POSTGRADUATE STUDENT HANDBOOK

17/18

"NCAD offers the widest range of specialist and interdisciplinary art and design graduate programmes in Ireland. At this level the learning experience is about deepening your expertise and cultivating your place within a learning community. Within these programmes nimble thinking, criticality and rigour are key to the development of your practice and your participation in a research-led culture within the College."

Dr. Siún Hanrahan
Interim Head of Academic Affairs & Research, NCAD

NATIONAL COLLEGE OF ART & DESIGN
COLÁISTE NÁISÚINTA EALAÍNE IS DEARTHA

Table of Contents

Welcome

Postgraduate Studies at NCAD

Your School, Your Programme

Roles and Responsibilities

Good Research Practice

Guidelines for Written Work

Learning Resources

GUIDE TO FORMS ....

Research and Conceptual development are at the heart of the learning experience in NCAD, and our graduates combine individual creativity and vision with a capcity to work collaboratively across a wide range of real-world settings.

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, via our academic alliance with University College Dublin (UCD), 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 and creative 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.

At postgraduate level the learning experience is about deepening your expertise and cultivating your place within a peer community. Within NCAD's postgraduate programmes, nimble thinking, criticality and rigour are key to the development of your practice and your participation in a research-led culture within the College.

For our PhD students at NCAD we expect, and aim to foster, depth of understanding and rigour in analysis and critique at the cutting edge of contemporary practice, be that in Fine Art, Design, Educaiton, Visual and Material Culture or Design History. We aim to support you in developing your leadership-capacity within a research-led culture and community in and beyond the College.

The invitation that we extend to you as a postgraduate student at NCAD is not only that you deepen and extend the critical understanding and boundaries of your discipline, but also that you are open to re-imagining what it means to be a designer, artist, teacher or critic.

Our ambition for you is that you emerge fit for creative risk taking; enabled and willing to extend your discipline and challenge yourself.

Dr Siún Hanrahan
Head of Academic Affairs &
Research
National College of Art and
Design

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?

Activate NCAD email

Postgraduate students are supplied with a College email address which is activated by contacting John O'Donnell, IT. Email: itsupport@ncad.ie / Tel: 01 636 4217. All college communications will be to this email address.

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 20 October at the latest (see 'How to Obtain a PPS Number' (p.14). 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'(p.14). Have you done this?

Local Support Staff

Familiarise yourself with your particular educational structures and support staff; i.e. your Head of School, your Head of Department, your School secretary, the Head of Academic Affairs and Research and 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/students/policies-procedures-regulations/).Have you done this?

NCAD Student Code & NCAD Policy on Dignity and Respect

The National College of Art and Design is a community of staff, students and graduates joined together for the common purpose of the advancement and dissemination of knowledge. All members of the College community are expected to act responsibly and with due consideration to others at all times. The NCAD Student Code, the NCAD Policy on Dignity and Respect and the Student Complaints Policy can be reviewed and downloaded from the NCAD website -see link at http://ww.ncad.ie/students/policies-procedures-regulations/

Have you done this?

Where to find us- NCAD Location
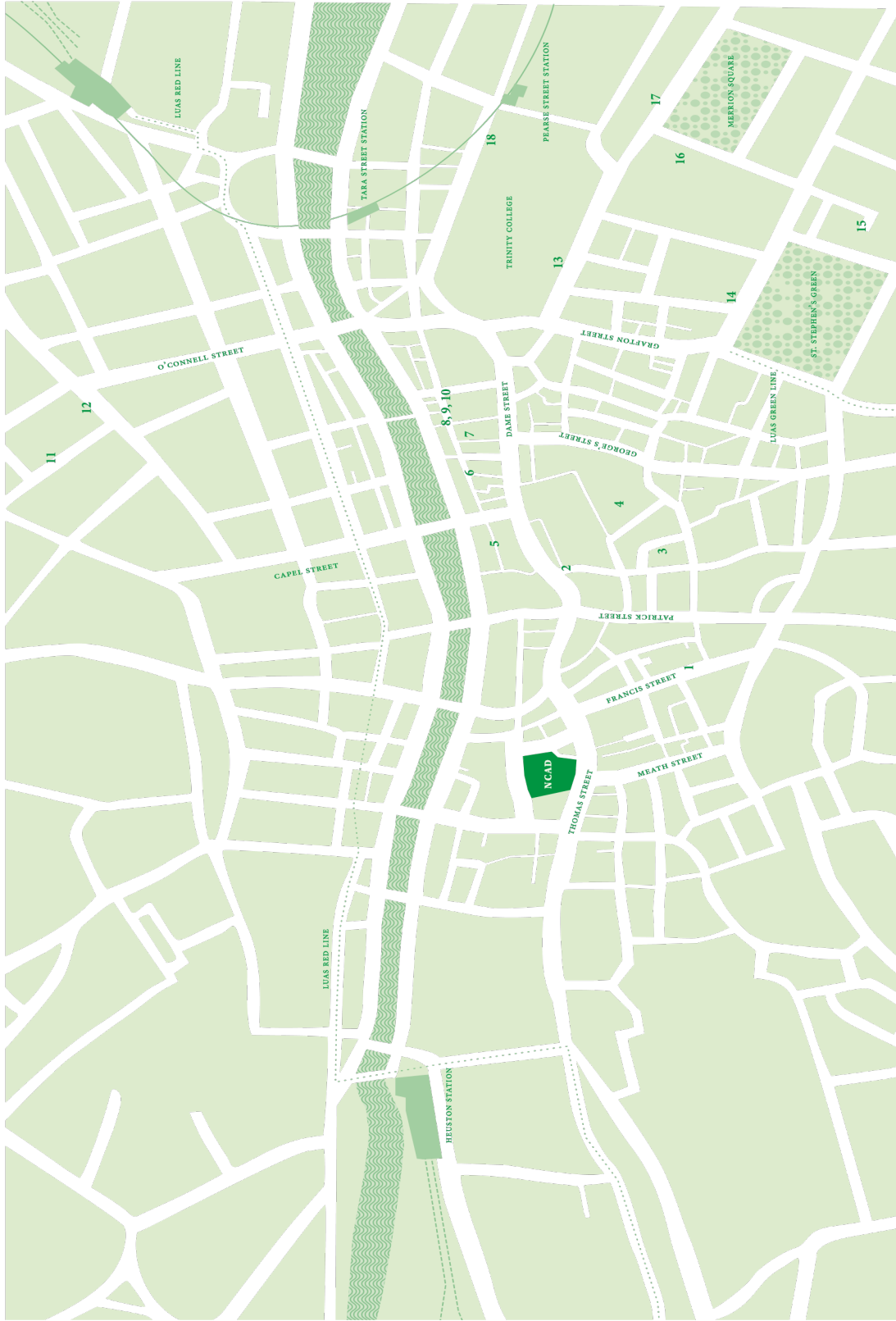
Within 15 minutes walk from NCAD /

5 minutes cycle from NCAD

Cross Gallery, **1**

Ebow Gallery, **2**

Kevin Kavanagh Gallery, **3**

Chester Beatty Library, **4**

Smock Alley, **5**

Project Arts Centre, **6**

Gallery of Photography, **7**

Monster Truck, **8**

Black Church Print Studio, **9**

Temple Bar Gallery, **10**

Within 30 minutes walk from NCAD /

10 minutes cycle from NCAD

Hillsboro, **11**

Hugh Lane Gallery, **12**

Douglas Hyde Gallery, **13**

Rubicon Gallery, **14**

RHA, **15**

National Gallery, **16**

RIAI, **17**

Science Gallery, **18**

Who's Who - School 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. NCAD is a recognised college of University College Dublin (UCD) as from September 2011. NCAD 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. Academic affairs are overseen by the Head of Academic Affairs and Research.

collaboration with Heads of Schools and through NCAD's Taught Programmes Board. 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 Schools: Design, Education, Fine Art and Visual Culture. (At undergraduate level, First Year Studies is common across the Schools).

