



Coláiste Náisiúnta Ealaíne is Deartha

National College of Art & Design

100 Thomas Street

Dublin 8

Fine Art: Media, Paint, Print, Sculpture & Virtual Realities

Postgraduate Programmes Handbook

(For the most recent version please check the College Website: www.ncad.ie/research)

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1.0 Welcome from Head of Faculty.

You now begin a two year engagement¹ with staff and fellow students in one of the post graduate courses in the Fine Art Faculty.

In welcoming you it should be acknowledged that you have come through a competitive process.

The course is primarily a preparation for artists. Under this canopy of academia you will develop as an artist over this period. You will place your work practice in its context and you will defend it in Seminars.

The post graduate research program creates a social and aesthetic laboratory in which students use a wide range of methods and disciplines to examine their perception of the world we live in. This diversity reflects current art practice.

You will be within a research group for these two years and in a manner responsible to each other. You will be supported by, and will engage with staff, including your supervisor, visiting artists, and a comprehensive library service.

Each of you brings your own personality, values and a different research proposal to the group. The interactions which these differences present are part of the excitement of the course. Perceptions will change during the year. Work will change in the doing.

We are proud to have such a level of serious art practice and research in this institution.

When you come through this research-based programme, you will be ably equipped to work as an artist in a contemporary context.

Brian Maguire,
Professor of Fine Art.

¹ This is for newly arrived students on Masters programmes. However, the content of the handbook is relevant for all fine art postgraduates, including continuing students.

2.0 Calendar and Key Events.

2.1 Fine Art: Postgraduate Studies Calendar 2005-2006

For convenience the calendar is broken into two halves: weeks 1-15 and weeks 15-30.

FIRST HALF OF THE YEAR

W	Month	Monday	Tues	Wednesday	Thursday	Friday
1	September	26 14:00 MFA Studio Space Allocation MAVR Start Meeting	27 MAVR Year 2 Meet 14:00 K. Atherton Office	28	29 College Postgraduate Induction Day	30
2	October	3 SUPERVISOR ALLOCATED	4 MAVR Tech Class Introduction 13:30	5	6 Fine Art Postgraduate Induction Day	7 Interdisciplinary PhD Seminar 4:30-6:00
3	October	10 Research Methods 9:30 Visit Lect 13:30	11 MAVR Seminar 9:30 MAVR Tech Class 13:30	12 MAVR Theory 9:30	13	14
4	October	17 Research Methods 9:30 MFA Seminar 13:30	1 MAVR Seminar 9:30 MAVR Tech Class 13:30	19 MAVR Theory 9:30 Sculpture Workshop #1	20 Public Art Seminar	21 TUTORAL SCHEDULE (Frieze Weekend)
5	October	24 Research Methods 9:30 MFA Seminar 13:30	25 MAVR Seminar 9:30 MAVR Tech Class 13:30	26 MAVR Theory 9:30 Sculpture Workshop #2	27	28
6	Oct / Nov	31	1 MAVR Seminar 9:30 MAVR Tech Class 13:30	2 MAVR Theory 9:30	3	4
7	November	7 Research Methods 9:30 Visit Lect 13:30	8 MAVR Seminar 9:30 MAVR Tech Class 13:30	9 MAVR Theory 9:30	10	11
8	November	14 Research Methods 9:30 MFA Seminar 13:30	15 MAVR Seminar 9:30 MAVR Tech Class 13:30	16 MAVR Theory 9:30	17	18
9	November	21 Research Methods 9:30 MFA Seminar 13:30	22 MAVR Seminar 9:30 MAVR Tech Class 13:30	23 MAVR Theory 9:30	24	25 Interdisciplinary PhD Seminar
10	Nov / Dec	28 Seminar Community Placements	29 MAVR Seminar 9:30 MAVR Tech Class 13:30	30 MAVR Theory 9:30	1	2
11	December	5 Research Methods 9:30 Visit Lect 13:30	6 MAVR Seminar 9:30 MAVR Tech Class 13:30	7 MAVR Research Proposal Submission.	8 Fine Art Postgraduate Seminar Day	9
12	December	12 Research Methods 9:30 MFA Seminar 13:30	13 MAVR ALL DAY WORKSHOP INTERACTIVITY	14 MAVR Presentations	15	16 Interdisciplinary PhD Seminar
	December	19 CHRISTMAS	20 CHRISTMAS	21 CHRISTMAS	22 CHRISTMAS	23 CHRISTMAS
	December	26 CHRISTMAS	27 CHRISTMAS	28 CHRISTMAS	29 CHRISTMAS	30 CHRISTMAS
13	January	2	3 SUPERVISORS SEMINAR	4	5	6
14	January	9 Research Methods 9:30 MFA Seminar 13:30	10 MAVR Seminar 9:30 MAVR Tech Class 13:30	11 MAVR Theory 9:30	12	13
15	January	16 Research Methods 9:30 MFA Seminar 13:30	17 MAVR ALL DAY VIDEO WORKSHOP 9:30	18 MAVR Theory 9:30	19	20 PROGRESS REPORT 1

For convenience the calendar is broken into two halves: weeks 1-15 and weeks 15-30.

SECOND HALF OF THE YEAR

W	Month	Monday	Tues	Wed	Thursday	Friday
16	January	23 Research Methods 9:30 Visit Lect 13:30	24 MAVR Seminar 9:30 MAVR Tech Class 13:30	25 MAVR Theory 9:30	26	27 Interdisciplinary PhD Seminar
17	Jan / Feb	30 Research Methods 9:30 MFA Seminar 13:30	31 MAVR Seminar 9:30 MAVR Tech Class 13:30	1 MAVR Theory 9:30	2	3
18	February	6 Research Methods 9:30 MFA Seminar 13:30	7 MAVR Seminar 9:30 MAVR Tech Class 13:30	8 MAVR Theory 9:30	9 College Wide MA Seminar Day	10 Interdisciplinary PhD Seminar
19	February	13 Research Methods 9:30 Visit Lect 13:30	14 MAVR ALL DAY STREAMING MEDIA WORKSHOP 9:30	15 MAVR Theory 9:30	16	17
20	February	20 Research Methods 9:30 MFA Seminar 13:30	21 MAVR Seminar 9:30 MAVR Tech Class 13:30	22 MAVR Theory 9:30	23	24
21	Feb / Mar	27 Research Methods 9:30 MFA Seminar 13:30	28 MAVR Seminar 9:30 MAVR Tech Class 13:30	1 MAVR Theory 9:30	2	3
22	March	6 Research Methods 9:30 Visit Lect 13:30	7 MAVR Seminar 9:30 MAVR Tech Class 13:30	8	9 <i>Catalogue Meeting & Research Statement Submission 1.</i>	10 Practice- based PhD Symposium (Armory Weekend)
	March	13	14	15	16	17
	March	20	21	22	23	24
23	March	27 Research Methods 9:30 MFA Seminar 13:30	28 MAVR Seminar 9:30 MAVR Tech Class 13:30	29	30	31 Interdisciplinary PhD Seminar
24	April	3 Research Methods 9:30 MFA Seminar 13:30	4 MAVR Seminar 9:30 MAVR Tech Class 13:30	5	6	7 <i>Research Statement Returned.</i>
25	April	10 Research Methods 9:30 Visit Lect 13:30	11	12	13	14
	April	17	18	19	20	21
26	April	24 FINAL SUBMISSION OF RESEARCH STATEMENT	25	26	27	28
27	May	1	2	3	4	5
28	May	8	9	10	11	12 <i>progress report 2</i>
29	May	15	16	17	18	19
30	May	22	23	24	25	26
	May / Jun	29	30	31	1	2
	June	5	6	7	8	9 EXHIBITION
	June	12	13	14	15 KEY DAY Exiting Students Discus Work	16

