




The postgraduate **ART** subjects at Falmouth aim to provide the ideal environment for students who wish to revise or revitalise their creative engagement. The courses are designed to substantially increase students' knowledge and experience in a wide spectrum of contemporary arts practice. All courses are grounded in practice and give students appropriately challenging exposure to professional contexts.

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 Our newest course, MA Curatorial Practice has established partnership agreements with Tate St Ives, the Newlyn and Exchange Galleries and ProjectBase to provide students with first hand experience of the role of curator in differing circumstances. These students, along with those studying Fine Art, Illustration: Authorial Practice and Photography share a series of lectures and other learning situations that ensure that the virtues of living and working regionally do not preclude engagement in, and contribution to larger national and international discourses.

The values embedded in our positive acknowledgement of the importance of the local to the global are further amplified through our emphasis, in all courses, on research. We understand the specific research requirements of creative expression and practice-based enquiry and the relevance of these methods to the students' professional application of their arts practice.

Above all else at Falmouth, we value the individual voice of each student. At the root of our teaching is an acknowledgement of the strengths and interests of each practitioner and from this starting point we nurture confident artists.

Graduates from MA Fine Art: Contemporary Practice (previously MA Contemporary Visual Arts) have gone on to practice nationally and internationally. In Summer 2008, Finnish student Anne Karhu created a sound installation at the Royal Botanical Gardens of Ontario: "I feel that doing my MA was some kind of practice to open up my approach to art, consider my interests and aesthetic enquires again and also learn about new media, in my case, sound, which I am now re-examining,"

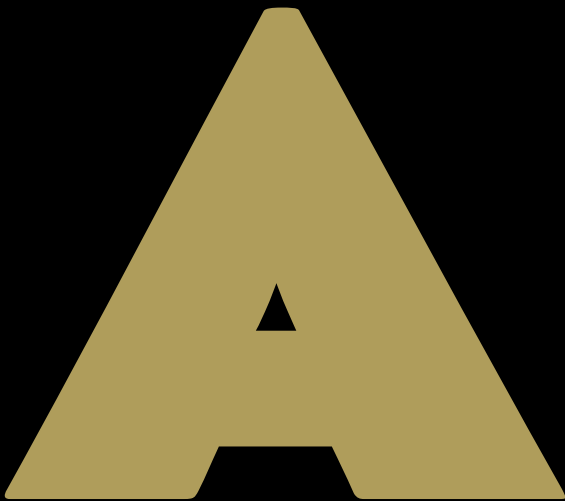
MA Illustration: Authorial Practice continues to celebrate the excellence of students through its publications and exhibitions. While still on the course, Sue Corke, used the Zweig Memorial Bursary to travel to Amsterdam and work as the Artist in Residence for the Grafisch Atelier Foundation, a specialist non-toxic printmaking studio.

Students on MA 20th Century Art and Design: Histories and Theories enjoy a wide ranging discourse about all aspects of contemporary art, design and media practice with a team of research active staff. Graduate Mark Hobbs describes the value of his experience: "Falmouth was the natural choice because I knew it would offer a space in which to relax and reflect, combined with great facilities for learning and research. The Masters programme gave me the inspiration and conviction to continue my research and forge a new career in academia. I am now based at the University of Glasgow, where I am working on my PhD and getting involved in teaching."

Matthew Pontin, graduate in MA Photography, works in contemporary documentary photography. He is co-founder of the CAN project (Cornwall Artists Network) and is currently working with young people on a film project for South West Screen. Pontin describes the impetus the MA can give photographers: "The programme has established itself as creatively challenging and honest, resulting in highly motivated graduates and independent practitioners who continue to exhibit and publish work regularly. They attract commissions and residencies and continue research in relation to personal dialogues with photography."

You may wish to concentrate and focus on your specialist area, or to build upon your professional profile in a stimulating setting. Whatever your expectations, Falmouth is an exciting and innovative place to study.

Sara Reed
Director, School of Art & Performance





Sara Reed



MA ARTS & ECOLOGY

Art & Performance at Dartington
www.falmouth.ac.uk/artsecology

Bram Arnold



MA Arts & Ecology provides a new and challenging academic vehicle through which emergent arts practice can develop in the context of contemporary approaches to ecology, interdisciplinarity and place. It is innovative in terms of: its mode of delivery, its range of subject horizons, its development of fieldwork methodology in a contemporary arts context and its approach to collective inquiry.

University College Falmouth, Dartington Campus and its sister institution, Schumacher College share an interest in these terms and the course will further develop the potential for engagement through arts practice in this highly contested sphere.

The quality of emerging practice is central to the MA, as is the dynamic change in contemporary approaches to, social, urban and natural or environmental ecology, or to ecologies of mind.

Course Leader

A new appointment will be made in September 2008

Visiting staff who deliver the intensive teaching blocks include Dr Tracey Warr, Alan Boldon, Phil Smith, Christian Taylor, Ansuman Biswas, Wallace Heim, Jem Finer, Nancy Sinclair and Dr Richard Povall. The staff bring a range of expertise across contemporary arts practice, the sciences, site and place, and environmental questions.

How is the course structured?

The student experience will be informed by a peer-learning and supportive environment; practicing alongside, learning from, and with, other students as well as staff. The delivery of the intensive part of the modules involves 3 tutors working full-time with the student group to induct them in their respective approaches to place/research methodologies. This will constitute a total of at least 150 contact hours and will adequately prepare students to radically rethink their practice and embark upon independent projects to complete the module.

Modules:

Module 1. Introduction to Fieldwork. September

Module 2. Psychological Aesthetics. December

Module 3. Arts and Social Ecologies. March

Module 4. Interdisciplinarity and Place. June

Independent Project. July – September

Modules are delivered in 3 week intensive sessions. Students and staff work together full-time. Students then develop independent projects to continue their module research.

How is the course taught and assessed?

The MA is ambitious in scope and in the range of material from different fields with which students will engage. Although there are strands of conventional delivery, via seminars and lectures, most of the course content will be approached through practice.

Module 1. Introduction to Fieldwork. September

The module will explore practical and theoretical issues around the notions of fieldwork in the arts and sciences. Students will also be introduced to some of the key concepts and critical frameworks informing arts practices engaged with ecology. An intensive 3-week practical and theoretical introduction to a range of research methodologies will lead to an 8-week independent practical project and production of a supporting written statement.

Module 2. Psychological Aesthetics. December

This module will introduce students to 'ecology of mind' informed by a range of psychological and therapeutic theories to explore notions of extended self. Students will investigate figure/ground, inside/outside, and me/not me dualities, both theoretically and through investigations into place. The module will explore how developing arts practices that draw upon psychological aesthetics may extend and deepen understanding of place.

Students will engage with a part of the Dartington estate through the practices of three tutors comprising artists and practitioners from the fields of Psychology and Psychotherapy. As in the previous module, students and tutors employ practices and research methodologies from a range of fields to engage with one place. This allows two enquiries to be conducted simultaneously: into the place via the range of methodologies, and into the research methodologies via the place.

Module 3. Arts and Social Ecologies. March

The module will introduce students to forms of social interaction, transaction and exchange through an examination of rural and urban social systems. Students will explore ways of mapping social and economic exchanges locally, and then extend their investigations beyond the immediate locality, further developing their sense of complexity and inter-subjectivity of apparently distinct networks and systems.

Students will also examine community empowerment and histories of community arts and socially engaged arts practices, as well as social theory concerned with the media.

The module will consider a number of models of activism and examine connections between the body and the environment. Students will develop a project to explore social ecologies of place.

MA Arts & Ecology Continued

Module 4. Interdisciplinarity and Place. June

This module brings together the work of the rest of the course. It enables students to reflect upon their now expanded experience of complex relations, and upon how artists can engage in processes of deep immersion in complex systems. Beyond this, students will investigate interdisciplinarity through reference to collaborative work between artists and scientists and critical writing on arts/science projects and research. By the end of the module, students will have developed an individual project proposal. The proposal constitutes an element of assessment for the module and also prepares the ground for the independent project.

Independent Project. July – September

The individual project proposal developed in module 4 forms the starting point for a practical and written project. The project will incorporate learning and methodologies explored in the course so far. Projects provide an articulation of students' individual arts and ecology practices and frameworks for testing out within their work, incorporation of learning undertaken to date. The module is an opportunity to present thoughts and practice that exemplify 'ecological arts practice' and to establish the trajectory of students' practice beyond the course.

Professional Practice and Careers

The practice-led foundation of the Award will enable students to develop knowledge of a range of research approaches and strategies rooted in study of the Dartington estate. The intensive modules provide 'case studies' of interdisciplinary engagement with the ecology of Dartington and its surroundings. Students then test out these strategies in other rural and urban environments during their independent study periods. This will prepare students for engagement with other environments as well as developing competencies for imagining and facilitating interdisciplinary research within and beyond the course. The award does not turn a contemporary arts practitioner into a biologist. It will, however, develop the students' arts practice and their ability to engage with complex ecologies; to work with other artists and scientists and to critically examine the issues, tensions and possibilities that arise. The award will be challenging not only for students but also for staff in that it asks them to overhaul and re-imagine field boundaries, practice-specific language, and other habits of practice and thinking. The modules are structured so that students gain close experience of established practitioners engaged in meeting the same challenges as themselves.

Facilities

University College Falmouth, Dartington Campus is located at Dartington Hall near Totnes in Devon, the setting for a remarkable project in the arts, education and social regeneration that has now been in action for over 70 years. The campus is a vibrant arts community of scholars and practitioners, a laboratory for contemporary arts. There are currently about 500 undergraduates, 60 MA students and 40 research postgraduates.

Support services include a library and specialist facilities for arts research and practice. There is a full programme of arts events on campus, and many practitioners in the contemporary arts visit to perform and/or teach. Students are able to undertake exchanges with Dartington's network of European and American partner institutions.

Typical entry requirements

This course is primarily aimed at contemporary artists and artist/curators pursuing socially engaged and/or context-responsive practices. It takes advantage of the unique potential offered by the environment of Dartington estate as a paradigm for ecological focus on other rural, urban or social environments, and of the campus's established links with Schumacher College.

The MA has been designed for individuals who wish to pursue development of their activity through knowledge, discourses, methodologies and philosophies conventionally associated with non-art disciplines (especially the sciences) as they are applied to ecology.

The 'arts' is intended to refer to any contemporary arts practice (including: curators, artist/curators musicians, choreographers, sound-artists, theatre-makers, writers, painters). A student cohort encompassing a range of practices will be of value to all. It is not the particular art-form that is key here, but rather the interest in context, ecology and the curiosity about interdisciplinarity.

Interview

Interviews are arranged for all those applying to the course. They are held with one or more members of the Course Team, and are very informal. Please contact Admissions to arrange an interview.

MA ARTS MANAGEMENT

Art & Performance at Dartington
www.falmouth.ac.uk/artsmanagement



AHA 2006

MA Arts Management enables you to broaden and deepen your understanding and skills through exploration and practice across artistic disciplines. You will develop the confidence you need to be an effective and successful cultural leader/manager. As well as a grounding in practical skills, there is also a strong theoretical and analytical element to provide the context for your role as a cultural leader/manager.

You will get to know policy-makers, project and organisational managers, curators, artists, publicists, funders and researchers working in the arts & culture across the South West and beyond. Field trips to a range of cultural organisations will provide opportunities to ask questions, make connections and establish networks. The practical module sessions are managed and led by the staff team from Aune Head Arts and are a mixture of workshops, discussions and seminars – peer to peer learning.