Director of NCAD

Prof. Sarah Glennie (from January)

Head of Academic Affairs

Dr. Siún Hanrahan, BA, PhD
(Ulster)   (e) hanrahans@ncad.ie

Secretary to Head of Academic Affairs
+353 1 636 4211 or (e)
ncadacademicaffairs@ncad.ie

Postgraduate and Research Administrator
(e) postgraduate@ncad.ie

SCHOOL OF EDUCATION

Head of School
Prof. Dervil Jordan, MA, EdD
+353 1 636 4300 or jordand@staff.ncad.ie

Professional Master of Education (Art and Design) Coordinator: Dr. Isobelle Mullaney

MA in Socially Engaged Art + Further Education
Joint Coordinators: Fiona Whelan and Nuala Hunt

+353 1 636 4309 or
whelanf@ncad.ie +353 1 636
4278 or huntn@staff.ncad.ie

Head of Continuing Education in Art and Design
(CEAD)
Nuala Hunt, BA, MA, MSc. PgDipUTL.,
(t) +353 1 636
4278 (e)
huntn@staff.ncad.i
e

School of Education Secretary: Helen Fagan
+353 1 636 4301 or faganh@staff.ncad.ie

College Secretary & Registrar

Damien Downes, MA, MBA (UCD)
(e) downesd@ncad.ie

Librarian - NCAD Edward Murphy Library
Head of NIVAL
Donna Romano 353 1 636 4360 or (e)
romanod@ncad.ie

SCHOOL OF VISUAL CULTURE

Head of School
Prof. David Crowley
+353 1 636 4340 or crowleyd@ncad.ie

MA / MFA Art in the Contemporary World
Coordinators:
Dr Declan Long, BA, MA, PhD (NCAD)
+353 1 636 4346 or longd@ncad.ie
Dr Francis Halsall
MA, PhD (Glasgow University) (History of Art)
+353 1 636 4351 or halsallf@ncad.ie

MA Design History & Material Culture
Dr Lisa Godson, MA PhD
+353 1 636 4328 or godsonl@ncad.ie
Dr Paul Caffrey, MA, PhD
+353 1 636 4342 or caffreyp@ncad.ie

Secretary to School of Visual Culture
Neasa Travers +353 1 636 4341 or
visualculture@ncad.ie

SCHOOL OF FINE ART

Head of School
Prof. Philip Napier BA (Hons), MFA
(t) +353 1 636 4320 (e) napierp@ncad.ie

Postgraduate Coordinator Sarah
Durcan
(t) +353 1 636 4339
(e) durcans@staff.ncad.ie

MFA Digital Art Coordinator Leah Hilliard
(t) +353 1 636 4249
(e) hilliardl@staff.ncad.ie

Applied Material Culture Coordinator
Dr. Helen McAllister ANCAD, MA, PhD
(e) mcallisterh@staff.ncad.ie

Secretary to School of Fine Art
Angela Dennis
(t) +353 1 636 4321 (e) dennisa@ncad.ie

Applied Material Cultures Secretary
Breda Culhane
(t) +353 1 636 4241 (e)
culhaneb@staff.ncad.ie

SCHOOL OF DESIGN

Head of School
Prof. Alex Milton
(e) miltona@ncad.ie

Head of Design for Body & the Environment
Angela O'Kelly, BDes (Hons), PGDip, MA
(t) +353 1 636 4250
(e) okellya@staff.ncad.ie

Head of Communication Design
John Paul Dowling
(t) +353 1 636 4280 (e) dowlingjp@ncad.ie

Head of Product Design
Sam Russell
(t) +353 1 636 4273 (e) russells@ncad.ie

Secretaries to Design for Body and the
Environment Fiona Larkin & Mairead
McDermott (job-share)
(t) +353 1 636 4251 (e)
fashiontextiles@ncad.ie

Communication Design Secretary
(half-time) Fiona Hodge
(t): +353 1 636 4281 (e) hodgef@ncad.ie

Secretary to School of Design and
Department of Product Design
David Bramley
(t) +353 1 636 4271 (e) bramleyd@ncad.ie

POSTGRADUATE STUDIES AT NCAD

The Research Environment

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.

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 2012-2016 www.ncad.ie/research/):

A: Design Innovation.

B: Art and Design and Public Engagement.

C: Creative and Critical Pedagogies in Art and Education

D: Design History and Material Culture

E: Contemporary Painting Practices

F: Theories of Contemporary Art: Situation, Modernity, Mediums & Philosophy

G: Craft and Artefact Design

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 followed by research. The new MFA programmes in Fine Art and Design involve taught elements, research activity and studio projects. In practice, both research and taught modes involve self-direction, teaching contact and research activity, but differ in the patterning of these elements. In both however, the focus is on studio practice and making and critiquing work.

Taught postgraduate programmes at NCAD are modular, and some offer full and part-time pathways. Typically, a taught programme involves a series of lecture programmes and seminars, studio practice, research methods and a major final research or creative 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 in studio and in the seminar room.

.

TUTORIALS

The tutorial is a key instrument in postgraduate teaching (as are the research seminar and criticism of studio work and analysis of reflective writing). 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 a vital resource for the student.

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. Ideally, 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. Students are advised to spend an appropriate amount of time in advance preparation for the tutorial, so as to get the best out of their tutorials.

Small group tutorial practices are offered to complement the traditional one-to-one format. These facilitate the emergence of a research group dynamic, utilise tutorial time effectively and promote peer group communication, capacities and skills.

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 of one hour 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 prescheduled tutorials (typically of one hour duration) in an academic year. Each School 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 School 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 with 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 for Students
As the numbers of PhD students rise, careful and formal monitoring of progress is essential to maintain standards and to support completion. To this end, all PhD research is subject to a formal review of progress at the end of each year (see Guide to Forms).

The Annual Progress Review for PhD students is organised by the Office of the Head of Academic Affairs and Research. The Progress Review Panel shall include: the Supervisory team, the Head of School or a nominee, and a PhD bearer from another School. In all cases two PhD bearers will be party to the decision to approve student progression. 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 and the relation of this to their studio practice (if appropriate);
• have formulated a research question;
• have developed a clear theoretical and methodological framework for the research including the contribution of practice based approach;
• demonstrate competency in framing the research orientation of their particular practice.

At the end of Years 2 and 3 of PhD Research, the student is expected to:
• have a clearly defined area of research;
• have described and made progress in utilising a clear and consistent theoretical and methodological framework for the research including the linkage of critical theory and creative practice;
• have made demonstrable progress in addressing the research question and in producing work of an advanced character.

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 your 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 on offer at NCAD 2015/2016: Summary Diagram

	Design	Education	Fine Art	Visual culture
Taught Programmes	MFA in Design MSc Medical Devices Design MA Interaction Design	Professional Masters in Education (Art and Design) (Two Year programme) MA in Socially Engaged Art + Further Education (Year 1)	MFA in Fine Art MFA Digital Art	MA Art in the Contemporary World (Theory only) MFA Art in the Contemporary World -Theory and practice MA Design History and Material Culture
Research Programmes	PhD in Design	MLitt in Education PhD in Education	PhD in Fine Art	PhD in Visual Culture

Student Support Services

NCAD offers a range of supports to undergraduate and postgraduate students and 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, Access Officer: at 01 636 4217 or mcternanf@staff.ncad.ie.

DISABILITY AND STUDENT LEARNING 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 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 (e.g. Dyslexia) should bring a copy of their Educational Psychology Report (assessment within the last 5 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 learning support staff.

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 that 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.

LEARNING SUPPORTS AVAILABLE AT NCAD

The Student Learning Support Service forms a major part of the College 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 which is delivered through the provision of:
- Seminars on topics of concern to all students including note taking and organisational skills, essay writing and referencing, thesis writing and presentation skills.
- One-to-one tutorials for students with specific learning difficulties.

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.

The Student Learning Support Service is located at Room G16, Ground Floor of the School of Design. (Mon-Fri). The Learning Support Tutor is Rosie McKenna who can be

contacted at: 01 6364314 or learningsupport@staff.ncad.ie

Assistive Technology
The Assistive Technology Service provides students who are registered with the Disability/Access Office with software, IT facilities, advice and training to assist them with writing and research.