2.2 Key Events.

2.2.1 College Induction.

This will take place on September 29th and will entail meeting all the other Masters and Doctoral students in the College, as well as being introduced to what is expected from postgraduate students attending the College. Any questions arising from this handbook or other aspects of your programme will be taken at this time also. Meet in room **G04 Ground Floor of new Design Building** at 11:00 (finish approx. 17:00.)

2.2.2 Faculty Induction.

This will take place on October 6th and will entail meeting the key tutors in the Faculty, as well as a detailed breakdown of the key events, trips, seminars etc during the year. There will also be a chance to hear from current postgraduate students and to hear what each postgraduate student in the Faculty is investigating in their work. Meet in **Fine Art Seminar** room at 11:00 (finish approximately 17:00.)

2.2.3 Other Key Days.

2.2.4 Special Seminars & Workshops.

- **Third Text Special Issue on Contemporary Irish Art:** This is a special public event responding to the attempt to develop a critical framework for understanding contemporary art practices in Ireland. The details of this event, once confirmed, will be available on-line at www.ncad.ie.
- **Sculpture Workshops:** Wednesday 19th and 26th of October introduction to fabrication workshops. You must attend if you wish to use workshops as important health and safety procedures will be addressed. *Contact Philip Napier, acting Head of Sculpture for full details.*
- **Challenges and Opportunities for Public Art Practice:** Thursday 20th October 2005: The *Department of Sculpture* will co-ordinate this event in **Week 4** which will introduce the context of culture-led regeneration in relation to the redevelopment of the Cork Street area supported by Dublin City Council. This seminar will introduce a 3rd Year Module but should be accessed by MA students. *Contact Philip Napier, acting Head of Sculpture for full details.*
- **Public Art Placements in the Community 2006:** Monday 28th November 2005: The *Department of Sculpture* will co-ordinate this event in **Week 10** will introduce a strand of training and practice embedded in the communities of the Liberties area in association with CREATE and Dublin City Council. This seminar will contextualise this practice within the wider field of socially engaged art practice. *Contact Philip Napier, acting Head of Sculpture for full details.*
- **Research Statement Submission:** All final year MFA / MAVR students submit a draft research statement on Thursday 9th of March. This will be returned to each student by Friday April 6th. The final submission of the research statement is on Monday April 24th, approximately a month prior to the final assessment. *Contact your Head of Department for any further details.*

2.3 Fine art study trips:

The Faculty believes that it is centrally important for students to see and participate in art events, debates and critical exchanges locally and internationally. There are several study trips which postgraduate students may participate in, and which take place during the year. Some of these are general Fine Art trips and others are specifically postgraduate in focus.

2.3.1 There will be a trip to **Frieze Art Fair** in London around the weekend of the 22nd and 23rd of October. This is an international fair presenting work by the World's top commercial galleries and featuring specially commissioned curator's and artist's projects. Students should organise their own travel and accommodation. A schedule of meetings at Frieze and other venues in London will be made available in advance of the trip. Typically London can cost about 400 euros for transport and accommodation. It is an expensive city, but cheap alternatives can usually be found, especially by booking flights in advance. [<http://www.friezeartfair.com/>] *This will be discussed in seminar with the student groups.*

2.3.2 There will be a trip to the **Armory Show** in New York around March 10 - 13 2006. Typically this trip entails 4 or 5 nights in New York and will cost approximately 700 euros. [<http://www.thearmoryshow.com>] *In the past a Lecturer in Painting has organised this trip. Contact your Head of Department for further details.*

2.3.3 There will be a trip to the 4th **Berlin Biennale** in late March early April, if there is sufficient expression of interest by the student group. This trip entails 3 or 4 nights in Berlin and will cost approximately 550 euros. [<http://www.berlinbiennale.de/>] *Information will be supplied by the Postgraduate Co-ordinator and the Head of Research.*

2.3.4 Following on the successful participation of NCAD students and staff in the World Social Forum in Brazil (February 2005), the Head of Faculty will be organising a special study trip to the **European Social Forum** in March/April 2006 in Athens, Greece. This will normally be a weeklong event and will normally cost 750-900 euros to participants. [<http://www.forumsocialmundial.org.br>]

2.3.5 Other trips may be self-organised by students. There are many international events that are especially recommended including the Venice Biennale (ends November 11th 2005), the Istanbul Biennale, Manifesta, and many more.

- 9th **Istanbul Biennale:** September-October 2005 [<http://www.iksv.org/bienal/english/index.asp>]
- 51st **Venice Biennale** [<http://www.labiennale.org/en/>]
- 6th **Manifesta** Biennial of Contemporary Art: Fall 2006 Nicosia, Cyprus [<http://www.manifesta.org/>]
International Foundation Manifesta, European Biennial of Contemporary Art, PO Box 71722, 1008 DE Amsterdam, The Netherlands; tel.: +31 (0) 20 672 14 35; fax: +31 (0) 20 470 00 73; e-mail: secretariat@manifesta.org

2.3.6 There are some key future artworld events to consider planning for in order to be able to attend:

- **Liverpool Biennial:** 16 Sept-26 November 2006 [<http://www.biennial.com/>]

- An important event to plan for in summer 2007 (20 months from start of this academic Year) is **Documenta 12** taking place in Kassel Germany. [<http://www.documenta12.de/documenta12/english/>] and [<http://www.uni-kassel.de/bib/documenta/docum2e.htm>]

2.3.7 Virtual Reality: There are several other annual events that may also be of relevance to MA VR students. These include:

- **Ars Electronica Festival:** (Conferences and Exhibitions) normally in the first week of September in Linz Austria. An opportunity to see the current state of computer art, digital systems, and new media art practices internationally with delegates from Europe, America, Africa and Asia. For more see [<http://www.aec.at/en/index.asp>]. *The MA VR Team are currently reviewing the desirability of all MAVR students attending this event on an annual basis.*
- **The Doors of Perception:** (Conference and Exhibition) is a relatively new event network based in Amsterdam (the 8th conference was in New Delhi in March 2005). A design-oriented outfit but one which taps into the cutting-edge technologies that are emerging and also provides a network for access to experimental thinking in respect of innovative technologies. For more see [<http://www.doorsofperception.com/>]
- **SIGGRAPH:** This famous annual North American event will be in Boston, Massachusetts USA from 30 July - 3 August in 2006. Very much informed by developments in imaging-technology, the forum has provided an important venue for technology and art crossovers. For more see [<http://old.siggraph.org/conferences/>]
- **PixelPoint Festival:** This is an annual festival in Slovenia which is similar to many other digital arts festivals. For more see [<http://www.pixxelpoint.org/ofestivalu-e.html>]
- **Darklight:** This has been an annual event in Dublin which profiles work in digital filmmaking, digital animation and digital culture in general. For more see [<http://www.darklight-filmfestival.com/>]

2.4 Extern Visits and Assessment Deadlines.

The Department will provide you with exact details on the extern visits and on assessment deadlines. However, you may take it as a general indication that externs' monitoring visits (primarily of relevance to second year Masters students) normally take-place at mid-year around weeks 15-17.

3.0 Research Methods & Seminar

3.1 Fine Art: Research Methodologies

Postgraduate work in and through the practices of art is understood as being a research activity. The notion that research is not simply about writing essays or theses, but rather about action and doing, is captured under the heading “practice-based” research. As a postgraduate student at NCAD you will be a member of a research community that includes other postgraduates, College staff and research visitors to the College. Research is centrally important in the development of a postgraduate experience and the Faculty of Fine Art has developed a programme of group meetings to examine how the theme of research sits in relation to individual practices and concerns. The following series of group sessions will normally take place on **Mondays and in Sheridan Lecture Room beginning at 9:30 am**. These will involve participation from several members of staff and some key visitors. See below for the schedule of sessions.

	Mondays / 9:30 start	Tutor	Topic
1			<i>No Classes: Studio Space Allocations ??</i>
2			<i>No Classes: Tutor Allocations ??</i>
3	10 October	MW	What is Practice-Based Research?
4	17 October	Lib/JD	Locating sources: Library and on-line resources.
5	24 October	*	Communications workshop: How to present practice
6	31 October	None	Bank Holiday: No Classes
7	7 November	*	Some models of practice: (1) Participatory (2) Studio (3) Interventionist
8	14 November	*	Some modes of dissemination / distribution: (1) Gallery (2) Network (3) Publishing
9	21 November	SD/DL	Writing workshop part 1
10	28 November	SD/DL	Seminar Community Placements
11	5 December	AH *	Writing workshop part 2
12	12 December	*	Using images to document practices & products
13	2 January	None	Bank Holiday: No Classes
14	9 January	*	Workshop on scanning for print and screen
15	16 January	SD	Themes in Contemporary Art**
16	23 January	SD	Themes in Contemporary Art**
17	30 January	SD	Themes in Contemporary Art**
18	6 February	SD	Themes in Contemporary Art**
19	13 February	SD	Themes in Contemporary Art**
20	20 February	SD	Themes in Contemporary Art**
21	27 February	SD	Themes in Contemporary Art**
22	6 March	SD	Themes in Contemporary Art**
23	27 March	SD	Themes in Contemporary Art**
24	3 April	SD	Themes in Contemporary Art**
25	10 April	SD	Themes in Contemporary Art**
26			<i>None</i>
27			<i>None</i>
28			<i>None</i>
29			<i>None</i>
30			<i>None</i>

* The visiting tutor is to be confirmed. ** These sessions will involve specialist visiting lecturers, and will be developed in consultation with the student group.

3.2 Fine Art: Practice Seminars

Because postgraduate work is about innovation, and about opening up new paths of practice, it is important to share insights from practice with other practitioners. Seminar is a part of this process of sharing insight and it differs from a lecture by being driven by dialogue, debate and different opinions and positions. A typical type of seminar activity is the *crit* session that looks at a piece of work in a really thorough and rigorous way. Another aspect of seminar is the review of a given practice, say a visiting artist or curator. The following series of seminars will generally take place on Monday afternoons beginning at 13:30 either in the seminar room or in studio areas as appropriate. These will involve participation from several members of staff and some key visitors, but will primarily be driven by student inputs. See below for the schedule of sessions.

	Date / Time	Tutor	Topic	Location
1	Thurs 29/9/05 Start 11:00 am	HoR	College Induction	Design Building G04
2	Thurs 6/10/05 All Day	HoF	Faculty Induction	To be confirmed.
3	Monday 10/10/05 13:30		VISITING LECTURER	Large Lecture Theatre
4	Monday 17/10/05 13:30		Staff Presentation	Seminar Room
5	Monday 24/10/05 13:30		Staff Presentation	Seminar Room
6	BANK HOLIDAY		NONE	NONE
7	Monday 7/11/05 13:30		VISITING LECTURER	Large Lecture Theatre
8	Monday 14/11/05 13:30		Student presentation	Seminar Room
9	Monday 21/11/05 13:30		Student presentation	Seminar Room
10	Monday 28/11/05 13:30		Student presentation	Seminar Room
11	Monday 5/12/05 13:30		VISITING LECTURER	Large Lecture Theatre
	Thursday 8/12/05 All Day	HoF	Faculty Seminar Day	To be confirmed.
12	Monday 12/12/05		Student presentation	Seminar Room
	CHRISTMAS		CHRISTMAS	CHRISTMAS
13	BANK HOLIDAY		NONE	NONE
14	Monday 9/1/06 13:30		Student presentation	Seminar Room
15	Monday 16/1/06 13:30		Student presentation	Seminar Room
16	Monday 23/1/06 13:30		VISITING LECTURER	Large Lecture Theatre
17	Monday 30/1/06 13:30		Student presentation	Seminar Room
18	Monday 6/2/06 13:30		Student presentation	Seminar Room
	Thursday 9/2/06 All Day	HoR	College Seminar Day	To be confirmed.
19	Monday 13/2/06 13:30		VISITING LECTURER	Large Lecture Theatre
20	Monday 20/2/06 13:30		Student presentation	Seminar Room
21	Monday 27/2/06 13:30		Student presentation	Seminar Room
22	Monday 6/3/06 13:30		VISITING LECTURER	Large Lecture Theatre
	BREAK		BREAK	BREAK
23	Monday 27/3/06 13:30		Student presentation	Seminar Room
24	Monday 3/4/06 13:30		Student presentation	Seminar Room
25	Monday 10/4/06 13:30		VISITING LECTURER	Large Lecture Theatre

3.3 Interdisciplinary PhD Research Seminars

The NCAD is committed to the development of doctoral studies and to promoting a broad interdisciplinary dialogue among our most advanced research students. A key part of this process will be a regular fortnightly seminar co-ordinated by the Head of Research & Postgraduate Development involving the participation of doctoral students, visiting scholars and practitioners, NCAD staff and invited guests. This is a cross-college provision.