This award is led by Aune Head Arts (AHA), an innovative rural contemporary arts organisation which is managed and shaped by artist-managers. AHA's work and management structures have been described as pioneering and influential. AHA is a leader in the production and management of collaborative, residential and community/place-based contemporary arts projects. The AHA staff team has direct experience across the fields of composition, music, digital arts, dance, theatre and photography and bring this knowledge to their teaching. Sessions are also led by a range of leading cultural doers and thinkers from across the UK.

You will develop the skills to make your own opportunities with the guidance and assistance of a supportive and knowledgeable teaching team committed to quality learning experiences. Throughout the programme students have access to the full resources and support of Aune Head Arts and University College Falmouth.

How is the course structured?

The curriculum combines independent research, individual tutorials, thematic projects, seminars and lectures, internships, a dissertation and the realisation of a public practical project. Three taught modules are delivered in the first part of the course as follows:

Part 1 Orientation: 60 credits 30 ECTS 3 taught modules

Diagnostics and Methodologies: taking stock of your practice, opening up new ideas, testing collaborative and/or cross-disciplinary possibilities, all with a view to developing a proposal for your dissertation and large-scale project in part 2 of the MA.

Questions of Practice: a seminar and workshop-based approach challenges you to explore and extend the practical procedures involved in your work, and to consider these in relation to the broader context of contemporary ideas in your subject field. Sessions address fundraising, finance, national policy-making, marketing, education and access.

Critical Theory: a broad study of practices, histories and theories within the contemporary arts.

Part 2 Moving into Praxis: 120 credits 60 ECTS for MA

Independent research and practical work leads towards a final public project and a dissertation. You choose the ratio and relationship of the two.

Master of Arts: 180 credits/90 ECTS

Postgraduate Diploma: 120 credits/60 ECTS

Students' independent work is supported through individual tutorials, group critiques, a range of intranet learning resources, the Library and Learning Resources Centre, and the specialist arts facilities.

How is the course taught and assessed?

Students' independent work is supported through individual tutorials, group critiques, a range of intranet learning resources, the library and specialist arts facilities at Dartington Campus.

There is a full-time and a part-time pathway through the MA. Full-time students complete the degree within 12 months, and part-timers within 24 months. The course begins around the third week of September (dates vary each year).

Facilities

University College Falmouth, Dartington Campus is located at Dartington Hall near Totnes in Devon, the setting for a remarkable project in the arts, education and social regeneration that has now been in action for over 70 years. The campus is a vibrant arts community of scholars and practitioners, a laboratory for contemporary arts. There are currently about 500 undergraduates, 50 MA students and 50 research postgraduates on the Dartington campus

Throughout the programme students have access to the full resources and support of Aune Head Arts. Support services include a library and specialist facilities for arts research and practice. There is a full programme of arts events on campus, and many practitioners in the contemporary arts visit to perform and/or teach. Students are able to undertake exchanges with Dartington's network of European and American partner institutions.

The South West has the highest concentration of creative small to medium and micro enterprises in the UK and is a crucible for output and innovation across many creative fields. The context in Devon is both rural and urban, both of which are explored in the MA.

MA Arts Management Continued

Professional Practice and Careers

Students on MA Arts Management are engaging in live projects from the start, working with Aune Head Arts (AHA). Learning opportunities include quality contact time with contemporary arts organisations and institutions in the region. Students are respected as future colleagues and innovators and given access to insider information, issues and policies.

Students come from a range of practice backgrounds, and they have used the MA to develop their careers in various ways. Graduates have progressed to careers in Arts Management, PhD research, teaching at university and college level, Arts administration and a variety of other fields.

Typical entry requirements

Applicants will usually have a good degree in some form of art practice. Alternatively with a good degree in another subject you should be able to demonstrate a strong interest, knowledge and experience of contemporary arts practice. We encourage applications from mature students and students without conventional academic qualifications, if you are able to demonstrate equivalent competence both in practical and theoretical work, by other means. Successful applicants will be practitioners who are capable of researching, thinking, talking and writing about practice at postgraduate level.

Interview

Interviews are arranged for all those applying to the course. They are held with one or more members of the Course Team, and are very informal. Please contact Admissions to arrange an interview.

Dr. Richard Povall Joint Course Leader

Richard is a digital artist, composer, cultural manager and co-director of Aune Head Arts. He has held senior research fellowships at Middlesex University (London) and at Dartington (where he was also Senior Lecturer in New Performance Media) and where he is currently a Creative Enterprise Fellow (Choreography). He has taught in numerous colleges and universities and was Director of the Division of Contemporary Music in the US from 1997-9. He holds a BA (Hons) in Music from Dartington, an MFA in Music Composition and Electronic Media from the Center of Electronic Music at Mills College (Calif, USA) and a PhD from the University of Plymouth. He lives in the southwest of England, on the edge of Dartmoor. He sits on the Board of numerous arts organisations in the region, and chairs Dance in Devon.

Nancy Sinclair Joint Course Leader

Nancy Sinclair is co-founder of Aune Head Arts and a photographer. Through her influence the work of AHA is centred around a commitment to be responsive to both people and place. One of her strengths is in establishing new networks, connections and partnerships between artists, individuals, arts groups, environmental and heritage organisations, local and regional government agencies, higher education institutions and others to inform and support the work of AHA. In California she was Executive Director of the experimental visual arts organisation ProArts and later of the performed-based Oakland Festival of the Arts. She then managed a major public art programme for the Massachusetts Bay Transportation Authority, before managing a three-county arts funding programme for the New York State Arts Council. She has a Master of Fine Arts from Mills College (California), a Master of Landscape Design from the Conway School of Landscape Design (Massachusetts) and a Bachelor of Fine Arts from Corcoran School of Art (Washington, D.C.). She sits on the Board of the SW region's leading arts development agency, ArtsMatrix.

Visiting lecturers

Visiting lecturers include highly influential arts managers and policy developers as well as representatives from such key regional organisations as Culture South West, Arts Council England and South West Arts Marketing.

MA IN CONTEMPORARY ARTS PRACTICE & DISSEMINATION

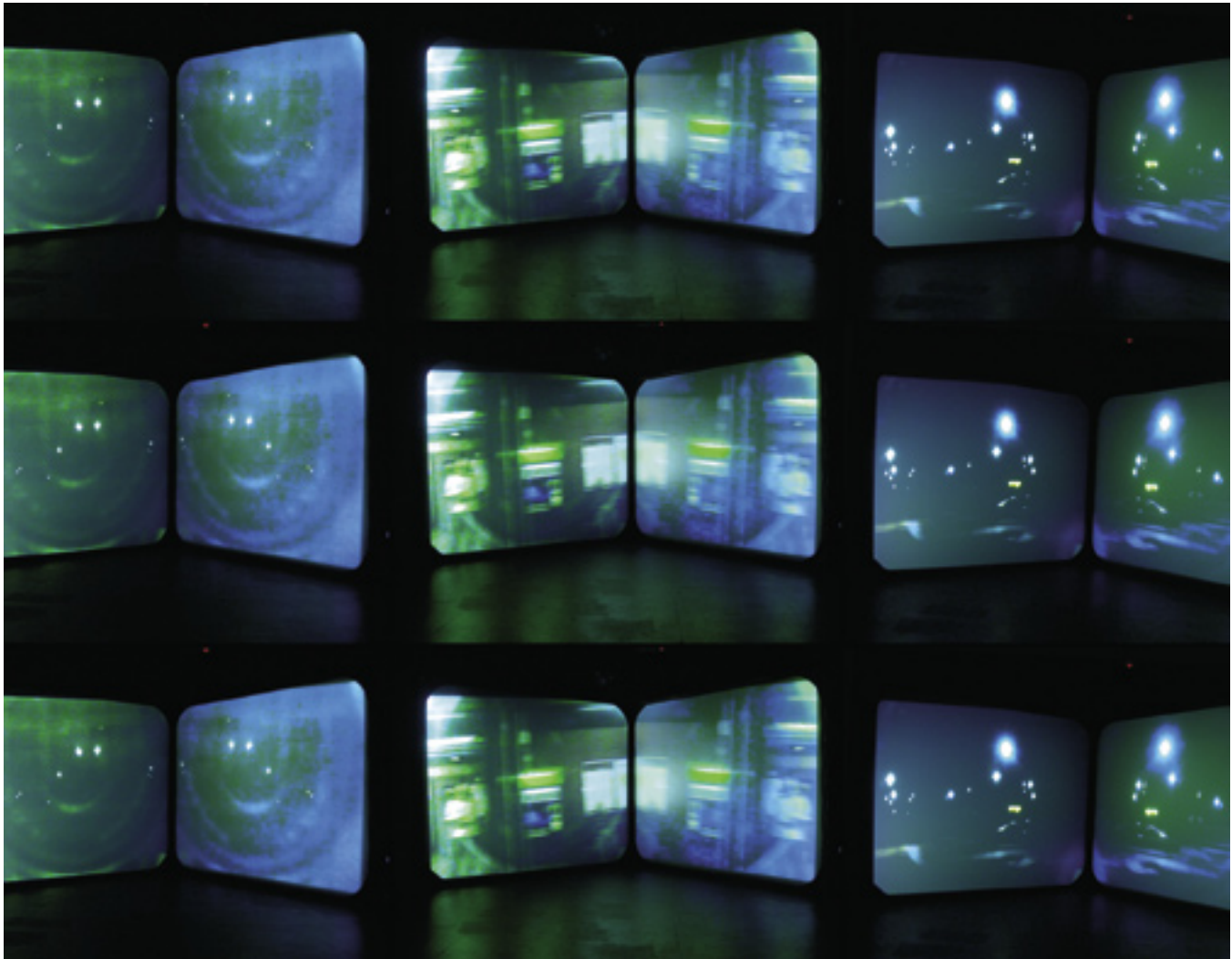
Art & Performance at Dartington
www.falmouth.ac.uk/artspractice

Dr Mark Leahy Course Leader

Following a first degree in Fine Art, Mark has continued to practice as a writer, artist and curator, who works with texts, actions and things. His work operates between textual practice and visual arts, and the curation of exhibitions, publications and events around visual verbal relations.

His professional experience outside teaching includes curating exhibitions for Gresham College and Central St Martins, London; for the University of Plymouth; and for Exeter tEXt Festival. He was director of a site specific theatre company, Bright Boy Productions in Dublin; and has worked as a project manager with Artsadmin in London, on touring, fundraising, and development for the performance company Station House Opera and live artist Bobby Baker. Recent publications include a chapter on Digital Installation in The Blackwell Companion to Digital Literary Studies.

Katy Conner



MA Contemporary Arts Practice & Dissemination (MA CAPD) is a two year full-time, cross-disciplinary, practice-led Masters Award. It provides students with a unique opportunity to explore strategies, ideas and practices that permeate contemporary arts.

Structured around a common framework of intensive meetings and three-month residencies, it enables students to meet, work and engage with contemporary arts practice across a network of European partner institutions:

- **University College Falmouth, Dartington Campus** (Network Co-ordinator) – specialist college for contemporary performance arts practices (United Kingdom).
- **Centre Cre acio L'Animal a l'esquena** - Centre for practice-based research and training programme in dance, choreography & physically based performance in association with University of Girona, Postgraduate Faculty (Catalonia, Spain).
- **Maska Ljubljana** - Institute for Publishing, Production and Education – performance theory and contemporary practice, in association with Institute for Study of Ideas and Cultures, Nova Gorica University (Slovenia).