Specialised software and support is available for students with specific learning difficulties or disabilities. Examples of software include:
- Mind mapping programmes for planning essays and projects.
- Text to Speech programmes which read text aloud through a computer.
- Software that converts a page of printed text (i.e. a library book) to editable digital text in Microsoft Word.
- Speech recognition software - type faster by speaking into a microphone.
- Proofreading software.

Help with thesis formatting and computer skills training can also be availed of through the AT service.
Assistive Technology Seminars are held regularly and demonstrate how to integrate free software into your essay writing and research.

Students are encouraged to book an appointment to see what is on offer to them. Contact Mark Jones at 6364314 or by Email: assistive technology@staff.ncad.ie for appointment. Drop in: Room G16, Ground floor, School of Design. Web: ncadat.blogspot.ie

The 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 2014--2020. Students should contact reception for further information and application forms for this fund.

Areas covered in the Student Assistance Fund include:
- Books/Class Materials
- Travel costs associated with your course of study at NCAD
- Rent
- Utilities – Gas /ESB
- 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
- Studio Levies/Charges

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 Access Officer in Student Services and Admissions (Extn.4217) at the beginning of Semester 1 to get Application Forms and details of the fund. Payment to successful applicants will be made in two instalments, the first in November and the second in March.

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 to students of NCAD.

Student Doctor – A doctor and nurse attend the College during term time on Monday, Wednesday and Friday. Please consult Reception, 01 636 4200 for appointments. Visits to the College Doctor are subject to a fee of ten euro payable when making an appointment. Receipts will be issued.

Please note that the Thomas St Pharmacy across from the college main entrance, offers a 10% discount on prescriptions from the College doctor 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 wellbeing 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.

The Counselling service is open Monday-Thursday between 10.00am and 4.30pm.
You can make an appointment through reception on

01 636 4200 or by emailing: counsellor@staff.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.

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:
· CV 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 01 636 4380.

OTHER USEFUL NUMBERS
Niteline – Freephone 1800 793 793 - instant messaging - www.niteline.ie. Niteline is a confidential student helpline and the service runs: Every night 9.00pm–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
All incoming students must make their grant application through the new Student Grant application service known as Student Universal Support Ireland or SUSI for short. You can email them at support@susi.cdetb.ie or you can call the SUSI Support Desk at 0761 08 7874.

All queries regarding Grants should be directed to: Deirdre Clinkscales (t) 01 636 4211 or Julie Niculescu (t) 01 636 4218.

For further information on all Funding and Grants matters and to complete or download a Student Grant Application form, please consult www.studentfinance.ie.

GRANTS FOR PhD STUDY
The Irish Research Council operates an extremely competitive doctoral award scheme (Government of Ireland Postgraduate Scholarship Scheme) providing support for full-time students for up to four years of study (further details at www.research.ie/funding/postgraduate-funding).

STUDENTS' UNION
The representative student body, the NCAD Students' Union, holds elections annually. Students have representation at Board level, Academic Council, on School Boards and on the NCAD Programmes Board. During the year the Union organizes events including concerts, films, balls and other social and sporting activities. For further information access www.ncadsu.com or contact the 2015-2016 Student Union Officers as follows on 6364 269 or ncadsu@gmail.com.

HOW TO OBTAIN A PPS NUMBER

Your Personal Public Service Number (PPS Number) is a unique reference number that helps you 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 Office of the Head of Academic Affairs by FRIDAY 24 October 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 SCHOOL, 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 School of Design 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 School of Design has increased steadily. The introduction of an MFA in Design provides for a five-year programme of study of design (3+2) to an advanced level. An intensive one year MSc in Medical Device Design and MA in Interactive Design provide focussed programmes of study, training and research in emerging area of design practice.

At the School of Design we are committed to providing postgraduate students with an inspiring environment and a variety of relevant opportunities that will enable our students to become leaders in their field, playing a crucial role in industrial, social and cultural contexts.

Facilities

As a postgraduate student in the School 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 student 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/School or inter-School by e-mail.

IV. Postgraduate students are welcome to join undergraduate skills based workshops on consultation with your Supervisor.

V. 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 School/ 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 Officers). 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 School in consultation with your supervisor or Head of Department.

Erasmus+ Work placements in Industry: The School of Design has annual HEA Erasmus funding and anticipates a minimum of 90 EU work placement grants for the 2017/2018 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 €1,050 to cover the cost of port to port airfare and subsistence subvention.
The Head of the School of Design together with School Secretary, David Bramley, 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 School of Design, NCAD International Office & HEA prior to the end of the 2017 Autumn term.

Erasmus+ Institutional Exchanges: The NCAD has partnerships with many EU institutions with MA/MFA programmes that may be of interest to you for one term or semester (depending on the institution). Funding is in the region of €900 depending on destination and duration of study. The most up to date prospectus from the relevant institutions are available from the Erasmus+ library (contact: Ms.Berna Scanlon). However, it is imperative that you discuss this study opportunity with your Head of Department / Supervisor.

Knowledge Transfer information on this scheme will be provided by Derek McGarry, Head of Innovation and Engagement, who also leads the Enterprise Ireland Innovation Research Voucher Scheme at the NCAD: This 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 School of Design has completed a wide range of innovation research voucher projects. These projects reflect diverse research interests such as:

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

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 University College Dublin and Trinity College Dublin.

The extraordinary advances in medical technology call 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 world's 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 and engineers 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.
- To provide an understanding of the broader issues of medical devices needed to optimise opportunities for improved designs.

Programme Partners
Students are based in studios at NCAD where there will be a mix of individual and team-based projects, sometimes working with industry and/or medical specialists in hospitals and sometimes with students of University College Dublin and Trinity College Dublin.

Medical science and bioengineering modules will take place at Trinity College (TCD), University College Dublin (UCD) and NCAD. Some lecture series are held in 'blocks' of several days, alongside students of bioengineering subjects.

MFA IN DESIGN

The MFA in Design, a taught 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 School of Design 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 School 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 School office in conjunction with the Head of School & 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 MFA 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 School of Design will be inviting all design students to discuss this academic year's topics and timing in order to offer a meaningful programme.

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 2018: Externs interim visits scheduled for Final Year Postgraduate students normally during late January/early February 2018 (you will be notified of the exact date during Semester 1).

Mid-March 2018: Postgraduate students presenting for final assessment should submit a Draft Research Statement to their supervisor.

Mid-May 2018: 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.

Early June 2018: Postgraduate students not presenting for final assessment will be assessed by an Internal Staff Panel the week of 2nd June 2018 in preparation for the non-award Exam Board in September 2018. In certain circumstances there may be the opportunity to be examined prior to the September Exam Board.

Late May 2018: Internal Panel Assessments for Final Year Postgraduate students during week beginning 28th May 2018.

Early June 2018: External examinations for Final Year Postgraduate students during week beginning Monday, 4th June 2018.

MA INTERACTION DESIGN

The MA Interaction Design is a one-year taught masters delivered at NCAD in conjunction with UCD. Covering both the theoretical and practical aspects of interaction design, the course encourages students to design from both a pragmatic and speculative perspective in the creation of experiences, products, services, environments, and systems. Bringing together students from a range of fields including design, art, computer science, social science, and business, the MA prepares graduates to play a leading role in the development of emerging technology in society.

The programme is delivered through studio-based learning, lectures, seminars and workshops. During the first and second semester students develop skills and theoretical knowledge in areas including design ethnography, prototyping, digital fabrication, user experience (UX), user interface design, coding, physical computing, data visualization, tactile media and experiential media. During the second semester students also complete an entrepreneurship and social innovation module delivered by UCD Smurfit Business School. Throughout both semesters students undertake interdisciplinary studio projects with students in UCD. Over the summer semester students complete a self-initiated or industry-led major studio project, which incorporates a written thesis component

PhD IN DESIGN

The PhD in Design 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 School of Design.

YOUR SCHOOL, YOUR PROGRAMME EDUCATION

POSTGRADUATE TEACHER EDUCATION

The duration of all postgraduate initial teacher education programmes in Ireland has been extended to two years from September 2014.

