the student is expected to:</p> <ul style="list-style-type: none"> • have identified their area of research; • have formulated a research question; • have developed a clear theoretical and methodological framework for the research; • demonstrate competency in framing the research orientation of their particular practice. 								
Archive content:								
Recommendations: [tick as appropriate]								
<ul style="list-style-type: none"> • Research and progress satisfactory, continue 								
<ul style="list-style-type: none"> • Research and/or progress not satisfactory, resubmit in 1 / 2 / 3 month(s)[delete as appropriate] 								
<ul style="list-style-type: none"> • Research and/or progress not satisfactory, recommend transfer to lower register 								
<ul style="list-style-type: none"> • Research and progress very unsatisfactory, discontinue 								
Members of the Review Panel:								