The network shares a practice-led and critical approach towards the media of production and dissemination in the fields of writing, visual art, performance, theatre, choreography, and curating. Informal relationships with institutions and NGOs in Berlin, Sardinia and Madrid extend the core MA CAPD network, and offer further opportunities for placements and research projects.

The MA CAPD programme places an emphasis on the cross-disciplinary media of dissemination (in particular writing and textual practices) in relation to the production and practices of contemporary artwork. In the second year of the programme students can choose to study anywhere within the network generating practice-led research in diverse cultural and disciplinary contexts.

The course is aimed at students and practitioners wishing to extend their current arts practice in relation to issues of dissemination, publication, editing, documentation and cultural context.

How is the course structured?

Year One (60 ECTS - 3 Taught Modules)

- Induction
- MACAP401 – Diagnostics and Self-Evaluation (20 ECTS)
- MACAP402 – Texts and Models of Practice (20 ECTS)
- MACAP403 – Developing Practice & Research Methodologies (20 ECTS)
- Intensive Gathering 1
- Intensive Gathering 2

Year Two (60 ECTS - 2 independent study modules)

- MACAP501 – Practical Research & Residency (Socrates/ Erasmus Scheme) (20 ECTS)
- MACAP502 – Final Project (Practical and Written Research)(40 ECTS)
- Gathering 3 (Optional)
- Gathering 4

How is the course taught and assessed?

Year One (60 ECTS - 3 Taught Modules)

Induction: The course begins with an induction for students including information on the special characteristics and opportunities of the course; the use of the shared network web-resource (see www.ma-cap.net) and the partner network as a whole.

The curriculum combines staff-led and group-led workshops and seminars, independent research, individual tutorials, ongoing practice-based projects, written assignments, a dissertation and the realisation of a final presentation and/or performance.

MA Contemporary Arts Practice and Dissemination shares part of the structure of the other MAs taught at Dartington. Year 1: MACAP401 is taught in parallel with P401 Diagnostics and Methodologies and MACAP402 is taught in parallel with P403: Critical Theories. MACAP403 is specific to CAPD students. Individual questions of contemporary arts practice will be explored in Year 2, which focuses on a dialogue between studio practice, writing, making, publication, dissemination and a written dissertation.

MACAP401 – Diagnostics and Self-Evaluation:

This module is designed to underpin an approach to Masters level study, which works for a productive relationship between practice and theory. It enables you to identify learning needs; to plan and negotiate an appropriate and manageable proposal for Masters' dissertation and practice within an awareness of the range of methodological possibilities. You will take stock of your practice and research strategies, opening up new ideas, testing collaborative and/or cross-disciplinary possibilities, all with a view to developing a proposal for your residency and final project in Year 2. Assessment is by presentation of a Proposal for Year 2, with supporting materials.

MACAP402 – Texts and Models of Practice:

In this module, you will be presented with a series of theoretical/critical texts addressing specific cultural issues in art-making in diverse disciplines. Additional focused readings related to text, writing and performance will be offered alongside wider models of discursive practice. In this way the module poses questions about relations between writing, arts practice and dissemination as a mode of enquiry and a range of contemporary discourses. This module interconnects with MACAP403, inviting an exploration of theories in practice and vice versa. This module is assessed by a 5000 word research paper.

MACAP403 – Developing Practice & Research

Methodologies: This module engages students with the contextualisation and dissemination of body-based performance practices and techniques and their relation to other art forms and discourses. Students develop their own practices within a framework of research methodologies, case studies, lectures and seminars. This module is assessed by a portfolio of work and supporting documentation.

Gatherings: Gatherings are shared points in the MA CAPD programme where all students and staff meet at a host institution. Gatherings approach general questions and set an agenda which students take back to their home institution and/or 3-month residency to specify their knowledge. The Gatherings also give some time for the students to visit other cultural institutions. Each gathering lasts a week and is hosted on a rotating basis by different institutions in the Network.

Intensive Gathering 1 introduces Texts & Models of Practice and explores questions and approaches to presentation and dissemination; introduces the MA CAPD network and the cultural context of the Host institution; and brings students and staff together to provide a ground for further exchange and collaboration. Active teaching is central to the Gathering in the forms of public seminars, and lectures as well as group workshops for students around different topics.

Intensive Gathering 2 is linked to the presentations of Developing Practice & Research Methods. The focus of Gathering 2 is on research methodologies in relation to the students' own developing practice. All students prepare a presentation with an emphasis on research process and critical questioning. All the presentations are accessible online via the MA CAPD web-resource. Gathering 2 includes public lectures and invited artists.

Year 2 (60 ECTS - 2 independent study modules)

MACAP501 – Practical Research & Residency

(Socrates/ Erasmus Scheme)(20 ECTS): The Residency is a continuous working period of (minimum) three months typically from October to December in Year 2. It focuses on the processes of dissemination, artistic/ curatorial research in a new working environment. The Residency encompasses a combination of independent research - supported by a specific working environment/ technical facilities and tutorial support - and a choice of courses, workshops and/or lectures offered by the Host institution. Acceptance on a Residency is based on a proposal that will provide a detailed rationale for the choice of residency.

MACAP502 – Final Project (Practical and Written

Research)(40 ECTS): The aim of the final project is to undertake a self-initiated and independent research project. The final project consists of a practical project with a written component and is presented at the home institution. Students conceive, propose, plan, develop and carry through an original work within their chosen field of practice. The project does not necessarily have to result in a finished artwork, but it has to involve practical research, testing and exploring. The presentation should be in a form and medium appropriate to the research and the students' wider practice, explicitly engaging with questions of dissemination, context, and audience.

MA MACAPD Continued

Intensive Gathering 4 provides an opportunity for students to report on their Final Project progress. Year 2 students work together for 3 days and then have an opportunity to join the first year Gathering if they wish. Following the model of Gathering 2, the feedback on the final projects involves a combination of group presentations and discussions, moderated by a team of two tutors from different disciplines, as well as individual tutorials.

MA CAPD is a full-time course running for 30 teaching weeks per year over two years (October – July). It conforms to the 3 + 2 year Higher Education standard adopted by the EU in the Bologna Declaration (1999). The award of Masters in Contemporary Arts Practice & Dissemination requires 120 ECTS (60 ECTS per year) full-time. The credits are divided over 5 modules that incorporate both intensive Gatherings (Year 1+2) and the Residency period (Year 2).

Facilities

University College Falmouth, Dartington Campus is located at Dartington Hall near Totnes in Devon, the setting for a remarkable project in the arts, education and social regeneration that has now been in action for over 70 years. The College is a vibrant arts community of scholars and practitioners, a laboratory for contemporary arts. There are currently about 500 undergraduates, 60 MA students and 40 research postgraduates.

Support services include a library and specialist facilities for arts research and practice. There is a full programme of arts events on campus, and many practitioners in the contemporary arts visit to perform and/or teach.

Professional Practice and Careers

Students on MA CAPD come from a range of discipline and practice areas, they use the experience of the programme to develop specific skills and to advance their practice in a professional context. The placement in year 2 provides experience of practical research in another institution in Europe, and extends the students professional network. Issues of distribution and publication of work across forms and media are explored on the course, and students become involved in festivals, curatorial projects, print and online publication, documentation and archiving of contemporary arts practice. Graduates move on to produce and manage arts projects, to engage in further research at Postgraduate level, to take the skills gained into the studio and into teaching contexts.

Typical Entry Requirements

Students interested in applying to any of the MA CAPD programmes require the following qualifications and capabilities. Applications from mature students and students without conventional academic qualifications, if able to demonstrate equivalent competence in theoretical and practical work by other means are encouraged.

- a first degree or equivalent professional experience
- a background (education and/or professional practice) related to aspects of contemporary arts practice and research
- an emerging and/or professional practice with an ability to develop, communicate and realise ideas
- an interest in cross-disciplinary work and/or contemporary arts practice in other disciplines
- an interest in cultural contexts and environments and the exploration of strategies of production and dissemination
- an aptitude for critical engagement and reflection, practical and theoretical research
- familiarity with and competency in use of computers – (the MA is partly delivered remotely through a web-based resource)
- mobility – a minimum 3 months residency at a partner institution is a requirement of the course
- a good command of written and spoken English is required (IELTS Level 6.5).

Interview

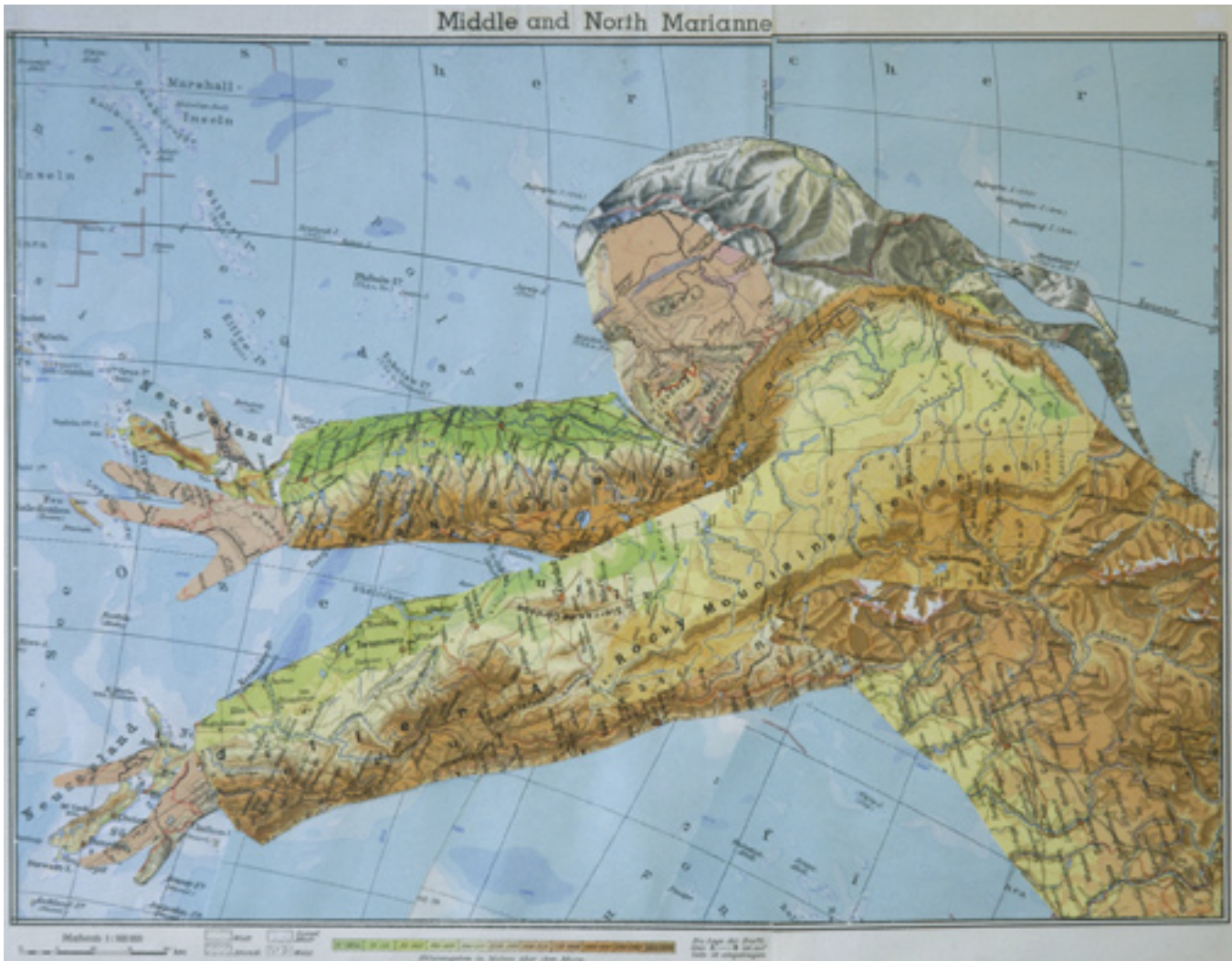
Interviews are arranged for all those applying to the course. They are held with one or more members of the Course Team, and are very informal. Please contact Admissions to arrange an interview.