To meet the new requirements, NCAD offers a 2-year Professional Master of Education (PME) to replace the former one-year Professional Diploma in Education (the 'dip') as from autumn 2014.

This programme has been accredited by the Teaching Council and validated by UCD. As part of a general realignment of teacher education in Ireland, the School of Education in NCAD is a partner in a new collaborative Institute of Education along with our colleagues in TCD, UCD and Marino Institute of Education. This new entity will provide joint and shared teacher education programmes, research opportunities and CPD in the years ahead.

MASTERS / PhD

At Masters level, the two-year MA in Socially Engaged Art + Further Education is offered bi-annually and carries Teaching Council approval to teach in the Further Education sector (PLC, Youthreach, FETAC awards courses etc.). Students can choose to exit after Year 1 with a Graduate Diploma in Socially Engaged Art. However, the one-year diploma does not carry a Teaching Council qualification.

PhD studies in education continue to be provided within the overall NCAD postgraduate provision. Two considerations inform developments here. Firstly, it is likely that most doctoral students in education will continue to be part-time and secondly, some possibilities for collaboration with structured PhD work in UCD, TCD and MIE will be explored.

At present, the following postgraduate programmes are offered by the School of Education:

PROFESSIONAL MASTER OF EDUCATION (ART AND DESIGN) PME

The PME is a development from the highly regarded Professional Diploma in Education (the 'Dip') qualification for art and design graduates who wish to pursue a career in education.

This two-year 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 validated by University College Dublin (UCD) and is recognised internationally as a professional teaching qualification.

The programme is an intensive, full-time programme provided over two academic years. 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.

The structure of the PME programme provides a balance between practical and theoretical work and there is an extended emphasis on practice based learning and on research-

informed teaching. There are three main subject areas:

• Art and Design Practice
Students take part in a series of extended workshops on visual arts for classroom practice.

• Education Studies
Students take courses in cultural studies, psychology, sociology, curriculum studies and other disciplines - all with an emphasis on application in educational settings.

• Classroom Practice
Students work two days per week and for a one-month full time placement in a school or other educational setting.

During the second year, students complete a research project related to their teaching practice.

MA in SOCIALLY ENGAGED ART + FURTHER EDUCATION:
Pedagogy and Practice (MA SEA+FE)

Participatory or socially engaged arts practice is a growing part of Irish cultural life reflecting an increasing concern for inclusiveness and broader public access to the arts. This is an area where considerable development has taken place in recent years in both the public and voluntary sectors.

The MA in Socially Engaged Art + Further Education is a two-year masters qualification for graduates in art and design and other related fields who wish to pursue a career in the areas of community arts, youth education, social and cultural inclusion or community development.

This two-year programme is for graduates with a degree or equivalent in the visual arts or related fields, who are interested in deepening their knowledge and understanding of community arts.

It is desirable that applicants have experience of, or a strong interest in working with community groups, or in collaborative arts practice.

Content /Structure
The course programme aims to provide participants with a range of skills and knowledge that will enable them to work effectively, creatively and professionally in a community arts context. The programme structure provides for eight interrelated modules, including two practice placements.

Graduates of this programme have Teaching Council approval carrying a qualification to teach in the Further Education sector (PLC, Youthreach, FETAC awards courses etc.).

MLitt in Education
The MLitt programme is offered to candidates with specialist interest and experience in education.

Postgraduate research is encouraged in the School of Education to facilitate:

• The personal and professional development of individuals
• Development of a coherent body of research in order to inform educational policy at national and local school level.

Research is undertaken by each student under the guidance of a supervisor. The research, whether at Masters or at Doctoral level, is usually presented in a written thesis supported, if necessary, by visual documentation. Other forms of research media are considered where appropriate.

Typically, the final submission entails a thesis of 35,000 to 45,000 words for MLitt. The MLitt by research is normally completed in two years

full-time study. Part-time modes of study are also available.

While most applicants come from an art and design background, the School of Education also welcomes enquiries from graduates in other disciplines, such as, dance, drama, literature and music. Typically, postgraduate students in Education are honours graduates (1st or 2nd class) or highly experienced teachers or professional practitioners.

The School of Education promotes a substantial body of research at postgraduate level which can inform policy development in a changing national and local context. The education research community is 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.

PhD in EDUCATION

While the PhD through Education is normally by written thesis, the School of Education considers applications which employ alternative media. Contacting the College in advance of submitting a proposal allows discussion of research themes with staff. At the School of Education, we have a broad research remit in art, design and visual education including all levels of educational provision and we are especially interested in encouraging innovative research approaches. The PhD thesis is typically 80,000 to 100,000 words in length.

Applicants interested in discussing the possibility of pursuing PhD studies in Education should contact the Head of Academic Affairs and Research at postgraduate@ncad.ie.
Recent and current PhD Research topics include:

- Visual Art Education in the Primary School Curriculum
- Assessment in Art at Leaving Certificate Level
- Art and Design in National Curriculum Policy
- Evental education and art practice
- Culture, Collectivity and Globalisation: performing community in the arts

YOUR SCHOOL,
YOUR PROGRAMME, 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 School of Fine Art's vision for its postgraduate programmes. The challenge, 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.

MFA IN FINE ART (TAUGHT PROGRAMME)

The School of Fine Art Taught MFA 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.

On the MFA Fine Art programme we are interested as visual artists in discussing, making and framing those things that encourage you to look or listen again - the things that alter how you see the world - things that you and we mentally refer to and reflect upon. This is advanced in relation to negotiating and developing your personal inquiry in the visual arts and in finding new ways of externalising, modelling and connecting this knowledge to the professional field of the visual arts and in relation to people, situations and peers.

Of course the routes through contemporary art practice are complex, nuanced, and particular. They are rarely encountered as a straightforward progression. This taught masters in Fine Art (MFA) offers a means to connect into the momentum, energy, ambition and opportunity that this changing contemporary culture offers. This is achieved through your active participation in a discursive and 'open source' peer environment of trial and test, where creative risk-taking is supported alongside the professional development of the artist.

The spine of this programme is centred upon an interdisciplinary experiential art practice engagement with strands that explore research methods and contemporary practices. The programme affords pathways to deepen and broaden cultural perspectives, building both specialist and more broad based platforms for inquiry.

The course will also foster your ability to know and name the kind of knowledge being produced and it has a written reflective component through which you will be helped to critically contextualise your art practice.

In Contemporary Art Practices, a module shared with MA Art in the Contemporary World, MFA students encounter key debates and practices in contemporary art with regular contributions by artists, curators, critics and other art professionals.

STRUCTURE

The MFA Fine Art is offered through the discipline pathways of Fine Print, Media, Painting, Sculpture and Extended Practices.. It is structured as four semesters of fifteen weeks across two years. Each MFA student is assigned a primary supervisor from one of the School departments - Sculpture, Painting, Media, Fine Print and Applied Material Cultures. The primary supervisor acts as a personal tutor, offering support throughout the course.

All MFA students participate in the core modules of Contemporary Art Practices and studio based research. Every Monday morning there is a series of talks and lectures within the Contemporary Art Practices module followed by a weekly afternoon seminar in which students present their work in progress in a supportive peer environment. Students can also study through elective modules like regular Discipline Seminars offered by each department and theory modules run by the MA Art in the Contemporary World.

MFA students are encouraged to participate in study trips to current exhibitions and international events like the Liverpool Biennial, the Venice Biennial and Glasgow International. First year students organise an interim exhibition held in semester two of the first year while second year students are involved in organising the postgraduate exhibition and publication marking the end of the two year MFA programme.

FACILITIES

Each area of specialism - painting, sculpture, fine print, media, ceramics and glass, textiles art and artefact - offers ongoing supervision and key tools for the production of art work of the kind you would expect - studios, technical support, well equipped workshops and spaces to practice beyond the studio. Each area shares bookable digital resources including cameras, sound and projection equipment. Students are offered studio spaces amongst peers where dialogue and experiment can be fostered. NCAD possesses a superb contemporary art library that is recognised as a national resource.