W	Date / Time	Key Person	Topic	Venue
1	Thursday 29/9/05 All Day	HoR	Induction College Postgraduate	G04/G05
2	Thursday 6/10/05 All Day	HoF	Induction Education Postgraduate	Education Seminar Room
2	Friday 7/10/05 16:30-18:00	HoR	Interdisciplinary PhD Seminar #1	HADCom
9	Friday 25/11/2005	HoR	Interdisciplinary PhD Seminar #2	HADCom
10	2/12/2005		None	
11	Thursday 8/12/05 All Day	HoF	Faculty Postgraduate Seminar Day	HADCom
12	Friday 16/12/2005	HoR	Interdisciplinary PhD Seminar #3	HADCom
16	Friday 27/1/2006	HoR	Interdisciplinary PhD Seminar #4	HADCom
18	Thurs 9/2/05 All Day	HoR	College Postgraduate Seminar Day	tbc
18	Friday 10/2/2006	HoR	Interdisciplinary PhD Seminar #5	HADCom
22	Friday 10/3/2006 All Day	HoR	<i>Practice-based PhD Conference</i>	Limerick
25	Friday 21/4/2006	HoR	Interdisciplinary PhD Seminar #6	HADCom

4.1 Fine Art Taught Programme: Masters in Virtual Reality Seminars

These MA VR seminars will take place on Tuesday Mornings at 9:30 in the MA VR space unless indicated otherwise.

	Date / Time	Tutor	Topic	Location
1	Thursday 29/9/05 Start 11:00	HoR	College Induction	Design Building G04
2	Thursday 6/10/05 All Day	HoF	Faculty Induction	To be confirmed.
3	Tuesday 11/10/05 9:30		Staff Presentation	MAVR Seminar
4	Tuesday 18/10/05 9:30		Staff Presentation	MAVR Seminar
5	Tuesday 25/10/05 9:30		Staff Presentation	MAVR Seminar
6	Tuesday 1/11/05 9:30		Staff Presentation	MAVR Seminar
7	Tuesday 8/11/05 9:30		Student presentation	MAVR Seminar
8	Tuesday 15/11/05 9:30		Student presentation	MAVR Seminar
9	Tuesday 22/11/05 9:30		Student presentation	MAVR Seminar
10	Tuesday 29/11/05 9:30		Student presentation	MAVR Seminar
11	Thursday 8/12/05 All Day	HoF	Faculty Seminar Day	To be confirmed.
12	Tuesday 13/12/05 9:30		ALL DAY INTERACTIVITY	MAVR Space
	CHRISTMAS		CHRISTMAS	CHRISTMAS
13	BANK HOLIDAY		NONE	NONE
14	Tuesday 10/1/06 9:30		Student presentation	MAVR Seminar
15	Tuesday 17/1/06 9:30		ALL DAY VIDEO	MAVR Space
16	Tuesday 24/1/06 9:30		Student presentation	MAVR Seminar
17	Tuesday 31/1/06 9:30		Student presentation	MAVR Seminar
18	Tuesday 7/2/06 9:30		Student presentation	MAVR Seminar
	Thursday 9/2/05 All Day	HoR	College Seminar Day	To be confirmed.
19	Tuesday 14/2/06 9:30		ALL DAY STREAMING MEDIA	MAVR Space
20	Tuesday 21/2/06 9:30		Student presentation	MAVR Seminar
21	Tuesday 28/2/06 9:30		Student presentation	MAVR Seminar
22	Tuesday 7/3/06 9:30		Student presentation	MAVR Seminar
	BREAK		BREAK	BREAK
23	Tuesday 28/3/06 9:30		Student presentation	MAVR Seminar
24	Tuesday 4/4/06 9:30		Student presentation	MAVR Seminar

4.2 Technical Classes: Fine Art Taught Programme: Masters in Virtual Reality.

These MA VR technical classes will take place on Tuesday Afternoons from 13:30 in the MA VR Lab unless indicated otherwise.

	Date / Time	Tutor	Topic	Location
1			<i>NONE</i>	
2	Tuesday 4/10/05 13:30	LH	Introduction: Computer Hist.	MAVR Lab
3	Tuesday 11/10/05 13:30	LH	Introduction: HTML	MAVR Lab
4	Tuesday 18/10/05 13:30	LH	HTML	MAVR Lab
5	Tuesday 25/10/05 13:30	LH	HTML/DreamWeaver	MAVR Lab
6	Tuesday 1/11/05 13:30	VL	DreamWeaver	MAVR Lab
7	Tuesday 8/11/05 13:30	VL	FTP & Managing Websites	MAVR Lab
8	Tuesday 15/11/05 13:30	VL	DreamWeaver	MAVR Lab
9	Tuesday 22/11/05 13:30	VL	FLASH	MAVR Lab
10	Tuesday 29/11/05 13:30	VL	FLASH	MAVR Lab
11	Tuesday 6/12/05 All Day	VL	FLASH	MAVR Lab
12	Tuesday 13/12/05 13:30	VL	ALL DAY INTERACTIVITY	MAVR Lab
	CHRISTMAS		CHRISTMAS	CHRISTMAS
13	BANK HOLIDAY		NONE	NONE
14	Tuesday 10/1/06 13:30	VL	Final Cut Pro	MAVR Lab
15	Tuesday 17/1/06 13:30	VL	ALL DAY VIDEO	MAVR Lab
16	Tuesday 24/1/06 13:30	VL	Final Cut Pro	MAVR Lab
17	Tuesday 31/1/06 13:30	VL	QuickTimes & Codecs	MAVR Lab
18	Tuesday 7/2/06 13:30	VL	QuickTimes & Codecs	MAVR Lab
19	Tuesday 14/2/06 13:30	VL	ALL DAY STREAMING MEDIA	MAVR Lab
20	Tuesday 21/2/06 13:30	VL	FTP & Managing On-line Resources	MAVR Lab
21	Tuesday 28/2/06 13:30	VL	Introduction to working with Sound	MAVR Lab
22	Tuesday 7/3/06 13:30	VL	Introduction to working with Sound	MAVR Lab
	BREAK		BREAK	BREAK
23	Tuesday 28/3/06 13:30	VL	Introduction to 3D Modelling	MAVR Lab
24	Tuesday 4/4/06 13:30	VL	Introduction to 3D Modelling	MAVR Lab