MA CURATING

Art at Dartington

www.falmouth.ac.uk/curatingma

Marianne Torrance



This is a practice-based Curating MA with an emphasis on context-sensitive art and curating as critically self-aware arts practice within and outside art institutions. The curriculum combines independent research, individual tutorials, thematic projects and lectures, internships, a dissertation and the realisation of practical public projects in diverse contexts.

MA Curating is for emerging practitioners who want a structured opportunity to analyse, broaden or transform their understanding of practice through a focussed combination of practical and theoretical enquiry.

Lindsay Hughes
Course Tutor

Lindsay Hughes is co-founder and curator of the Star and Dove contemporary artspace, Bristol, a gallery which supports emerging and established contemporary British artists. Lindsay is also part time Visual Arts Officer for Arts Council South West, supporting curatorial practice in the region, initiating the Curatorial Network, an online portal and programme of activities dedicated to the development of curatorial practice through critical debate, collaborations and exchange. As well as a freelance writer she was previously Access and Education Co-ordinator, Arnolfini, Bristol and has worked with a number of arts organisations on off-site projects for Tate St. Ives, Spacex Gallery, Exeter and Whitechapel Gallery, London and sits on the International Advisory board for artist run space Elastic Residence, London. She has worked with a large number of artists including: Turner Prize nominee Mark Titchner, Angus Fairhurst, Aaron Williamson, Pedro Reyes and Dan Shippersides. Her research interests include: history and theory of dialogical arts practice and the relationship between artist and curator, performance art and its related subcultures. She holds a BA in Architecture and an MA in Arts and Cultural Management from Dartington College of Arts and is completing a PhD at University College Falmouth, Dartington Campus.

The course is based in the field of Art and offers a distinctive opportunity for students to study alongside practitioners of other contemporary arts disciplines in the specialist arts context of University College Falmouth, Dartington Campus. Students also have the opportunity to propose projects for The College Gallery. Students will be the part of the research culture at Dartington and have access to research seminars and programmes of arts activities linked to the College.

How is the course structured?

Part 1 (October – February)- 60 credits/30 ECTS

- P 401 Diagnostics and Methodologies
- P 402 Questions of Practice
- P 403 Critical Theory

Part 2 - 120 credits 60 ECTS for MA (March – September or Year 2)

- Master of Arts: 180 credits/90 ECTS
- Postgraduate Diploma: 120 credits/60 ECTS

Course Timing

MA Curating, is available both full-time (1 year) and part-time (2 years). You will need to study an average of 15 hours a week.

You will need to attend all day Mondays and another morning of the weeks from October to February and there may also be occasional 'intensives' and the short internships. From March – September (if you study full-time) or Year 2 (if you study part-time) much of the study is self-managed. You will organise it around your own schedules, negotiating access to facilities and equipment and appointments with tutors.

How is the course taught and assessed?

Part 1 (October – February) 60 credits 30 ECTS

Three modules are delivered in the first, taught part of the course. MA Curating students will join the whole Taught MA group for delivery of P401 and P403.

P 401 Diagnostics and Methodologies:

This course enables you to take stock of your own practice, open up new ideas and test collaborative and/or cross-disciplinary possibilities, all with a view to developing a proposal for your dissertation and public practical project in Part 2 of your MA. The curriculum includes introductory lectures and then presentations by students.

P 402 Questions of Practice:

A seminar-based approach challenges you to explore and extend the practical procedures involved in your work, and to consider these in relation to the broader context of contemporary ideas in your subject field. Internships with visual arts organisations address elements of the curatorial process. Students will also curate a small project as a group.

P 403 Critical Theory:

Weekly lectures address cross-disciplinary theoretical discourses in the broader field of contemporary arts.

Part 2 - 120 credits 60 ECTS for MA (March – September or Year 2)

Independent research and practical work in Part 2 leads towards a final public project and dissertation. You choose the ratio and relationship of the two.

Master of Arts: 180 credits/90 ECTS

Postgraduate Diploma: 120 credits/60 ECTS

Students' independent work is supported through individual tutorials, group critiques, a range of intranet learning resources, the library and learning resources, and specialist arts facilities at Dartington.

MA Curating Continued

Professional Practice and Careers

The South West has a distinctive and varied range of independent curators and other visual arts organisations for internships and visits including Plymouth Arts Centre, Tate St Ives, Arnolfini, Newlyn Art Gallery, The Exchange (Newlyn), SPACEX (Exeter), Picture This Moving Image, Spike Island, Situations, Public Art South West, and the Institute of Digital Arts & Technology. The region offers opportunities for working with rural and urban contexts and communities.

Facilities

University College Falmouth, Dartington Campus is located at Dartington Hall near Totnes in Devon, the setting for a remarkable project in the arts, education and social regeneration that has now been in action for over 70 years. The College is a vibrant arts community of scholars and practitioners, a laboratory for contemporary arts. There are currently about 500 undergraduates, 60 MA students and 40 research postgraduates.

Support services include a library and specialist facilities for arts research and practice. There is a full programme of arts events on campus, and many practitioners in the contemporary arts visit to perform and/or teach. Students are able to undertake exchanges with Dartington's network of European and American partner institutions.

Typical Entry Requirements

Applicants should have a good degree in Art History, Fine Art or Arts Management. Alternatively, with a good degree in another subject or equivalent academic qualifications, they should be able to demonstrate a strong interest, knowledge of and experience of contemporary arts and curatorial practice or arts administration. We encourage applications from mature students and students without conventional academic qualifications if they are able to demonstrate equivalent competence, both in practical and theoretical work, by other means. Successful applicants will be practitioners who are capable of researching, thinking, talking and writing about practice at postgraduate level. Applicants, whose first language is not English, should have minimum Level 6.5 of the International English Language Testing System (IELTS) or equivalent.

Interview

Interviews are arranged for all those applying to the course. They are held with one or more members of the Course Team, and are very informal. Please contact Admissions to arrange an interview.

MA CURATORIAL PRACTICE

Art at Woodlane

www.falmouth.ac.uk/curatorialpractice

Curatorial practice has become an increasingly diverse, collaborative and creative activity - the dynamic interface between contemporary art and its audiences. MA Curatorial Practice puts ongoing dialogue with artists and exploration of art-world structures at the heart of the learning process. The course encourages students to develop a curatorial position through practice, by testing ideas in real situations. The combination of partners involved in the delivery of this course creates a marvellous learning opportunity for students.

Dr Virginia Button
Course Leader



Surasi Kusolwong - 1 Pound Open-Air Market (Come on Cornwall), ProjectBase - Photography Ian Kingsnorth



MA Curatorial Practice collaborates with three main partners – Tate St Ives, Newlyn Art Gallery and The Exchange, and ProjectBase – to provide opportunities for students to develop the critical and practical skills required for professional curating in the field of contemporary art. The course puts ongoing dialogue with artists and exploration of art-world structures at the heart of the learning process.

Dr Virginia Button
Course Leader

Trained as an art historian, Virginia worked as a Tate curator in London for ten years before moving to Cornwall in 2001. At Tate she curated the permanent collection, artists' projects, and major exhibitions including the Turner Prize (1993-8). In 2000 she co-curated with Charles Esche Intelligence, the first triennial of contemporary British art at Tate Britain. She has written numerous exhibition catalogues on contemporary art, and published books on Christopher Wood and Ben Nicholson for Tate St Ives. Her history of The Turner Prize first published in 1997 is now in its fifth revised edition.

How is the course structured?

Completion takes one year in the full-time mode of study (45 weeks). The academic year begins in October, and ends in September.

The course is structured over three study blocks comprising taught units and independent research units, including the final MA Project, which carries the highest credit rating. It is anticipated that as students move through the course they will develop the skills needed to complete each component. Though supported by tutors and art world expertise, a high level of independent study, collaborative engagement and commitment will be required of students throughout.

How is the course taught?

The course is taught through a series of seminars, workshops, lectures and tutorials given by UCF staff, partner organisations and guest speakers. While assessment tasks require students to demonstrate critical and reflective thinking, they are also indicative of the kind of tasks curators might be expected to perform in real situations.

The first study block encourages the development of critical and imaginative thinking through Curatorial Models, a series of tutor and student-led seminars, which introduce curatorial strategies and concepts, and provide a forum for peer group discussion. Complementing this unit, Curatorial Practice explores curatorial roles and contexts through visits to a range of art world professionals, in addition to tutorials on the practicalities of exhibition-making. Students will also learn research skills and methodologies, and pursue independent research – visiting studios and galleries as well as libraries – which feeds back into all their assignments.

The second study block comprises two projects which aim to give students direct experience of professional curatorial process. Firstly Professional Practice, delivered in collaboration with staff at Tate St Ives (or another partner organisation), will typically involve each student devising a hypothetical display of contemporary art for the gallery, using Tate's collection. Complying with Tate procedures, students will also produce a range of curatorial writing to support a presentation of their proposal. Secondly, students will work collaboratively to initiate, develop and deliver a Group Project (a 5-10 day exhibition or other curatorial project) with a public art venue such as Newlyn Art Gallery. Students will be assigned roles and work as a team to deliver all aspects of the project. The process will be supported as appropriate by tutorials, but will require a high level of commitment as students will be responsible for the successful delivery of the exhibition project. Through a review process students will receive evaluation from art world professionals.

Study block 3 comprises the MA Project, which encourages the individual student to identify and explore an aspect of curatorial practice relevant to their own interests and desired career path. To this end students may negotiate the form of their MA Project from a number of options, including a curatorial dissertation, an extended arts-based essay, an independent exhibition project, and a fully-developed exhibition or curatorial project proposal.

Professional Practice

Industry-facing, MA Curatorial Practice is designed to foster professional skills and awareness from the outset. Through contact with collaborating partners and a range of other national and international art-world professionals – artists, curators, educators, critics – the course provides opportunities for students to both develop and critique curatorial practice, and to establish networks and contacts relevant to their individual areas of interest.

MA Curatorial Practice Continued

How is the course assessed?

Students will be marked for each unit of the course, and are required to pass each unit in order to obtain an award at MA level. A distinction will only be awarded to students who achieve a mark of 70% or higher for the MA Project.

Assessment criteria for each unit provide the means by which students can evaluate their own work (and the work of their peers), the development of skills, their progress on the course and their strengths and weaknesses. Throughout the year, students are made aware through written and verbal feedback, of their achievements within the work they have submitted.