PROGRAMME TEAM
All staff across the Fine Art area have national and international profiles in relation to their work. These encompass a wide variety of specialisms and skills across a spectrum of contemporary art practice. The ongoing effort

to resource their research, to develop and exhibit work and to be a part of contemporary debate in all its forms, are all understood as critical to contributing to effective and informed teaching.

Programme Leader: Sarah Durcan

MFA Research Outcomes

MFA Yr 1 students write an initial (1,500) and then a developed research outline (1,500 words) for the Research Methods for Creative and Critical Practice module in semester 1.

MFA Yr 2 students write a critical text (2,500 words) undertaken as part of the ACW Art Writing 1 module and also do a presentation for the Contemporary Art Practices 1 module in semester 3.

The writing requirements for MFA are 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.

Major Practice Project MFA
For their final submission MFA students produce a substantial 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 part of this final submission students also produce a Professional Development element which serves to communicate their work to a wider audience in the form of a statement, website or other mode.

MFA – DIGITAL ART

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 Fine Arts in Digital Art 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 of the School 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.

Monday is the key day with students attending theory sessions and seminars.
Additional course related workshops and seminars happen on Tuesdays throughout the year - see course timetable for details. Optional activities happen across the campus throughout the week.

The programme consists of:
• Regular scheduled individual supervision,
• A series of classes and workshops in relevant digital
• processes, applications and techniques,
• 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 agreed through discussion with the Media Dept. teaching team.

Programme Coordinator: Leah Hilliard

MFA Fine Art & Art in the Contemporary World: Programme Schedule 2017-2018

MONDAYS	TIME	PLACE	STUDENT GROUP
Research Methods for Creative & Cultural Practice	9.30am -10.30am	Harry Clarke House	MFA Fine Art MA ACW MFA DA
Contemporary Art Practices	11.00am -12.00pm		
MFA Seminar	2.00pm- 3.30pm	Seminar Room	MFA Fine Art MFA DA
TUESDAYS			
MFA Digital Art Lecture & Seminar	10 am – 1pm	Media Seminar Room	*MFA DA
MFA DA Skills Based Workshops -Semester 2 Studio/Tutorials in relation to Practice modules	2.00pm – 4.30pm	Media Seminar Room	*MFA DA MFA Fine Art
WEDNESDAY			
Studio/Tutorials in relation to Practice modules			MFA DA MFA Fine Art
THURSDAY			
Studio/Tutorials in relation to Practice modules			MFA DA
School of Fine Art lecture	1.45pm – 3.00pm	Harry Clarke Lecture Theatre	Open to all students
FRIDAY			
Studio/Tutorials in relation to Practice modules			MFA DA MFA Fine Art

*See Course Timetable for details

Note: Discipline Seminars happen throughout each Semester - arranged by each Department

PHD 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 School of Fine Art.

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 School/ 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.

YOUR SCHOOL,
YOUR PROGRAMME, VISUAL CULTURE

The School 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 School 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 School of Visual Culture 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 interaction between theory and practice to the highest academic level.

MA – ART IN THE CONTEMPORARY WORLD
One Year Full time/Two Years Part time
(THEORY ONLY)
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.

MA ACW 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.

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. During the 2017-2018 academic year, these strands will be as follows.

Practices (Monday mornings):

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.

Situations: (Monday afternoons):

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 typically 6 weeks long.

Theories (Friday mornings):

This strand runs throughout the year and comprises 2 seminar areas (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.

Writing (Friday afternoons):

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. Recent topics have included: contemporary criticism; contemporary art history; artists' writings'; writing as art practice.

At the conclusion of each 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 at the end of the period of study. (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 coordinators).

Full time students attend classes on Mondays and Fridays. 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 from October to June, 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. External contributors from the fields of contemporary art scholarship and practice are regularly invited to join our conversations, which helps build extended networks for students beyond the immediate course community.

MFA – ART IN THE CONTEMPORARY WORLD

From the end of Semester 2 2016, in addition to the MA, a two-year MFA in Art in the Contemporary World will be offered (subject to course approval). Year 2 will be an opportunity to focus on your practice (broadly conceived to include art, curating, critical writing, research or other. This is taken in conjunction with either the School of Fine Art or the School of Visual Culture. Students will either exit at the end of Year 1 with an MA or exit at end of Year 2 with an MFA - see website for further details.

MA – DESIGN HISTORY AND MATERIAL CULTURE

MA Design History and Material Culture 2017/18:

Semester 1:

Research Methods I: The first half of this module provides a generic introduction to a range of core research methods in the creative and visual arts for Masters students. It aims to

assist in the conception, development, documentation, delivery and reporting of both major creative projects and dissertation activity. While the emphasis is on providing a useful toolkit of research methods and set of exemplars with application to both your practice and critical work, the module also addresses a broader set of concerns with the distinctive character of research in the visual arts. This second half of this module is focused on the research methods appropriate to the study of design history and material culture.

Identities: This module introduces students to the ways in which artefacts can embody, represent and communicate cultural, national, social, personal or political identities. At the core of this module is the premise that objects have agency. Themes surrounding gender, religion, politics and class are interrogated, facilitating the development of an advanced critical literacy in the interpretation of design and material culture, particularly with reference to the meanings and/or identities objects can embody, represent or communicate.

Design, Style and Industry: This module will introduce students to the study of design, style and industry. Taking one particular style as a case study, seminars will explore the various manifestations of that style, its genesis, influence and application within an industrial context. This will lead onto the discussion of the roots of industrialisation and its impact on hand crafted industries.

Design and Material Cultures I: The aims of this module are to key concepts in design and material culture studies, and consider the application and integration of those concepts within the analysis of artefacts, sysstems or spaces. Discussions will refer to specific objects, paying attention to the materiality of the object as well as its interpretation and conceptualisation.

The Meaning of Things: This module introduces students to the themes and methods used in the study of objects and spaces as bearers of social, cultural, political and economic meanings. Each seminar will be based around a theme relevant to the study of consumption, including gender politics, religion, class, place and space.

Semester 2:

Design and Material Cultures II: In a similar way to Design and Material Cultures I, this module is based around the integration of critical concepts within the analysis of objects, spaces and systems. Discussions around relevant critical concepts are followed by a range of case studies which illustrate the application and integration of those concepts. Weekly readings will be set and some seminars may take place in a museum or archive.

Design, Technology and Society: This module explores modern and contemporary design and will draw on key theoretical frameworks from design studies, the history of technology and New Media Theory. Key themes within the study of modern and contemporary design will be interrogated, together with its intersection with cultures of technology. In doing so, the design, development, use and understanding of technological artefacts will be considered.

Material Modernities: The aims of this module are to introduce the key themes relevant to the study of modernity and design within both international and national contexts. Paying attention to the objects, spaces and systems of modernism, and its relationship to modernity, the module addresses key cultural concepts such as temporality, progress and agency. Within the Irish context, issues such as national identity and representation, the role of the State

and the influence of Scandinavian design are considered.

Design and Discourse: This module is focused on the discourse surrounding objects, spaces and systems relevant to the fields of design and material culture. Discussions will revolve around key debates within particular areas of design and material culture studies, and may include specific case studies in which the writings on a particular period, or media, are interrogated. Classes will be based around the textual analysis of set readings, with a view to developing skills which will aid students in considering the historiography and critical context for their own chosen research subject.

Major Research Deliverable: For this module students produce a substantial and original piece of research. The research should have a specific research focus and question, employ a credible and appropriate research methodology and propose a coherent argument in relation to the material. The outcome should be a written thesis of 15-20,000 words.

PHD IN VISUAL CULTURE

The School of Visual Culture engages a broad range of historical, theoretical and critical domains. Research is a major interest in the School of Visual Culture and research degrees have been awarded since 1989. The mix of disciplines in the School 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 a broad range of art and design practices and mass cultural forms.

Researchers in the School of Visual Culture normally attend regular individual research supervision, participate in regular research seminars and participate in a lecture programme in critical and visual research methodologies. At the School we have created 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 School of Visual Culture.

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 School/ Head of Academic Affairs and 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 and efforts.

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 School. If there is a problem concerning attendance and participation, please inform your Supervisor, Programme Coordinator 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 and the Supervisory Team

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.