5.0 Placements & Exchanges

5.1 About Placements: The Fine Art Faculty is in the process of developing a range of placement opportunities for both undergraduate and postgraduate students. In the past students have pursued community and public placements in the Dublin 8 area as part of the *Cork Street Project* organised in conjunction with the Dublin City Council. In the future it is planned to expand the range of placement opportunities. For further information please contact your supervisor directly. In identifying a role for placement in your studies, it is important that you consider the relationship between the host organisation and the nature of your research enquiries and concerns. If you would like to know more about the role of artists' placements generally, and the thinking that informs these processes please consult www.tate.org.uk/learning/artistsinfocus/apg/default.htm. (This is a resource relating to the history of the Artists' Placement Group, a 1960s experimental strategy that has informed a great deal of work in recent decades.)

5.1.1 MA VR Placements: Placement is an integral aspect of the MA VR, and all students are expected to participate in the placement process. Placements are normally taken-up during the second half of the first year. Placements have previously be organised with among others, the Met Office, BlackBox Architects and St. James' Hospital.

5.2 About Exchange: There are opportunities for some student exchanges with other European Colleges. These are normally of about three months (13 weeks) duration. For students engaged in public or community oriented work ("participatory") there is an exchange programme with Weimar and the "art in public" programme. For students on the MA VR the exchange experience is an integral aspect of the programme and there are possibilities of exchange with the several partners Europe-wide. See 5.2.1 below.

Research masters students wishing to pursue an exchange should discuss this with their supervisors in the first instance. Any proposed exchange must be relevant to the research project and practice of the student. For a list of Colleges with which NCAD has exchange agreements see the College website. [http://www.ncad.ie/admissions/erasmus_agreements.html]

5.2.1 MA VR Exchanges: These normally take place in the first half of the second year. The partner institutions that are of special relevance are Athens School of Fine Arts Greece, Göteborg University Konsthögskolan Valand Sweden, Kunsthøgskolen i Bergen Norway, University of Lapland Finland, and Ecole Supérieure des Beaux-Arts in Geneva Switzerland.

6.0 Postgraduate Learning Resources.

6.1 Bibliographies.

These bibliographies are designed to act as general introductions to a broad range of practices and themes. It is recommended that you use the library in a regular and habitual way to acquaint yourself with a wide and eclectic range of artists, issues, themes, debates, contexts, institutions and practices. There will also be an in-house reader available during the year which contains a compilation of diverse essays relevant to contemporary art debates.

These lists are not comprehensive and even so, **you are not expected to read all of these items**. You are asked to acquaint yourself with the general range of these texts and select individual items - of relevance or interest to your own work - for specific close-reading. It is recommended that you share your reading of a text by entering into a discussion with a fellow student or friend who will read the text also.

A note on reading advanced texts: Many of these texts are extremely difficult, specialised and obscure. Many of these texts will not have a clear or explicit relationship with actual art-making. Please do not be put off by these difficulties.

The key issue is to access these books as resources providing:

- (i) information about other artists' work
- (ii) information about how other disciplines approach some problems shared by some artists
- (iii) examples of the "big" ideas that inform how culture-in-general is being interpreted or evaluated at a particular moment
- (iv) detailed discussions of particular problems in culture.

Very often it is necessary to discuss what you are reading in order to tease out the difficulties that it may contain. The Faculty would also welcome recommendations for future bibliographies and resources.

6.1.1 General Introductions to the broad fields of contemporary art.

Bachelard, Gaston (1958, trans, 1964), *The Poetics of Space*, Boston, Massachusetts, Beacon Press

Bois, Yves-Alain (1990) *Painting As Model*, Cambridge, Massachusetts/London, MIT Press

Doherty, Claire (Ed.) (2004) *Contemporary Art: From Studio to Situation*, London: Black Dog Publishing

Eagleton, Terry (1996) *The Illusions of Postmodernism*, Oxford, Blackwell Publishers

Foster Hal (1996) *The Return of the Real*, Cambridge, Massachusetts/London, MIT Press

Godfrey, Tony (1998) *Conceptual Art*, London: Phaidon.

Heathfield, Adrian (Ed.) (2004) *Live Art and Performance*, London: Tate.

Kester, Grant (2004) *Conversation Pieces: Community and Communication in Modern Art*, University of California Press.

- Kudielka, Robert (Ed) (1999) *The Eye's Mind: Bridget Riley Collected Writings 1965-1999*, London, Thames & Hudson Ltd
- Macleod, K & Holdridge, M (Eds.) (2005) *Thinking Through Art: Reflections on Emerging Research*, London: Routledge
- O'Doherty, Brian (1986) *Inside The White Cube: The Ideology of the Gallery Space*, San Francisco: The Lapis Press.
- Potts, Alex (2000) *The Sculptural Imagination; figurative, modernist, mimimalist*, Yale University Press.
- Schwabsky, Barry (2002) *Vitamin P: New Perspectives in Painting*, London: Phaidon.
- van Noord, Gerrie (2002) *Off Limits: 40 Artangel Projects*, London: Merrell
- Watson, Peter (1992) *From Manet to Manhattan: The Rise of the Modern Art Market*, London: Vintage.

6.1.2 Special interest / relevance to MA VR.

- Johnson, Steven (1997) *Interface culture: how new technology transforms the way we create and comm.* San Francisco: Harper Edge.
- Landow, George P. (1997) *Hypertext 2.0*, Baltimore/London: Johns Hopkins University Press.
- Mitchell, William J. (1992) *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, Cambridge, Mass: MIT Press.
- Negroponte, Nicholas (1996) *Being Digital*, London: Hodder & Stoughton.
- Rush, Michael (2000) *New Media in Late 20th-Century Art*, New York/London: Thames and Hudson.
- Turkel, Sherry (1996) *Life on the Screen: Identity in the Age of the Internet*, London: Weidenfeld & Nicolson.
- Also see photocopy folder in the library*