Facilities

All students have access to IT facilities, workshop facilities, printmaking, photography centre, media centre and library.

The course is located in Arwenack Avenue alongside MA Fine Art: Contemporary Practice. MA Curatorial Practice has its own office, teaching and base room here and students have additional access to an informal meeting room, shared with MA Fine Art students.

All students have access to central learning resources, notably the libraries, throughout their period of study, although library hours will be shortened during the summer months.

Careers

While focused on enabling students to become curators of contemporary art in a range of contexts – notably the museum, the public art venue and the contemporary art commissioning agency – MA Curatorial Practice provides students with excellent transferable organisational and communication skills. The experience of the course may lead students to specialise in such related careers as exhibition-organising and promotion, teaching, critical writing, gallery management and fund-raising.

Typical entry requirements

Candidates are expected to have a good undergraduate degree in a relevant discipline, typically art history or fine art practice, or an equivalent combination of academic qualifications and professional/vocational experience. Applicants seeking to enter the course without the requisite academic qualification may apply for entry on the basis of Accreditation of Prior Experiential Learning (APEL or APL).

All candidates will need to demonstrate a proven interest in contemporary art. Practical experience in a museum, gallery or related work (either paid or voluntary) would be an advantage.

Students need to be aware that during study blocks 1 and 2 they will incur some travel costs for scheduled trips to partner venues and some other organisations in the region, which are an integral part of the course.

Interview

All applicants will be expected to attend an interview as part of the selection process. In exceptional circumstances an interview may be conducted by telephone. Applicants whose first language is not English are required to demonstrate their command of written and spoken English with formal IELTS certification to Level 6.5.

While there is no formal deadline for applications, early application is advised since places on the course are limited. Those who submit their application before the end of January may be eligible to apply for AHRC funding.

Partner Information

For more information on the courses's partners, please visit:

www.tate.org.uk/stives
www.newlynartgallery.co.uk
www.projectbase.org.uk

MA FINE ART: CONTEMPORARY PRACTICE

Art at Woodlane
www.falmouth.ac.uk/fineartma

The Sandra Blow Scholarship for MA Fine Art: Contemporary Practice students

This new scholarship was bestowed on the College from the legacy of Sandra Blow, the English painter, who lived in St Ives from 1994 until her death in 2006. The end of an MA course is a crucial juncture in the career of a new artist, and the purpose of the scholarship is to assist graduating students in the first few months of their career. For example, the winner may choose to use the money to pay for studio space. Students will be selected for the scholarship before the end of their course, by a panel including the Course Leader and the Director of Art and Performance. The scholarship is worth £5,000 each year, to be shared between two or three students.

Artist - Lynn Devey



MA Fine Art: Contemporary Practice is committed to facilitating your individual development within the framework of contemporary art. There is a focus on the ways in which individual practice engages with ideas of collaboration, participation, location and situation.

Dr Daro Montag
Course Leader

An international leader in his field, Daro's work concerns the integration of art with contemporary ecological thinking and real world issues. His particular focus has been on collaborating with natural processes and events. His work has been exhibited at galleries in the UK, USA, Europe and United Arab Emirates, and published in a number of journals and books. In 2002 he was awarded the prestigious L'Oreal Art-Science prize in Tokyo, and has also worked with the Institute of Animal Health, the Met Office and Deutsche Bank.

Student Profile
Lynne Devey

Lynne Devey came to Falmouth with a background in painting and an interest in emotional responses to particular colours. She wished to develop this practice and situate it within a contemporary framework. The course changed both the way she thought about art and her own artistic practice significantly. The most important shift was her move from individual practitioner to facilitator and performer.

By the time her MA was complete she had established an art method that invited an audience to bring their discarded clothes to a creative workshop. The group of audience/ participants were then taught to cut up, change and re-invent their wardrobe for re-use. As well as giving opportunities for individual expression the workshops, which combined elements of performance, sculpture and social activism, promoted an alternative to waste through imaginative re-cycling. They allowed those who attended to be both audience and creative participants in the work. Since graduating Lynne has continued to move beyond her initial interest in colour and promote her concerns about social and environmental issues.



How is the course structured?

Completion of the course takes one year in the full-time mode of study (45 weeks), or two years in the part-time mode (90 weeks). The academic year begins in October, and ends in September.

How is the course taught?

Much of the course is taught through individual and small group tutorials. At the core of the course is the Negotiated Project. This refers to the student's individual creative practice which is informed by their own research interests.

The Negotiated Project is supported by two separate seminars series entitled 'Discourses in Contemporary Arts' and 'Interfaces and Interactions'. Discourses in Contemporary Arts considers a number of themes pertinent to contemporary arts practice. It is designed to provide a wide range of contemporary ideas and act as a catalyst for further research and exploration by the student. The Interfaces and Interactions seminars focus on the various methods and strategies that contemporary artists use to reach a public audience.

In parallel to this major unit, which runs throughout the entire course, are three other units of study: Research Methods, Professional Development and Extended Essay. The Research Methods unit provides training in research methods appropriate to art and design, as well as a subject specific method for undertaking research through creative practice. The process of understanding research, and its position within contemporary art practice, is explored through the combination of intensive shared study days and an ongoing lecture programme reviewing and revealing a range of approaches to research in practice. As part of this unit there is a series of drawing research workshops that examine the many ways that artists use mark-making to generate knowledge.

The Professional Development unit provides training in skills relevant to a career in art and design practice and a more focused set of skills necessary to succeed as a contemporary artist. It is delivered by a number of speakers who represent a range of institutional knowledge and perspectives. As part of this unit students will be expected to organise and/or take part in a public exhibition of their work. The unit is supported by a series of exhibition planning workshops.

During the second half of the course students complete an extended essay that thoroughly theorises and contextualises their creative practice. Students are encouraged to see their writing as a tool that allows them to reflect upon, and articulate their practice.

In order to support this unit there is a series of seminars entitled 'Writing in the Visual Arts' which looks at writing by artists reflecting on their practice. This will help students to develop their own style of writing, and establish a structure for the final essay.

In addition to the above there is a series of weekly lectures by guest speakers entitled 'Models of Practice'. This series, which is shared with the other Masters courses, sets out to provide a cross section of the many different ways professional artists, working with a broad range of media, carry out their practice. The lectures aim to be diverse, stimulating, engaging and thought provoking. There are also a number of other lectures throughout the year that MA students can attend including the 'Comprehending Nature' series hosted by the RANE research group.

Throughout the course, students have opportunities to develop their knowledge of career opportunities for contemporary artists. These include visits to local galleries, meetings with external artists, curators and funders and participation in exhibitions.

How is the course assessed?

During the course there are two formal evaluation points and, at the end of year exhibition, there is a final assessment. The criteria for assessment consider knowledge and understanding, intellectual skills, practical skills, and professional and transferable skills.

MA Fine Art: Contemporary Practice Continued

Facilities

Full-time students will be provided with space in the College's studios whereas part-time students need to secure their own studio requirements. All students have access to IT facilities, workshop facilities, printmaking, photography centre, media centre and library.

Careers

Throughout MA Fine Art: Contemporary Practice, we aim to help you develop skills relevant to contemporary art as well as the transferable skills to succeed in other areas of creative employment. These may be expressed through a career as a professional artist, as an independent practitioner, in exhibiting, publishing, teaching, curating or criticism, some combination of these, or something you have not yet considered.

Typical entry requirements

The course is broadly suited to practitioners who wish to expand, extend, or change an established practice. The majority of candidates applying for admission will have an undergraduate degree in a related art or design subject. However exceptions to this can be made and candidates from other disciplines can be considered.

Candidates will possess, in any case:

- A range of technical skills relevant to the studio work they propose as part of their application
- An established pattern of working independently in a studio or workshop
- A set of values about art in general, and their own work in particular
- A conscious desire for some kind of change in their practice, specifically the kind of change that could come about through study, with the inevitable emphasis on verbal discussion, reading and writing.

Applicants seeking to enter the course without the requisite academic qualification may apply for entry on the basis of Accreditation of Prior Experiential Learning (APEL or APL). They should be able to demonstrate the level of preparation described above, or give evidence of a capacity to reach this level within the first unit.

Interview

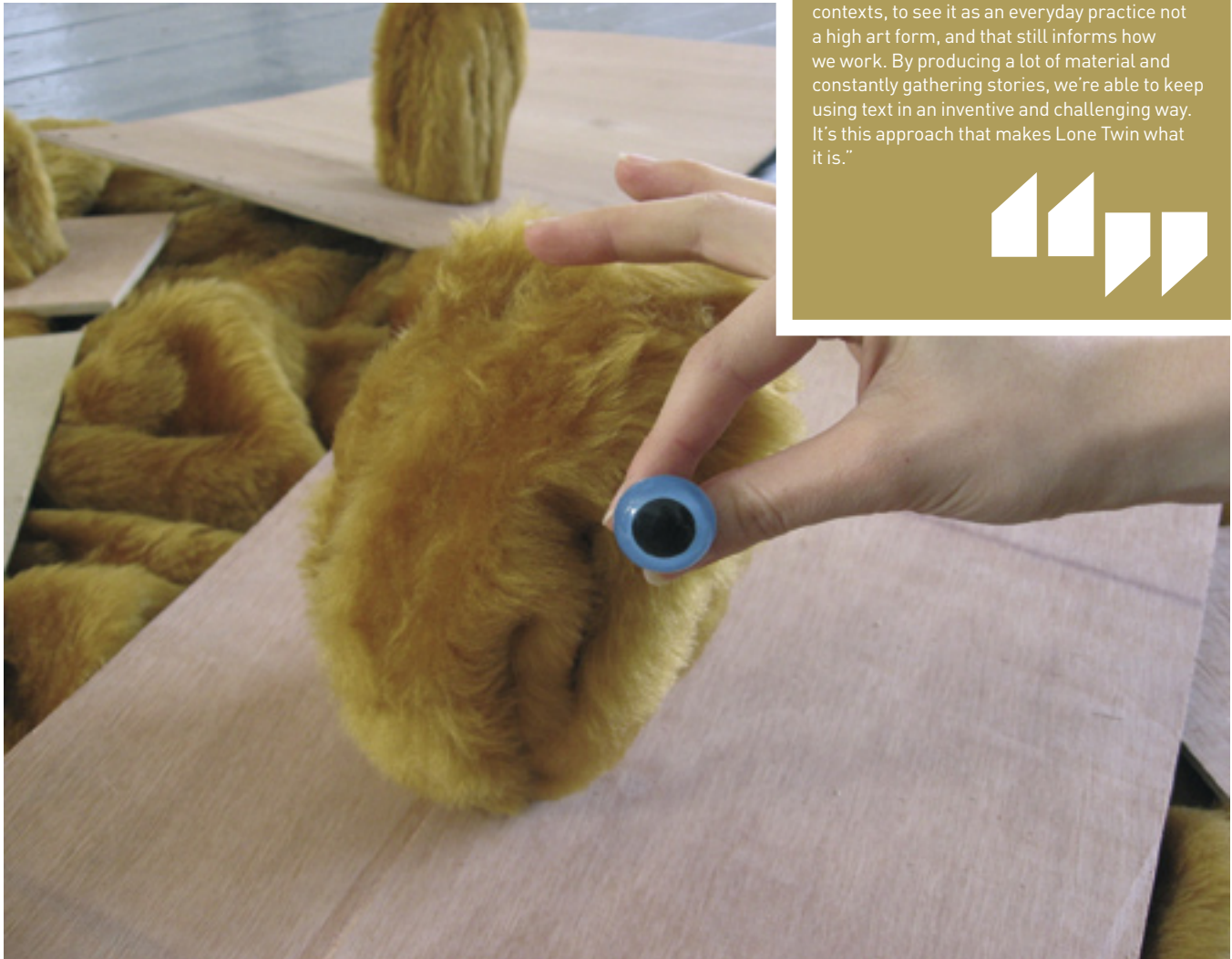
All applicants must send an application form including a written statement and evidence of their practice (CD, DVD, slides etc) in preparation for an interview. Applicants whose first language is not English are required to demonstrate their command of written and spoken English with formal IELTS certification to Level 6. They must also provide a contact telephone number so that a member of the MA Fine Art: Contemporary Practice course team can conduct a telephone interview.