THE SUPERVISORY TEAM

The Supervisory Team consists of a Primary Supervisor and a Second Supervisor who assists in supervision and mentoring responsibilities.
Where appropriate, an additional external supervisor(s) may be appointed to work alongside the primary and secondary supervisors. An external supervisor must be an active and successful scholar in the relevant area but need not be a staff member of NCAD. The role of the external supervisor is to provide specialist supervision and support for the student in their chosen area of study.

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;
- 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 fulfil 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 for a student's research;
- 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;
- 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.

Secondary Supervision

The responsibilities of the secondary 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;
- 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

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 interdisciplinary 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 supervisory teams include:
- Inter displinary 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 1 and 14 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'.)

COMPLAINTS PROCEDURES

There is a need to provide a clear and responsible mechanism for resolving difficulties that may arise from time to time in the delivery of postgraduate studies. These will apply to those issues that are NOT already catered for in the standard mechanisms for addressing issues of sexual harassment or bullying. (For information on these standard mechanisms see the College policy). There are two aspects to this: firstly, issues arising in the course of the supervision process and secondly, issues arising in the process of group related elements, e.g. classes, visiting lecturers, etc.

(i) Where a STUDENT has a specific concern or complaint in respect of the supervision process s/he should bring this to the attention of the supervisor on the first possible occasion. Should the issue fail to be resolved in this context, the student should bring the issue to the key postgraduate tutor in their School and the postgraduate student representative for the School. Where the difficulty is in respect of the key postgraduate tutor in the School, then the student should bring it to another postgraduate supervisor in the School. If, having attempted to resolve the issue locally through separate approaches to at least two members of the School staff (the supervisor and a colleague), the issue has not been resolved, the student may progress the issue in one of three ways.
They may bring the matter to ONE of the following:
(a) the Head of Department
(b) the Head of School or
(c) the Head of Academic Affairs and Research

On receipt of such a complaint, whichever individual has been contacted should discuss the matter informally with the supervisor in question. If the matter is not resolved at this point it should be brought to the attention of the appropriate Board or Committee and a recommendation should be made at this point to resolve the matter. If this last process fails to secure a resolution, each of the two parties (student and supervisor) should be asked to submit a written statement of the issue to the Head of Academic Affairs and Research who should then action the matter as appropriate.

(ii) In respect of group-related elements, equivalent processes should be followed.

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. The NCAD Plagiarism policy is available to download from the NCAD website at

http://www.ncad.ie/students/policiesprocedures-regulations/

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 by the School 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 NCAD Programmes Board 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 Academic Affairs

and Research 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.

The NCAD Code of Practice for Research Ethics and all relevant forms are available to download from the NCAD website at http:// http://www.ncad.ie/research-andinnovation/infrastructure/

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,

GUIDELINES FOR WRITTEN WORK

Submission of Written Work

Students will be required to submit both hard copy (print out) and soft copy (digital file) for all written submissions. Each School and Department 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.

All PhD theses will be deposited in the Edward Murphy Library at NCAD for the benefit of future researchers.

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 MLitt 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 Sceptical 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) (15,000 maximum)	2 x 2,500 words
MA (taught programme) (Preferred guideline)	20,000 words
MLitt (written only)	35-40,000
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 School, 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 School to which it is presented: e.g. The School of Visual Culture, The National College of Art and Design, a Recognised College of University College Dublin.
- 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 Edward Murphy 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.

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).

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.

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 "Anon." should be used:

e.g. In a recent article (Anon., 1998, p. 269) it was stated that…

(vii)   If it is a reference to a newspaper article with no author the name of the paper can be used in place of "Anon.":

e.g. More people than ever seem to be using retail home delivery (*The Times*, 23 November,1996, p. 3)
(you should use the same style in the bibliography)

(viii)   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.)

(ix)   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.

(x)   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.)

(xi) Personal Communications do not provide recoverable data and so are not included in the reference list. Cite personal communications in the text only. Give initials as well as the surname of the communicator and provide as exact a date as possible:

e.g. Many designers do not understand the needs of disabled people according to J. O. Reiss (personal communication, 18 April, 2007).

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. 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's SURNAME, INITIALS. (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's SURNAME, INITIALS. (Year of publication) Title of contribution. Followed by In: INITIALS. SURNAME, of author or editor of publication followed by ed. or eds. if relevant. *Title of book.* Place of publication: Publisher, Page number(s) of contribution.

e.g. DONALD, J. (1992) Metropolis: The City as Text. In: R. BOCOCK AND K. THOMPSON, eds. *Social and Cultural Forms of Modernity.* London: The Open University and Polity Press, 417-470.

Reference to an article in a journal Author's SURNAME,
INITIALS (Year of publication) 'Title of article' *Title of journal*, Volume number and (part number), Page numbers of contribution.

e.g. MACWILLIAM, S. (1998) 'Sound, Sense and Sensibilities' *Circa 83* (Spring), 30-34.

Reference to a newspaper article
Author's SURNAME, INITIALS. (or NEWSPAPER TITLE,) (Year of publication) 'Title of article' *Title of Newspaper*, Day and month, Page number/s and column number.
e.g. MARLOW, L., (1997) 'Sarkozy suffers setback as party loses assembly seats'. *Irish Times*, 18 June, p. 1.
e.g. *INDEPENDEN*T, (1992) 'Picking up the bills',   4 June, p. 28a.

Reference to a map
Originator's SURNAME, INITIALS. (may be cartographer, surveyor, compiler, editor, copier, maker, engraver, etc.) (Year of

publication) Title, Scale. (should be given normally as a ratio) Place of publication: Publisher.
e.g. MASON, J. (1832) Map of countries lying between Spain and India, 1:8,000,000. London: Ordnance Survey.

Reference to a conference paper contributing author's SURNAME, INITIALS. (Year of publication) 'Title of contribution' Followed by In: INITIALS. SURNAME, of editor of proceedings (if applicable) followed by ed. Title of conference proceedings including date and place 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 A. DAVIES, ed. *Enhancing Curricula: towards the scholarship of teaching in art, design and communication in Higher Education,* 15-16 April 2004, Barcelona. London: Centre of Learning and Teaching in Art and Design, 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's SURNAME, INITIALS. (Year of publication) 'Title of thesis' Designation, (and type). Name of institution to which submitted.

e.g. HEALY, C. (2007) 'National Representations of Contemporary Art in Museums: A Critical Analysis of Curatorial Practice in Ireland'. Unpublished Thesis (MPhil). Dublin Institute of Technology.

Reference to a video, film or broadcast *Title* (Year). (For films the preferred date is the year of release in the country of production.) Material designation. Subsidiary originator. (Optional but director is preferred, SURNAME in capitals) Production details – place: organisation.

e.g. *Macbeth* (1948) Film. Directed by Orson WELLES. USA: Republic Pictures.
e.g. *Birds in the Garden* (1998) Video. London: Harper Videos.

Programmes and series:
The number and title of the episode should normally be given, as well as the series title, the transmitting organisation and channel, the full date and time of transmission.

e.g., 'The Ministerial Broadcast' *Yes, Prime Minister*, Episode 1, TV, BBC2. 16 Jan 1986.

e.g. News at Ten, (2001). Jan 27. 2200hrs.

Contributions: individual items within a programme should be cited as contributors.

e.g. BLAIR, Tony (1997). Interview. In: Six O'Clock News. TV, BBC1. Feb 29. 1823 hrs.

Reference to web pages/sites and e-books Author's/Editor's SURNAME, INITIALS. (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 [online]. Poole, Bournemouth University. Available from: http://www.bournemouth.ac.uk.library/using/g uide_to_ citing_internet_sourc.html [Accessed 4 November 2004].

Reference to e-journals
Author's SURNAME, INITIALS. (Year) Title. *Journal Title* [online], volume (issue), location

within host. Available from: URL [Accessed Date].

e.g. KORB, K.B. (1995) 'Persons and things: book review of Bringsjord on 'Robot-Consciousness. Psycoloquy' [online], 6 (15). Available from: http://psycprints.ecs.soton.ac.uk/ archive/00000462/ [Accessed 20 May 2004].
Reference to mail base/listserv e-mail lists Author's SURNAME, INITIALS. (Day Month Year) Subject of message. Discussion List [online]. Available from: list e-mail address [Accessed Date].

e.g. MCKENZIE, J. (25 May 2007) Re: call for artists. The UK drawing research network mailing list [online]. Available from: DRAWING-RESEARCH@JISCMAIL.AC.UK [27 May 2007].