6.1.3 Space / Urbanism / Architecture / Spatial Politics.

- Bruno, Giuliana (2002) *Atlas of Emotion. Journey in Art, Architecture, and Film.* Verso, New York.
- Coles, Alex (Ed.) (2000?) *Site-Specificity: The Ethnographic Turn, (de-,dis-,ex-. Vol. 4.)* London: Blackdog Publishing.
- Habraken, N.J. (2000) *The Structure of the Ordinary. Form and control in the built environment.* Edited by Jonathan Teicher, MIT Press.
- Hall, Doug, and FIFER, Sally Jo, (Eds.) (undated) *Illuminating Video: An essential Guide to Video Art*, Aperture, in association with the Bay Area Coalition, USA.
- Kaye, Nick (2000) *Site-specific Art: Performance, Place and Documentation*, London/New York: Routledge
- Lacy, Suzanne (Ed.) (1995) *Mapping The Terrain: New Genre Public Art*, Washington: Bay Press.
- _____ *The Urban Revolution.* Translated by Robert Bononno. University of Minnesota Press, Minneapolis, London 2003.
- Soja, Edward.W. (2004) *Third Space, Journeys to Los Angeles and other real and imagined places.* Blackwell.
- Sassen, Saskia (1999) *Guests and Aliens.* New York: The New Press.
- Rosler,Martha () *If you lived here. The City in Art, Theory, and Social Activism XXX*
- Vider, Anthony (2001) *Warped Space, art architecture and anxiety in modern culture.* Cambridge, Massachusetts/London: MIT Press.
- Tagungsband (2004) *How Architecture Can Think Socially.* Verlag Für Moderne Kunst Nürnberg.
- Gregor Neurer (Ed.) (2003) *(Experience of Place)* London: Koenig Books.
- Zegher, Catherine de, (Ed.) (1998) *Martha Rosler: Positions in the life world,* , Birmingham:Ikon Gallery; Vienna: The Generali Foundation; and Cambridge, Massachusetts/London, England: MIT Press.

Miwon Kwon (2002) *One Place After Another; Site-Specific Art and Locational Identity*, Cambridge

6.1.4 Recent and Contemporary Philosophy/Theory.

Badiou, Alan (2001) *Ethics, An essay on the understanding of evil*. Translated by Peter Hallward, London/New York: Verso.

Beckett, Samuel (1991) *The Unnameable. (Three Novels)* Translated by Patrick Bowles and the author. Grove Press.

Benson, Ciarán (2001) *The Cultural Psychology of Self. Place, morality and art in human worlds*. Routledge, London and New York.

Bourdieu, Pierre (2004) *Distinction. A social critique of judgment of taste*. Translated by Richard Nice, New York/ London: Routledge, Taylor and Francis Group.

Deleuze/Guattari (1994) *A Thousand Plateaus*, Gilles Deleuze and Felix Guattari, Translated by Brian Massumi, University of Minnesota Press, Minneapolis. London.

De Certeau, Michel (1988) *The Practice of Everyday Life*, Translated by Steven Randall, University of Berkeley/ Los Angeles/ London: University of California Press.

De Man, Paul (1979) *Allegories of Reading*, New Haven and London: Yale University Press.

Hardt, Michael and Kathi Weeks (Eds.) (2000) *The Jameson Reader*, Blackwell

Lefebvre, Henri (1991) *The Production of Space*. Translated by Donald Nicholson-Smith, Blackwell.

Levinas, Emmanuel (2001) *Totality and Infinity*. Translated by Alphonso Lingis. Pittsburgh, Pennsylvania: Duquesne University Press.

Rorty, Richard (1999) *Contingency, Irony and Solidarity*. Cambridge University Press.

6.2 On-line Resources:

Students are encouraged to use the internet in a considered manner and to create a list of key resources relevant to their own concerns. The following resources are recommended points of departure in navigating the internet and accessing new materials.

www.ncad.ie/research

This is a resource of specific interest to masters by research students.

www.recirca.com/

This is a resource supplementing the print version of CIRCA magazine. It contains reviews and sample articles from back issues.

www.artwords.co.uk

This is a shop site and acts as a good source of information about recent art publications.

6.3 Journals of Interest

General: Art Forum, Art Monthly, Contemporary, Frieze, Modern Painters, October, Parkett, Variant

Local: SOURCE, CIRCA, Printed Project, Visual Arts Newsletter, The Vacuum.

6.4 MA VR Resources.

www.ncad.ie/faculties/fineart/mavr_resource01.html

This is a resource of specific relevance to the MA VR.

7.0 Student entitlements, roles and responsibilities.

This section provides general information about being a student in the Faculty of XXX. It consists of:

- (7.1) four key student tasks
- (7.2) frequently asked questions
- (7.3) further information resources.

7.1 Four Key Student Tasks

In order to help the College provide flexible support to your work in NCAD you are asked to do the following:

7.1.1 E-mail account: Use a regular e-mail account. Make sure that the address is given to the Head of Department, the postgraduate co-ordinator, your supervisor, and any key members of staff that you need to communicate with over the time of your studies. This will make it much easier for the College to keep you informed, and for you to keep the College informed of what is happening.

7.1.2 Participate and inform of problems as they arise: It is important that you attend regularly at tutorial, and participate in the relevant seminar series and research sessions provided by the Faculty. If there is some problem arising in respect of attendance and participation please inform your supervisor or Head of Department as early as possible. The Faculty wishes to be flexible and supportive of its postgraduate students, so informing us, helps the Faculty to respond better.

7.1.3 Keep a portfolio of work in progress: In order to help the Faculty profile and inform the broader research community about your work, interests and experience, you are asked to keep a portfolio in a digital form. (There will be support provided to help you acquire any skills you might need in order to be able to keep a good record of your work.) Building a portfolio of work in progress on an ongoing basis will make things much easier when it comes to publicising your work later. It also means that you can more easily prepare presentations about your work in the future. This portfolio is also an important way of tracking how your concerns and work evolves and may take different turns as it progresses over the years of study. Students will discuss with supervisors which material (*if any*) may be made more widely available.

7.1.4 Write a short report on each tutorial you have: In order to help communication between the tutor and the student work clearly, you are asked to write a short report on each tutorial that you do, and forward this to your supervisor as soon as possible (not more than 7 days later). This means that it will

be clear what advice you are receiving, and how you have chosen to act on that advice in actual practice. You are not expected to simply follow advice and recommendations made in a tutorial: you are expected to make decisions yourself by considering the advice received. Often it will be important that you hear contrary recommendations, and then decide yourself on a course of action. The purpose of the report that you write on a tutorial is simply to help the process of hearing what is said in tutorial, and reflecting on what you yourself wish to do. There is a simple form used for this, it is attached in an appendix to the handbook, and available on-line also at www.ncad.ie/research.