Applications may be sent in at any time during the year however those who submit their application before the end of January may be eligible to apply for AHRC funding.

MA PERFORMANCE WRITING

Art & Performance at Dartington
www.falmouth.ac.uk/performancewriting

Emma Bennett



Student Profile Gregg Whelan and Gary Winters

On graduation from Dartington, Performance Writing MA graduate Gregg Whelan and Visual Performance MA graduate Gary Winters set up Lone Twin; the internationally renowned theatre production company which tours worldwide and has offices both in America and the UK.

Gregg's course took an entirely different stance on writing for performance, and it was an approach that instantly appealed.

"We were encouraged to look at writing and its relationship to life, so perhaps the act of writing itself could be seen as a performance," he explains. "It was an innovative perspective which had huge international impact at the time. Symposiums, events and discussions were held around the course, making it an exciting time to study and a terrific context to be writing in."

"What I learnt at college still affects how we work today," Gregg concludes. "We were taught to look at writing in all its uses and contexts, to see it as an everyday practice not a high art form, and that still informs how we work. By producing a lot of material and constantly gathering stories, we're able to keep using text in an inventive and challenging way. It's this approach that makes Lone Twin what it is."



MA Performance Writing is a practice-based MA that opens a field of enquiry where writing, textual practice, writing for performance, visual art, digital media, installation, sonic practice and book arts intersect. Issues of interdisciplinarity and of the definition and usefulness of boundaries to practice will be investigated.

This MA is for practitioners using writing, text, or language as a medium in a contemporary arts context, who want a structured opportunity to extend and deepen their practice and their understanding of its place in the world.

Dr Mark Leahy
Course Leader

Following a first degree in Fine Art, Mark has continued to practice as a writer, artist and curator, who works with texts, actions and things. His work operates between textual practice and visual arts, and the curation of exhibitions, publications and events around visual verbal relations. His professional experience outside teaching includes curating exhibitions for Gresham College and Central St Martins, London; for the University of Plymouth; and for Exeter tEXt Festival. He was director of a site specific theatre company, Bright Boy Productions in Dublin; and has worked as a project manager with Artsadmin in London, on touring, fundraising, and development for the performance company Station House Opera and live artist Bobby Baker. Recent publications include a chapter on Digital Installation in The Blackwell Companion to Digital Literary Studies.

It offers a distinctive opportunity to study alongside practitioners of other disciplines in a specialist arts context and to draw on the professional practice expertise of staff. In addition to the MA Performance Writing course, University College Falmouth, Dartington Campus also offers MA study in Arts Management, Choreography, Contemporary Music, Curating, Devised Theatre, Contemporary Arts Practice and Dissemination, and Visual Performance. You will be studying alongside students on these courses for some of your work.

How is the course structured?

Part 1 Orientation - 60 credits 30 ects 3 taught modules

- (P401) Diagnostics and Methodologies (20 credits)
- (P402) Questions of Practice (20 credits)
- (P403) Theories for Arts Practices (20 credits)

Part 2 Moving into Praxis - 120 credits 60 ects for MA 2 modules of independent study

- (P404) Practice (40 / 60 / 80 credits)
- (P405) Dissertation (40 / 60 / 80 credits)
- Master of Arts: 180 credits/90 ects
- Postgraduate Diploma: 120 credits/60 ects

Course Timing

The course is either 1 year full-time or 2 years part-time and you will need to study an average of 30 or 15 hours a week respectively. You will need to attend all day Mondays and Tuesday mornings from October to February and there may also be occasional 'intensives'. From March–September, much of the study is self-managed. You will organise it around your own schedules, negotiating access to facilities and equipment and appointments with tutors.

How is the course taught and assessed?

The curriculum combines staff-led and group-led workshops and seminars, independent research, individual tutorials, ongoing practice-based projects, written assignments, a dissertation and the realisation of a final performance. The three modules that make up Part 1 are all taught modules.

MA Performance Writing follows the same structure as other taught Masters awards at Dartington. Part 1: P401 Diagnostics and Methodologies and P403 Critical Theories are shared with the other fields. P402 Questions of Practice is specific to Performance Writing students. Individual questions of textual practice will be explored in Part 2, which focuses on a dialogue between studio practice, writing, making and a written dissertation. You will receive tutorial guidance, feedback and technical advice throughout the MA.

Part 1 Orientation - 60 credits 30 ects 3 taught modules

(P401) Diagnostics and Methodologies: This module is designed to underpin an approach to Masters level study, which works for a productive relationship between practice and theory. It enables you to identify learning needs at Masters level; to plan and negotiate an appropriate and manageable proposal for Masters' dissertation and practice within an awareness of the range of methodological possibilities. It is attended by all MA students and is not specific to Performance Writing. The module enables you to confidently develop research strategies, which you can then apply to textual practice. You will take stock of your practice, opening up new ideas, testing collaborative and/or cross-disciplinary possibilities, all with a view to developing a proposal for your dissertation and large-scale project in part 2 of the MA. Assessment is by presentation of a Proposal for part 2, with supporting materials.

(P402) Questions of Practice: A series of seminars and practical briefs challenges you to explore and extend the practical procedures involved in your work, and to consider these in relation to the broader context of contemporary ideas in the field of writing, performance and arts practice. This module is assessed by a portfolio of work and supporting documentation.

MA Performance Writing Continued

(P403) Theories for Arts Practices: In this module, attended by all of the MA students, you will be presented with a series of theoretical/critical texts addressing specific cultural issues in art making in diverse disciplines. Additional focused readings related to text, writing and performance will be offered alongside these wider models of discursive practice in other fields. In this way the module poses questions about relations between writing as a mode of enquiry and a range of contemporary discourses. This module interconnects with Questions of Practice, inviting an exploration of theories in practice and vice versa. This module is assessed by a 5000 word research paper.

Part 2 Moving into Praxis - 120 credits 60 ects for MA Independent research and practical work leads towards a final public project and a dissertation. You choose the ratio and relationship of the two.

Master of Arts: 180 credits/90 ects

Postgraduate Diploma: 120 credits/60 ects

Students' independent work is supported through individual tutorials, group critiques and a range of intranet learning resources and the library and learning resources, and specialist arts facilities at University College Falmouth, Dartington Campus.

Facilities

University College Falmouth, Dartington Campus is located at Dartington Hall near Totnes in Devon, the setting for a remarkable project in the arts, education and social regeneration that has now been in action for over 70 years. The College is a vibrant arts community of scholars and practitioners, a laboratory for contemporary arts. There are currently about 500 undergraduates, 60 MA students and 40 research postgraduates.

Support services include a library and specialist facilities for arts research and practice. There is a full programme of arts events on campus, and many practitioners in the contemporary arts visit to perform and/or teach. Students are able to undertake exchanges with Dartington's network of European and American partner institutions.

Careers and Professional Practice

Students on MA Performance Writing are encouraged to place their practice in a professional context, and to engage in public presentation and publication of work. This may take the form of readings and performances, online publication, the creation of installed texts, exhibitions, radio broadcast, or bookworks. Participation in work in progress showings such as the WHIPPIT series offers students a public context for their work, and involvement with college supported publications presents a variety of publication options.

Students on MA Performance Writing come from a range of practice backgrounds, and they have used the MA to develop their careers in various ways. Graduates have progressed to PhD research, have extended their teaching at university and college level, have published novels, work in online publishing, writing for stage and screen, and in performance and live arts. Graduates have used the MA to refocus or reconsider their practice, and the skills gained on the programme have given them confidence to develop their writing in unexpected and productive ways.

Typical entry requirements

Applicants will usually have a good degree in English, Fine Art, Theatre, Performance Studies or Creative Writing. Alternatively with a good degree in another subject you should be able to demonstrate a strong interest, knowledge of and experience of contemporary textual practices, contemporary arts, or performance. We encourage applications from mature students and students without conventional academic qualifications if you are able to demonstrate equivalent competence, both in practical and theoretical work, by other means. Successful applicants will be practitioners who are capable of researching, thinking, talking and writing about practice at postgraduate level.

There is no application deadline, but UK/EU applicants seeking AHRC funding would need to have been accepted on to the course by mid-March.

Interview

The first step is to fill in an application form. All applicants are interviewed. For overseas applicants, the interview takes an appropriate form, which may be submission of a portfolio and a telephone interview.

MA PHOTOGRAPHY

Art at Woodlane

www.falmouth.ac.uk/photographyma

Student Profile Matt Pontin

Asked to describe his course, Matt told us, "In a world inundated with photographs the MA Photography programme at University College Falmouth offers an imperative discourse on the role of the photographic image. Course leaders Deborah Baker and Nancy Roth support the development of personal research and visual work alongside enhancing theoretical approaches to working as a contemporary practitioner. Group seminars, workshops, tutorials and regular visiting lecturers on the programme support the development of practical work that culminates in the collaborative experience of exhibiting in London.

The programme has established itself as creatively challenging and honest, resulting in highly motivated graduates and independent practitioners who continue to exhibit and publish work regularly, attract commissions and residencies and continue research in relation to personal dialogues with photography."



The course is designed primarily to allow students with an interest in photography to pursue that interest in depth, to learn something new about the medium and, often, about themselves. Above all, the course offers time for reflection, experiment and decision-making.

It provides resources both in terms of equipment and expertise, as well as stimulating encounters with a wide range of people, photographs and ideas, in an atmosphere of support and constructive criticism.

Students finish the course with a focussed body of their own work, a broader perspective on photography as a force in contemporary life, and clearer sense of their own identities as photographic practitioners.

Deborah Baker
Joint Course Leader

For many years Deborah has worked as a photographic artist and lecturer. She moved to Cornwall in 2003 to work at University College Falmouth. Deborah has taught on numerous photographic degree courses at universities across the UK, including West Surrey College of Art, London Institute, University of Westminster and the University of Central England. She is an experienced external examiner for photography and video. Deborah studied photography at Trent Polytechnic during the 70s with Paul Hill, Thomas Cooper, John Blakemore and Raymond Moore. She subsequently worked in New York with Ralph Gibson and assisted other artists including Mary Ellen Mark and Robert Mapplethorpe. Her work has been exhibited at major galleries in this country and internationally. Deborah's latest work, 'Ghosts in the Nursery', has recently been exhibited in New York as part of the 'Uneasy Spaces' exhibition. She is currently involved in the research and development of a collaborative photographic project concerning the Lizard Peninsula, and involving other international artists and graduates of the MA course.