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 electronic communications (e-mail) Sender's SURNAME, INITIALS. (Sender's e-mail address), Day Month Year. Subject of Message. E-Mail to Recipient's INITIALS. SURNAME (Recipient's e-mail address).

e.g. WILSON, M. (mick.Wilson@dit.ie), 6 April 2007. Photography and Culture. e-Mail to S. Hanrahan (siun. hanrahan@dit.ie).

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

Author's SURNAME, INITIALS. (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.

3. 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 spellchecks 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: e.g. 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, NIVAL
and the NCAD Gallery

THE EDWARD MURPHY LIBRARY
For modern and contemporary art and design the Edward Murphy Library is the best art library in Ireland. It has a collection of over 93,000 books and exhibition catalogues with emphasis placed on 19th, 20th and 21st century art and design. The Library subscribes to about 300 magazines offering an international view of the subjects taught in the College. Students also have access to a number of electronic resources including several database indexes to art and design journals and online journal articles.

A sizeable proportion of the collection is kept in Store and must be ordered in advance, so do check the Library OPAC catalogue http://capitadiscovery.co.uk/ncad/for full information on the Library's holdings.

Introductory tours of the Library are given to all new students at the start of each year. Beginning in autumn 2014, new postgraduate entrants to the College will be introduced to the library collections, facilities and services as part of the Research Methods for Creative and Critical Practice module.

The first port of call for all users requiring assistance is the Issue Desk. The staff working in this area have experience of studying and working in the field of art and design and are happy to help users with reference enquiries.

The Library offers a range of services and additional resources including loans, reservations and interlibrary
loans. Facilities include Internet access, self-service black & white and colour photocopying, document and image scanning. More information on the complete range of library services and access to the fully searchable library catalogue is available from the Library web pages at www. ncad.ie/library/.

Opening hours (term time):
Mon-Thurs–9.30am-8.45pm   Fri9:30am-8:00pm
Summer Opening hours
Mon-Fri – 9:30am-4:00pm

Learning Centre
Students who find that they are having difficulties in using the Library catalogue or in finding material on the shelves can request personal guided tours of the Library, or one to-one tuition in using the catalogue. In-depth tutorials on information retrieval are provided for students commencing major projects and theses. Booking is necessary for these services.

Access to the Library's art and design databases (Art Full Text, Art bibliographies Modern, JSTOR, Design and Applied Arts Index) is available at the Learning Centre. This area can also be used for quiet study.

The Learning Centre offers a good range of independent study courses for those who wish to borrow language learning material. These are available to assist in developing pre-existing skills or prepare for time abroad for study or research purposes.   The Centre also offers video and DVD viewing facilities.

The careers collection is housed in this area. Students looking for information on writing CVs or attending interviews will find useful material here. Those considering career or further study options should also check out the collection.

Opening hours:

Mon-Fri: 9.30am-5.00pm (lunch 1-2pm)
For further information call in, or phone (01) 636 4382.

The Visual Resources Centre (VRC)
The Visual Resources Centre holds a collection of digital resources, DVDs and CD-ROM. The Library subscribes to the ARTstor Digital Library, a collection of over one million images, and is developing the NCAD Image Library, a unique course-specific research tool.

The VRC is available for consultation on all issues related to finding art/design images and can provide one-on-one training sessions on using ARTstor. Training is also available on the use of presentation software and citation software. Group training sessions can be booked by telephone or online.

A growing collection of DVD's on art and artists as well as arthouse and popular cinema is available for borrowing.

Opening hours:
Mon-Fri: 9.30am-5.00pm (Lunch 1-2pm)
For further information call in, or phone (01) 636 4259.
The National Irish Visual Arts Library (NIVAL)

The National Irish Visual Arts Library (NIVAL) is a unique research library that contains an invaluable and ever-growing collection of reference material documenting all aspects of 20th century and contemporary Irish art and design.
NIVAL is an initiative of NCAD in partnership with the Arts Council and was established by former NCAD Librarian, the late Edward Murphy.

NIVAL's collection policy includes Irish visual art from the whole island as well as Irish art abroad and non-Irish artists working in Ireland. The collection consists of books, journals, exhibition catalogues and tens of thousands of items of ephemera such as invitation cards and press releases as well as news-clippings.

The core collection comprises files on individual Irish artists (4,000+) and Irish galleries (1,000+). The Artists and Galleries files are complemented by files in related areas such as design, fashion, sculpture, time based art, art collections, artists' studios, annual exhibitions and arts festivals. NIVAL also holds a number of Special Collections of archival material documenting specific artists, organisations, art movements or material collections including an important collection of more than 600 unique or limited edition artists' books.

The NIVAL website at www.nival.ie hosts a number of important reference tools for access to information on the collections. These include cross-searchable databases of the artists, galleries and exhibitions files and a complete listing of the Special Collections. Expert advice is available on site on how best to use the collection for your specific research queries. Internet access, black and white photocopying and scanning facilities are available.
NIVAL is located on the ground floor of the Clock Building adjacent to IT Support. For more information call in or phone 636 4347 / 646 1102.

Opening hours (term time):
Mon–by appointment only-10.00am–8.00pm
Tues-Wed-Thurs.10.00am – 5.00pm- Closed Friday.
Summer Opening hours
Mon–by appointment only -10am–4.00pm
Tues-Wed-Thurs.10.00am - 4.00pm

THE GALLERY / EXHIBITION SPACE

The dynamic programming at the NCAD Gallery, opened in 2008, helps to further enrich the College learning environment and

supports contemporary practice and critical debate in visual culture

NCAD Gallery is the public face of NCAD. It aims to reflect the diversity and strengths of the college by developing and promoting the best contemporary practice in art and design. Its central objective is to communicate effectively, through exhibitions and public programmes, the role that NCAD and the gallery play in the production, discussion, education and exhibition of visual arts practices and culture.

NCAD Gallery is a space for research and debate. It provides the resources to facilitate contemporary discourse pertinent to art and design practitioners.

It acts as a gateway in and out of the college and connects the active research and practice conducted at the college with wider local, national and international audiences.

It plays a significant and meaningful educational role in providing a context of contemporary practice in the immediate environment of NCAD. The gallery provides the opportunity for students, staff, invited practitioners, curators and theorists to experiment with, develop and publicly display their work.

The NCAD Gallery is part of the National College of Art and
Design and is located on the college campus at 100 Thomas Street, Dublin 8. Opening hours are 1.00pm - 5.00pm, Monday to Friday and admission to exhibitions is free. http://www.ncad.ie/about/gallery/

Core Bibliographies

ABOUT THE HARVARD REFERENCING STYLE
Pears, R. and Shields, G. (2008)

Cite them right: the essential referencing guide. 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

DE VILLE, N. AND FOSTER, S., eds. (1994) *The Artist and the Academy: Issues in Fine Art Education and the Wider Cultural Context.* Southampton: John Hansard Gallery. 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 Practice based Doctorates in Creative and Performing Arts and Design.* Surrey: Surrey Institute of Art and Design.

HOLRIDGE, 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. I*n 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 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

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:

Evaluation of progress: 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.

Archive content:

Recommendations: [tick as appropriate]

• Research and progress satisfactory, continue	
• Research and/or progress not satisfactory, resubmit in 1 / 2 / 3 month(s)[delete as appropriate]	
• Research and/or progress not satisfactory, recommend transfer to lower register	
• Research and progress very unsatisfactory, discontinue	

Members of the Review Panel:

Annual Progress Review Form for Years 2, 3 of PhD

Student Name:	Supervisor(s):	Report Date:

Title of PhD Research Project:

Development since commencement:

Evaluation of progress:
At the end of Years 2 & 3 of PhD research, the student is expected to:
- have a clearly defined area of research;
- have described and made progress in utilising a clear and consistent theoretical and methodological framework for the research;
- have made demonstrable progress in addressing the research question.