7.2 Frequently Asked Questions about being a postgraduate student.

These questions are frequently asked:

- 7.2.1 *How often should I have a tutorial?*
- 7.2.2 *Will I get to meet other members of staff and visitors apart from my supervisor?*
- 7.2.3 *What facilities can I access?*
- 7.2.4 *What are the differences between undergraduate and postgraduate work?*
- 7.2.5 *What is the difference between a taught and a research masters programme?*
- 7.2.6 *What do I have to do to achieve the standard of a postgraduate award?
How is my work assessed?*
- 7.2.7 *How much written work is there to be done? What is the written component for?*
- 7.2.8 *Is there a way of giving feedback to the Faculty about my experiences as a student?*

They are answered below:

7.2.1 *How often should I have a tutorial?*

Answer. There is a wide variability in the rhythm of work which informs tutorial, but there is an important rigour in the tutorial process that requires careful planning and preparation. The following are the recommended durations and frequencies of tutorials which a postgraduate student is both entitled to and required to attend for the academic year 2005-2006 (this is subject to review for following years):

- PhD: typically 9 x 1 hour: minimum of 7 x 1 hour (and a maximum 12 x 1 hour) tutorials in a given academic year.
- Masters by research: typically 9 x 1 hour: minimum of 7 x 1 hour (and a maximum 12 x 1 hour) tutorials in a given academic year.
- MA VR: typically 9 x 1 hour: minimum of 7 x 1 hour (and a maximum 12 x 1 hour) tutorials in a given academic year.

The schedule of these meetings is to be agreed between the supervisor and the student by **Week 4** of study. The minimum guideline is a strict one however, the maximum guideline may be reviewed if the supervisor in discussion with Head of Department deems it appropriate.

7.2.2 Will I get to meet other members of staff and visitors apart from my supervisor?

Answer. There will be an opportunity to speak to other members of staff and to visiting lecturers, usually after week 8, once tutors have had a chance to establish familiarity with their own student cohort. The way to request a meeting with another member of staff or a visiting lecturer is to make a request in writing to your supervisor. It is recommended that you meet with at least one other member of staff on one occasion in the year for a tutorial.

7.2.3 What facilities can I access?

Answer. You are entitled to the following access:

You are entitled to the following access:

- The Library: Postgraduate students can borrow up to ten books. The loan period is four weeks.
- E-mail: Postgraduate students are supplied with a College e-mail address which is used for all College related communications. You can activate your account by contacting John O'Donnell, IT at Tel: 01 636 4217 / E-mail: itsupport@ncad.ie
- Computer access: As a post graduate student you have access to the Department's computer facilities, however it is strongly advised that you purchase your own lap-top.
- Workshop access: As a post graduate 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 under graduate cohorts that use the same facilities.
- Training access: Ask your Head of Department to arrange access to training on specific equipment or in specific processes if the Department does not already make a list of these available. If you see a need for training please let us know so that we can address this need in the future.
- Support Services: The following services are available free of charge to students of NCAD – Dr. Marina Kent attends the College during term time on Monday, Wednesday and Friday mornings. Please consult Reception (Tel: 636 4200) for appointments. The Doctor is located in the Distillers House. Please note that the "Pharmacy" across the road from the main entrance, offers a 10% discount on prescriptions to all students of the College.

Ms. Linda Mackin attends the College during term time on Monday and Wednesday afternoons, and all day Tuesday. Please consult Reception (Tel: 636 4200) for appointments. The Counsellor is located in the Distillers House.

The Counsellor may also be contacted at 087 951 9819 or E-mail: counsellor@ncad.ie

- **Dedicated Facilities:**

PRINT: As a student in the Department of Print you have full access to the Print Workshop from 9.30-20:30 throughout the week. The Print Workshop includes etching, screen, litho and related resources. There are also digital resources including scanning, image processing and outputting. *(However there will be timetabled intensive workshops involving year 2 and elective blocks as well as out-blocks (Core students) and set projects that might impede this access. You are advised to consider these timetabled bookings with regard to your requirements.)* All students using the Print Workshop will be required to read, understand and abide by workshop practice guidelines and O Health & Safety information. All students are given an information sheet and are obliged to sign that they have read and agree to abide by the recommendations contained therein. All Fine Print students are required to attend a workshop induction in the first week of the new term.

PAINT: As a student in the Department of Paint you have access to digital media on the 4th floor of the granary and also to a Fine Art media centre in the Media Department. The sound studio and editing studio and photographic studio are available by request. *These arrangements are in place in and for all departments.*

MEDIA: As a student in the Department of Media you have access to the MAVR workshop (for use by students on the MAVR only) which contains video editing suites computers with 3D software. (8am - 9pm five days a week).

SCULPTURE: As a student of the Department of Sculpture you will have access to the substantial dedicated workshop/manipulation facilities which include machining engineering and handtooling in a variety of material processes (including both metal and wood fabrication). There are dedicated casting facilities and specific technical support and expertise in these areas (including plaster, resin, and bronze). The Department holds a valuable knowledge of where to access various materials, products and processes outside the campus. Specific elements of the machinery and materials can only be used with technical supervision and assistance and this should be organised through arrangement or personal contact. The workshops are manned between 9:30 – 4:30 on a daily basis. Further supervision assistance may be possible/

The Department also has a selection of digital/video cameras and audio visual equipment available through a booking system. The department has in house G4 and G5 computers with internet access, with appropriate programmes for image and video manipulation and the processing of documentation. There is technical support in this area.

All of the above are facilities can be accessed by sculpture students at undergraduate level who will be undertaking their courses concurrently. Whilst this has been planned to spread the load of equipment requirements booking is advisable and an understanding of staff commitments is required.

7.2.4 *What are the differences between undergraduate and postgraduate work?*

Answer. Undergraduate work is a broad and general grounding in a discipline. Postgraduate work is work undertaken at the contemporary forefront of a field. Postgraduate study entails establishing a viable continuing practice, a consistency of engagement. This is more than the delivery of a single major outcome - like a final show or performance or other event. It is about constructing an ongoing practice as an artist. While all art practice will most likely involve some degree of original investigation

and invention, postgraduate work is specifically about acquiring sustainable, critically rigorous and advanced ways of working, researching and inquiring.

7.2.5 *What is the difference between a taught and a research masters programme?*

Answer. Every research student participates in a seminar programme and in a research methods programme, and must produce a major body of work throughout the period of study. 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.

Both programmes are at the same high level of achievement (both are “masters” level) and both programmes enable students to conduct work at an advanced and cutting edge level. The taught programme is developed as a means of bringing people into an area at an advanced level even though they may not have covered this exact subject area in their undergraduate studies. The taught programme is also very useful in evolving research proposals, whereas the research programme requires a proposal to be set in place at the beginning of the programme of study.

In practice both research and taught modes involve experiencing self-direction, teaching contact and research activity, but differ in the patterning of these different elements.