Nancy Roth
Joint Course Leader

Trained as an art historian with a strong interest in photography, Nancy Roth has worked as an art and photography critic, curator, and lecturer. She earned a PhD at the City University of New York in 1996 with a dissertation on the German photomontage artist John Heartfield. The core of this study was recently published in the Oxford Art Journal. Nancy continues to write criticism for Source Magazine, European Photography and others, as well as pursuing a long-term interest in the diverse relationships artists and art students have to writing. This ongoing interest has in turn led to her participation in the London based consortium, Writing Purposefully in Art and Design, (Writing PAD), and she is now a member of the editorial board of the new Journal of Writing in Creative Practice, which emerged from that project. The combination of writing, photography and history has stimulated a strong interest in the philosophical work of Vilém Flusser, whose book "Into the Universe of Technical Pictures", Nancy has recently translated from German to English.

How is the course structured?

The course is divided into three study blocks. Each block is 15 weeks long for full-time students, and 30 weeks long for part-time students. Full-time students start in October; finish Block 1 at the end of January, Block 2 in May, and the degree in September. Part-time students start in October of their first year and complete Study Block 1 in May. They finish Study Block 2 in January and the degree in September of the following academic year.

After their first Study Block (30 weeks), part-time students may elect to continue to participate in weekly seminars, or pursue Study Block 2 on a more independent basis. After 60 weeks, they join another cohort of full-time students for the final Study Block and completion of the degree.

How is the course taught?

The course consists of seminars, lectures, workshops, tutorials and independent study. Required work can be in one (long) day of attendance each week.

Incoming full-time and part-time students meet weekly. They participate in one series of seminars investigating photographic practice and another series focusing on theoretical and contextual study. There is, finally, a series of lectures by visiting practitioners, scholars and critics. Tutorials are arranged as needed.

The course is delivered by a team of experienced and knowledgeable tutors from a variety of backgrounds. This core team is supplemented by visiting lecturers who provide specialist input from their own particular fields.

How is the course assessed?

There are two points of formal review and feedback at the ends of Study Blocks 1 and 2, and an assessment at the completion of the degree. The formal reviews do not enter into a "calculation" for the final assessment; they are given to encourage good work and pinpoint difficulties, and are written against the course learning outcomes.

The course learning outcomes are divided into four areas: practical; theoretical; conceptual, and professional. Each of these headings is further divided into specific points (example: under "professional" one point reads "manage time and resources effectively"). Written feedback on work submitted for assessment discusses strengths and weaknesses in terms of the outcomes, so that it is easy to see which areas demonstrate strong points and which need further attention.

The course tends to emphasise experimentation at the beginning and finished presentation at the end, and for this reason, different learning outcomes are emphasised at different points.

However, all learning outcomes apply to both photographic work and written work (photographs can be assessed for evidence of conceptual awareness, and writing can be assessed in terms of professional presentation.)

The principle outcome of your studies will be a major photographic project. This could be a gallery exhibition, a publication, website, site-specific installation or other appropriate form of presentation. The final essay that accompanies the work is focussed on that project, yet draws on the understanding you have gained over the entire period of study of both your own practice and its place within the field of photography.

MA Photography Continued

Facilities

University College Falmouth's new purpose-built photographic resource centre was completed in 2007. In addition to an extensive range of cameras, including large-format and digital, it provides increased studio space, print-finishing and mounting facilities, black-and-white and colour processing darkrooms, and extensive digital suites equipped with up to date software and excellent technical support.

Access to "neighbouring" media, such as film, video, or printmaking, is available at the College and can be arranged for MA students as required.

The MA Photography course has a dedicated base room facility located on the Woodlane campus. Library facilities are divided between the two campuses, with most of the books and journals specifically devoted to photography located at Tremough, and subscriptions to a selection of prominent photographic journals duplicated in the MA base room.

Careers

By establishing your own strengths and ambitions as a practitioner, you gain a capacity to make both realistic and creative career choices. These may be in exhibiting, publishing, teaching, journalism, curating or criticism, some combination of these, or something you have not yet considered.

The course specifically encourages students to take advantage of opportunities for exhibition and publication that may become available during the period of study.

Typical entry requirements

The most usual entry qualification is a BA(Hons) degree in photography or in another field of visual art practice, such as Fine Art, Graphic Design, or Illustration. However we also welcome students whose interest in photography has arisen in the course of research experience in a different field.

Photography may figure centrally in fields as diverse as philosophy, education, geology, biology, behavioural science or psychology. In such cases, the ground for undertaking a specifically photographic study should be very clear, and basic technical skills should be in place.

Interview

At interview we try to estimate how well the course and the student are suited to one another. We are interested in seeing completed photographic work and hearing you discuss your approach to producing it and your reflections on the work over time. We always ask about why you want to come to Falmouth, and why you want to study at MA level at this particular point. Above all, we're looking for a strong, sustained curiosity about photography.

MA 20TH CENTURY ART & DESIGN: HISTORIES & THEORIES

Art at Woodlane

www.falmouth.ac.uk/20thcenturyartdesign



Student Profiles Alex Lambley

"Working as Marketing Manager at Tate St Ives means that I need to have a thorough knowledge of art and contemporary culture, and the histories and theories that have informed it. My time on the MA in Twentieth Century Art & Design has proved invaluable, giving me a deeper understanding of the debates that have structured art, design and museological practice in the last century.

I initially began my career within music media, working for the BBC in London. It was my love of ceramics that brought me to Cornwall, and my current position at the Tate which, unlike other national art galleries, is committed to showing craft. For my MA dissertation I aim to explore the work of Bernard Leach, reassessing his contribution to Twentieth Century Modernism by focusing on his position within, and contribution to, Japanese arts and crafts. In addition to reading published sources I will conduct interviews with Leach authorities both in the UK and Japan.

Funded by the Tate gallery, my place on the course has enabled me to take my research interests to another level. When I graduate in 2009 I will be in a stronger position to develop my career in the culture sector, as well as having made new friends."



This is an innovative course with a reputation for offering a new, exciting approach to its subject and a flexible mode of study. It enables students to develop a critical awareness of contemporary culture as well as studying key movements and artists from the Post Impressionists to the present day, with leading scholars in the field.

Drawing on methods and concepts from ethnography, cultural studies and philosophy as well as those from art and design history, our approach is analytical and interpretative rather than simply descriptive.

Fiona Hackney
Course Leader

Fiona Hackney is passionate about art practice and the history and theory of art and design. With MAs from Edinburgh University and the Royal College of Art, an academic and professional background in the subject and a PhD near completion, her students benefit from her extensive knowledge and experience. As a published and active researcher, she has presented papers at international conferences, lectured on gender in print design for the Women's Library, London and the University of Delaware, and is dedicated to bringing experts into the College to enhance her students' learning experience.

The recent growth of interest in design and material culture has brought changes to the study of art history. It has broadened from a primary concern with the history of stylistic change in fine art, to an interdisciplinary approach encompassing questions of social context and the relationships between fine art, popular culture and the mass media. Design history, too, has emerged over the last decade as a subject of central importance for the understanding of the human and social environment.

The flexibility of the course allows you to move from a broader consideration of the subject field to in-depth study of areas of special interest to you. Study Visits to Paris, Berlin, Barcelona or London, and Study Schools exploring different aspects of art and design writing and curatorial practice, supplement lectures and seminars.

How is the course structured?

This is a 3 year course requiring attendance on Tuesday or Thursday evenings, a limited number of Saturdays (daytime), a Summer and Autumn School (which run for one week in May and October), plus approximately 8-9 hours private study per week.

Year 1

A series of sessions on the Historiographies of Art and Design will introduce you to the conceptual tools and methods of enquiry that will help you structure writing and research. These include, for example, iconography, oral history, visual analysis, craft history, material culture, or the social history of art. This is followed by units on 'The Modern City: Art & Culture in the First half of the Twentieth Century,' which is linked to the Study Trip abroad, and 'Cultural Debates: Art & Culture from 1960 to Today,' which explores theory and culture. Opportunities for shared learning with other art and design MA students through professional practice and research workshops run throughout the first and second year.

Year 2

Taught thematic sessions explore theory and practice: 'Representation, Photography and Film,' and 'Theories of the Subject & Identity.' These enable more in-depth study of the theories of representation, subjectivity, the body, performance and post-colonial theory, for instance, as a means of analysing visual art. The Tate St. Ives School, which allows you to work directly with gallery staff and access resources at St. Ives, is an enjoyable and stimulating start to the year. The Art and Design Writing Summer School, and related projects, including professional practice placements completes the year.

Year 3

Your dissertation is the focus of the third year.

This part-time course aims to meet the requirements of a wide variety of prospective students and to enable you to continue your daytime activities, whether these are personal, or professional.

How is the course taught?

The core programme of lectures and seminars discusses the history (and theories) of art and design, while assignments enable you to identify and specialise in a preferred subject area (such as architecture, painting, sculpture, fashion/textiles, film, graphic design, interior design, or photography). Each week, suggested reading helps you prepare for lectures and seminars, and guidelines are given for your private study. Study-skills and research skills workshops help you to develop your familiarity with library research facilities, and a programme of visiting speakers, who are national and international specialists in their fields, adds variety and new perspectives to your studies.

Professional Practice

An optional professional practice element exists at the end of year one and students are encouraged to secure work placements in museums, galleries or other cultural institutions. Previous successful placements include the Victoria & Albert Museum, the Crafts Council, Tate St Ives, Newlyn Gallery and the Falmouth Art Gallery, among others.

MA 20th Century Art & Design: Histories & Theories Continued

How is the course assessed?

We create a supportive environment for lively seminar debate in which you make the most of the knowledge and the views of others. There are no formal exams. Continuous assessment and regular tutorials help you to monitor your own progress and to give us your view of the course as it develops. Study skills workshops, which help you to develop your essay-writing, communication and research skills are an integral part of each year's learning experience.

Facilities

Students can take advantage of the excellent library resources on both sites at University College Falmouth, which include a wide range of journals (on-line and printed) and up-to-date publications in art and design; students can also order books from Exeter University. Library staff provide tutorial support for individual projects and students can sign up for a wide range of IT workshops. Academic Support staff, meanwhile, guide those less confident about essay writing, and there are excellent services for students who are dyslexic. There is a rapidly developing postgraduate culture at University College Falmouth. Students are encouraged to attend the MA shared lecture programme of Visiting Speakers, contribute to Post, the magazine run by and for postgraduates, and get involved in interdisciplinary projects. Recently these have included Live Art Falmouth, the Networks of Design conference exhibition 'Re-imagining Cornwall: Networks & Narratives', and the Exchange Gallery's New Works Programme.

Careers

As a graduate from the course, you may go on to pursue the subject through teaching and research, or museum curating, arts journalism, publishing, or arts administration. Recent graduates have gone on to study at doctoral level, lecture in higher education or work in galleries and museums.

Typical Entry Requirements

Entry to the first year requires no specialised knowledge of either art or design history.

A first degree, Dip AD, NDD, or a teaching certificate are normally appropriate, but you are also invited to apply if you have equivalent professional qualifications, suitable prior learning or experience. Direct entry to the second year requires either a good degree in art and/or design history or equivalent professional experience in the subject field.

Interview

Interviews are arranged for all those applying to the course. They are held with one or more member of the Course Team, and are very informal. Please contact Admissions to arrange an interview.