[append further sheets as necessary]

Archive content:

Recommendations: [tick as appropriate]

- Research and progress satisfactory, continue

- Research and/or progress not satisfactory, resubmit in 1 / 2 / 3 month(s)[delete as appropriate]

- Research and/or progress not satisfactory, recommend transfer to lower register

- Research and progress very unsatisfactory, discontinue

Review Panel Signatures:

Intention to Submit Form -

Notification of Intention to Submit Thesis or Studio-Based Study for Examination

SECTION A – to be completed by student

Name of Candidate   _____

Title of Award Sought   _____

Title of Thesis or   **PLEASE PRINT TITLE**

Title of studio-based presentation

I herewith give notice of my intention to submit the above thesis/studio-based presentation for

examination for the award of the degree stated above.

SIGNED_____DATE   _____

SECTION B - to be completed by Supervisor & countersigned by Head of School or Department

I herewith acknowledge that the above named candidate has completed the required period of study and research for
the above degree and is eligible to submit her/his thesis or studio- based presentation for
examination. My recommendation is that the student SUBMITS/DOES NOT SUBMIT for examination at this
time.   (DELETE AS APPROPRIATE)

Signed   _____

           SUPERVISOR

Date_____

Signed   _____

                HEAD OF SCHOOL/DEPARTMENT

                    Date_____

PLEASE NOTE: THIS FORM WHEN COMPLETED SHOULD BE ACCOMPANIED BY A BRIEF REPORT FROM THE SUPERVISOR
AND SUBMITTED TO THE OFFICE OF THE HEAD OF ACADEMIC AFFAIRS BY:
>1 MAY FOR ANY MASTERS STUDENT COMPLETING IN THE CURRENT ACADEMIC SESSION.
>1 MAY FOR ANY DOCTORAL STUDENT SUBMITTING FOR THE SEPTEMBER EXAM BOARD
>1 SEPTEMBER FOR ANY DOCTORAL STUDENT SUBMITTING FOR THE FEBRUARY EXAM BOARD
PULL-OUT DATES ARE AS FOLLOWS: MASTERS STUDENTS - 1 May for June Exam Board. 1 August for Sept. Exam Board.
DOCTORAL STUDENTS – 1 July for September Exam Board. 1 December for February Exam Board.
Notification of students pulling out to be made by relevant Head to the Head of Academic Affairs in writing

TIME OUT APPLICATION FORM

A period of Time Out is defined as an extended period of time spent away from the programme of study. It is approved by the Head of Academic Affairs, following consultation with the Head of School or Department. It is College policy that a student must be in good academic standing before going on time out that is you must have passed either the semester or the year.

As a student on an undergraduate programme, you may apply for Time Out for a period of one or two semesters. The cut off point for taking time out in Semester 1 is 31st October and the cut off point for taking time out in Semester 2 is 28th February.

You should return this completed form to Student Services & Admissions in advance of your
requested period of Time Out. Please ensure that the School has also completed and signed Section C, before

submitting the form to Student Services and Admissions. (Incomplete forms will not be considered) All students

complete Sections A, B, D. Section C is to be completed by the School.

A.   PERSONAL AND PROGRAMME DETAILS

Student Name:_____

Student Number :_____Telephone Number:_____ (Land & Mobile)

NCAD EmaiL:_____

Personal Email:_____

Permanent Postal Address:_____

Programme Title & Code:_____

Date you commenced your programme:_____
Month:_____

Year:_____   Year:_____

Period of Leave Requested
Please tick the appropriate duration and indicate the intended period of duration
〇   One semester leave   OR   〇 Two semesters leave

Date from:_____ (month)   _____ (year)

Date to:_____ (month)   _____ (year)

B. REASONS FOR YOUR REQUEST

Please outline clearly the reason(s) for your time out application.
Use an additional page appended to this form if necessary or you may provide relevant supporting documentation. If your request is on medical grounds then you must provide – original medical documentation, certificates, letters etc.

Note: retrospective applications must be accompanied by appropriate original supporting evidence e.g. original medical certificate..

_____

_____

_____

_____

_____

_____

_____

_____

C: HEAD OF SCHOOL/DEPARTMENT APPROVAL

I confirm that I have spoken to this student and advised them of any issues arising from this decision to take Time Out. I am willing to support this request.

Signed: _____   Date: _____

Position:

D: STUDENT DECLARATION

I confirm that I have been made aware of and that I understand the possible implications of taking Time Out.

I confirm that I am aware of and understand that it is my responsibility to confirm my intention to return to my studies by the appropriate date: 1 May for a September return and 1 November for a January return.

The information given in this form is true and factually correct. I confirm that this information may be disclosed, where necessary, to academic and administrative staff of the College involved in determining and implementing my request.

Print name:_____

Signed:_____

Date:_____

 E. FOR OFFICE USE ONLY

 1. RECEIVED BY OFFICE OF THE HEAD OF ACADEMIC AFFAIRS

Office::_____   Date:_____

 Signed:_____   Print name:_____

2. DECISION

Application approved: ◯ YES_____   ◯ No:_____

Date of decision:_____

CHECKLIST FOR STUDENTS WHEN MAKING A TIME OUT APPLICATION:

As an NCAD student, it is your responsibility to seek advice if you are considering applying for a leave of absence.

Have you spoken to any of the following?
>   Your Tutor
>   College Counsellor
>   Head of School/Department

Are you aware of the implications of taking a leave of absence with regard to?
>   Fees/HEA Fees for Undergraduates
>   Immigration issues (where applicable)
>   Grants and payments under grants
>   Student Programme Activity
>   Student status and registration

If you are in receipt of external funding, including grants:
>   Have you spoken to your sponsor/funding agency?

APPLICATION TO WITHDRAW FORM

APPLICATION TO WITHDRAW is where a student applies to leave their programme of study permanently and ends all activity associated with their studies before they have completed the programme for which they are registered.

You do not normally need permission to withdraw but it is your responsibility to formally notify the College of your intention and to return your student card.

Please return this completed form TOGETHER WITH YOUR STUDENT CARD to the Student Services & Admissions Department.   Your confidentiality is assured.   Only those people who will consider and process your form will have access to this form.

IT IS IMPORTANT THAT YOU SUBMIT THE FORM AS SOON AS POSSIBLE AS YOU MAY REMAIN LIABLE FOR FEES UP TO THE DATE YOU FORMALLY SUBMIT THIS COMPLETED FORM TO THE STUDENT SERVICES & ADMISSIONS DEPARTMENT.

Students complete Sections A - C and Section D is completed by the Programme Office/School Office.

A.   PERSONAL AND PROGRAMME DETAILS

Student Name:_____

Student Number :_____Telephone Number:_____
(Land & Mobile)

NCAD EmaiL:_____

Personal Email:_____

Permanent Postal Address:_____

Programme Title & Code:_____

The College would be interested in learning the reason(s) for your withdrawal from your programme of study at NCAD. [Use an additional page appended to this form if necessary.]

Note: Your confidentiality is assured. Only those people who will process your form will have access to this form.

Date:_____

☐   PLEASE TICK THIS BOX IF YOU DO NOT WISH TO BE CONTACTED BY THE COLLEGE FOR AN EXIT INTERVIEW.

B. STUDENT DECLARATION AND SIGNATURE
[Please note that notification forms cannot be accepted where a student does not sign the form here at Section C.

I confirm that I am aware of options available to me other than withdrawal.

The information given in this form is true and factually correct. I confirm that this information may be disclosed, where necessary, to academic and administrative staff of the College involved in determining and implementing my request.

Signed:_____ Date:_____

C. FOR OFFICE

 USE ONLY

1. RECEIVED BY THE STUDENT SERVICES AND ADMINISSIONS DEPARTMENT

Office:_____

Received by: _____ Date of submissions: _____

Student Card returned: YES_____   NO_____

THIS WITHDRAWAL WILL BE NOTIFIED/CONSIDERED AT THE NEXT MEETING OF NCAD ACADEMIC COUNCIL.

17/18