7.2.6 *What do I have to do to achieve the standard of a postgraduate award?
How is my work assessed?*

Answer. Because art is a radically open-ended undertaking, there is no set prescription to which your work should conform. There are some general requirements that you demonstrate that you have:

- (a) developed an ongoing practice
- (b) a developed critical process in developing your work and your practice in general
- (c) an ability to contextualise your practice with reference to contemporary art and culture, and critical debate
- (d) initiated, developed and delivered a major body of work
- (e) developed a range of competencies in research, communication and self-management

The assessment process is by a panel of tutors and will involve some members already familiar with your practice, and some who are not. The assessors may review the work separately and then convene to discuss their judgements of the work, or the panel may review a student-presentation, or interview the student. The particular device used will be identified several months in advance of assessment and will be appropriate to the nature of the practice in question. Upon conclusion of the assessment process the assessors will recommend pass or fail in respect of a research student, or a specific grade in respect of a taught student.

The function of assessment grades is to provide feedback to students to help them self-evaluate, to provide clear mile-stones along the path of learning, to establish that the appropriate requirements are being fulfilled and to promote critical dialogue.

7.2.7 *How much written work is there to be done? What is the written component for?*

Answer. This will vary according to the programme you are studying. Research-by-studio-practice students normally provide a 5,000 word written submission called a *Research Statement*. This requirement will be discussed and supported through the research methods component of your studies. The MA VR taught programme students are also required to submit a research proposal (2000 words).

The written component may serve several different functions including but not limited to: a statement of intent, a contextualisation of practice, a critical exposition of the work, a broad statement of principles, a narrative of development or a case-study report. The requirement is grounded in the fact that the 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 learning process. The single key requirement is that the written element operates in conjunction with the practice in a way that is meaningful for - and identified by - the individual researcher.

7.2.8 *Is there a way of giving feedback to the Faculty about my experiences as a student?*

Answer. There are three key ways of providing feedback to the Faculty:

- (a) through speaking with your tutor or a member of the teaching team on your programme
- (b) through weekly meetings with the key postgraduate tutor
- (c) through annual feedback forms provided by the Faculty

7.3 Further Information Resources.

For further information please consult **www.ncad.ie/research**

8.0 The Supervisor's Role.

8.1 Eligibility to Supervise.

Your supervisor has fulfilled the following criteria in order to be eligible to act as your supervisor. She or he will:

- (i) have the award at the level at which supervision is to be undertaken, or demonstrate *an equivalent record of achievement*.
- (ii) be demonstrably research active.
- (iii) participate in activities on a regular basis which maintain the currency of their expertise.

8.2 General role of your supervisor.

Your primary supervisor will establish a calendar of meetings with you by week 4 (at the latest) of your studies. You will agree with your supervisor a schedule of activities, tasks and deliverables² for the year of study. This will constitute a "learning contract": that is an agreement between you and your supervisor as to what you are committing to doing and achieving within the year of study. This agreement is very important and defines what it is that you are intending to accomplish and what challenges you are setting for yourself.

Your supervisor will meet with you on this regular schedule, and will review the tutorial report that you produce after each meeting. The supervisor's role will be to promote your decision-making process and not to make decisions for you. As you will already know from your undergraduate studies, it is important that you take control and responsibility for your working process and your work.

8.3 Different advice from your supervisor and other people.

When you have tutorials with other people apart from your supervisor - or when you have criticism sessions - and you receive conflicting advice from different people, it is your responsibility to decide which advice you will attend to or adopt (*if any*). In general you are not obliged to follow the advice received, but you are asked to describe your reasoning and decision-making in relation to advice received. The most important issue is that you own, reflect upon and demonstrate your decision-making process. The supervisor's role is to suggest, to challenge and to question but not necessarily to have the answers. It is your job to decide which suggestions are worth following, which challenges are worth pursuing, and which questions are most important. This is both the freedom and the difficulty of making art as a research student.

8.4 Progress Reports.

While it is your responsibility to record what has been discussed and agreed through your 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 normally placed on file by end of week 15 and end of week 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.

8.5 Seminars and Criticism Sessions.

Your supervisor will whenever practicable attend seminars where you are presenting your work. Supervisors will be given notice in advance of the schedule of seminars.

² A "deliverable" is a concrete thing that you deliver, an outcome of some sort that is tangible.

9.0 Staff Lists

9.1 General:

Head of Faculty: Prof. Brian Maguire, maguireb@ncad.ie, 6364320

Head of Research & Postgraduate Development: Mick Wilson, wilsonm@ncad.ie, 4734531

Postgraduate Co-ordinator: Sarah Durcan, BA, MFA, MA. durcans@ncad.ie, 6364339

9.2 Media and MA VR Staff:

Kevin Atherton, Head of Media, athertonk@ncad.ie 6364257

Leah Hilliard, BA, MSc. Co-ordinator, MA Virtual Realities, hilliardl@ncad.ie, 6364339

Dr. Paul O'Brien, PhD. Critical Theory, obrienp@ncad.ie 6364348

Anthony Hobbs, MA. Photography and Digital Media, hobbsa@ncad.ie 6364372

Patricia Langlois, BA, MA. Photography, langloisp@ncad.ie 6364247

Cliona Harmey, BA, MSc.

Techicans:

Alan Bultler MA butler@ncad.ie 636 4373

Niall Flaherty MA flahertn@ncad.ie 636 4373

Julia Kemperman kempermanj@ncad.ie 636 4373

Micheal Kay (photography) kaym@ncad.ie 636 4373

9.3 Paint.

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Oliver Whelan MA Painting. whelano@ncad.ie, 6364322

Fergus Feehily MA Painting. feehilyf@ncad.ie. Contact Head of Department 6364335

9.4 Print:

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Catherine Lynch. BA. MA. Print tamsenlynch@yahoo.co.uk 6364323

James Dunbar. BA. MSc. Digital Media, dunbarj@ncad.ie

Clare Carpenter. BA. MA, Print, carpenterc@ncad.ie

9.5 Sculpture

Philip Napier BA. MA. Sculpture. Head of Sculpture (Acting) napierp@ncad.ie 6364330

Louise Walsh BA. MA. Sculpture/ Sited Public Practice. walshl@ncad.ie 6364354

Alanna O'Kelly BA. MA. Video, Performance. okellya@ncad.ie. Contact Head of Department 6364330

Pauline Cummins BA. MA. Video. cumminsp@ncad.ie. Contact Head of Department 6364330

Mick O'Kelly BA. MA. Sited Public Practice. okellym@ncad.ie. Contact Head of Department 6364330

Appendices

Appendix A: 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:		