Networks of Design Conference

The international conference Networks of Design, hosted by staff and students from the MA 20th Century Art & Design course took place at University College Falmouth in September 2008. Over 200 academics, designers, critics, curators, and graduate students from across the world gathered in Falmouth to discuss the impact of network theory on design. The opening plenary lecture: 'Designing Nature: Life in the Artificial Spheres' was given by Professor Bruno Latour, vice-president of research at Science-Po Paris and author of *Iconoclash: Beyond the Image - War in Science, Religion & Art* and *Reassembling the Social: An Introduction to Actor Network Theory*, among other titles. International designer and collaborator with the innovative Dutch design collective Droog, Jan Konings, and Jeremy Myerson, Director of Innovation RCA at the Royal College of Art, also gave key note lectures.

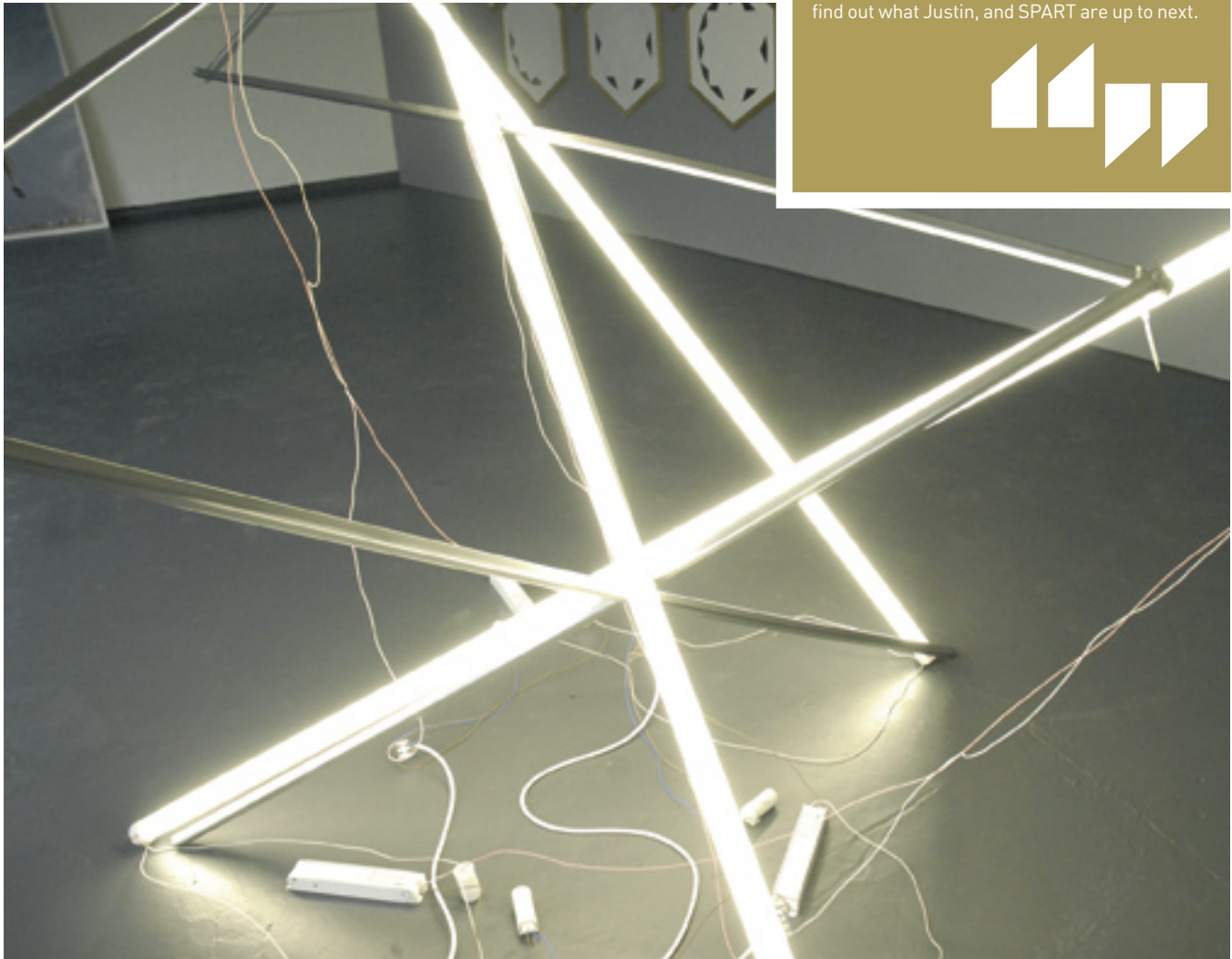
Studying networks foregrounds infrastructure, negotiations, processes, strategies of interconnection, and the heterogeneous relationships between people and things, representing a radical rethinking of how we understand and approach design. Conference convener Fiona Hackney, Course Leader of MA 20th Century Art & Design said, "Currently a paradigm shift is occurring within design history away from the study of prescribed objects, individuals and processes towards a wider investigation of the meaning of 'things.' This conference enables a collaborative and inter-connected approach to design, which will be developed in future research projects and publications at University College Falmouth." 'Re-imagining Cornwall: Networks and Narratives,' the exhibition accompanying the conference examines these ideas in the context of design and culture in the South West.

Full details of the conference and related events/publications are on the conference web site www.networksofdesign.co.uk

MA VISUAL PERFORMANCE: TIME BASED PRACTICES

Art & Performance at Dartington
www.falmouth.ac.uk/visualperformance

Sam Dowd



Student Profile Justin McKeown

Justin McKeown graduated from MA Visual Performance in 2002 and has since become a wizard, competed in the winter games psychic hide-and-seek, drunk blindfolded in Brighton and staged a 40 minute revolution – all in the name of SPART.

Founded in 2001, SPART aims to be the ultimate hybrid of sport and art, the most evolved form of leisure on the planet. SPART has developed as a strategic embodied questioning of the interrelation of art and life in the early 21st century. Drawing on a rich legacy of political and artistic thought SPART explores the legacy of 20th century avant-gardist politics and art within a 21st century context. In keeping with this, SPART explores the potential of the dissolution of the category of 'Art' through embodying and evolving questions regarding the politics and role of creativity, culture and leisure within 21st century western neo-liberal society.

Keep an eye on www.spartaction.com to find out what Justin, and SPART are up to next.



MA Visual Performance: Time-Based Practices seeks to determine and challenge the boundaries of contemporary art practice.

The programme is engaged with modes of contemporary arts practice where work often encompasses a range of media and manifests itself in a multiplicity of individual or integrated forms of outcome. This approach is relational: its central concern is in constructing temporal, spatial and material encounters with a public.

It recognises that current art practice demands formal and contextual knowledge and skills across a wide range of practices, disciplines and critical enquiries including; questions of the conceptual, the spatial, of material, body, text and site.

Gillian Wylde
Course Leader

'Comedy + Trauma = Traumedy'. Gillian Wylde is an artist working with video performance activities and explorations of everyday objects, the textual and things. Her practice is an investigation and excavation of the live, the lens and the sculptural or installed. Through a process of tinkering and testing; the body, found tat and questions of 'timing' are determining factors as material in a cross media, 'mongrelised' art practice. Her recent work has been exhibited at Transmodern Live Art Action Festival Baltimore, USA; Lounge Gallery, London; Alytus Biennial, Lithuania; and Spacex Gallery Exeter. Gillian has won a range of awards and residencies including One To One - Individual Artists' Bursaries in Live Art, Arts Council England Grants for Arts Research and Development Bursary, Artsadmin Artists Bursary Award and 'Taoh' Residency, Stavanger, Norway. Recent publications include; 'Spaces of palpable memory: somewhere between the cinematic and the photographic essay for Anya Lewin's With Heartfelt Gratitude for the Painless Treatment, funded by Picture This and Arts Council England and Here Are My Instructions published by Gefn Press. Edited by Redell Oldsen and Susan Johanknecht.

In short MA Visual Performance opens a field of enquiry where visual art, time-based media and performance meet. Students develop creative, diverse and rigorous approaches to contemporary art practices and media. Their approach can involve investigating concerns derived from, or located within, other arts disciplines, as well as enquiring across these boundaries.

How is the course structured, taught and assessed?

At our programme's centre are installative and performative approaches to: live and mediated practices, object and sculpture, video and sound practices, photography, drawing and textual practices, digital imaging and interactivity.

The programme provides a critical, enquiring and reflective approach to art making and presentation where conventional approaches to form, media, context and content are questioned, tested and re-addressed. The course actively engages with current critical, aesthetic, political and cultural discourse in both theory and practice. By the very nature of this approach, practice, critical theory and research are seen as interdependent.

Through processes of concept, process and dissemination, students are encouraged to challenge preconceptions, working imaginatively and responsively with the diverse possibilities offered by current art practice. Great emphasis is placed on the development of independent productive activity, critical thinking, the articulation of ideas and research methodology. It is an intensive taught course providing a valuable bridge between the academic experience and professional practice. All staff involved in the MA are actively engaged in practice and/or research, exhibiting, performing and publishing nationally and internationally.

The programme offers a distinctive opportunity to study alongside practitioners of other disciplines in a specialist arts context. MA students will also have access to a programme of events and visits by other practitioners throughout the course.

Recent visiting artists have included; Alvin Lucier, Elvira Santamaria, Lee Wen, Miranda July, Anya Lewin, Gustav Metzger, Stewart Home, Rona Lee, Simon Poulter, Becky Shaw, Jennie Savage.

Facilities

University College Falmouth, Dartington Campus is located at Dartington Hall near Totnes in Devon, the setting for a remarkable project in the arts, education and social regeneration that has now been in action for over 70 years. The College is a vibrant arts community of scholars and practitioners, a laboratory for contemporary arts. There are currently about 500 undergraduates, 60 MA students and 40 research postgraduates.

Support services include a library and specialist facilities for arts research and practice. There is a full programme of arts events on campus, and many practitioners in the contemporary arts visit to perform and/or teach. Students are able to undertake exchanges with Dartington's network of European and American partner institutions.

Professional Practice and Careers

Students on MA Visual Performance come from a range of discipline and practice areas. They use the experience of the programme to develop specific skills and to advance their practice within a professional context. Graduates move on to careers as artists, writers and practitioners, exhibiting, performing and publishing worldwide. Others choose to engage in further research and have progressed to PhD studentship or work in teaching/ educational contexts.

MA Visual Performance Continued

Course Timing

The course is either 1 year full-time or 2 years part-time. The course combines staff-led and group-led workshops and seminars, independent research, individual tutorials, ongoing practice-based projects, written assignments, a dissertation and the realisation of a final body of work. All MA students across subjects attend Mondays and Tuesday mornings from October to February. Much of the study after February is self-managed. You will organise it around your own schedules, negotiating access to facilities and equipment and appointments with tutors. There may also be occasional 'intensives' during the course and the potential for exhibitions and events beyond the college context. Recent years have seen students travel to Lithuania and Germany to exhibit their work.

Typical entry requirements

We invite applications from committed and ambitious practitioners, art graduates or those with an art background who are interested in developing a critical art practice to inform and develop their future careers as international art practitioners.

Interview

All applicants need to submit an application form, with a short sample of written work, and any video/DVD material that supports the application. Usually, candidates will be invited to attend an interview at Dartington. For overseas applicants, the interview can take an appropriate form, e.g. submission of a portfolio of work and a telephone interview.

University College
FALMOUTH
Incorporating **Dartington** College of Arts



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