

ROYAL COLLEGE OF ART  
**DEPARTMENT HANDBOOK**  
2009/2010

**COMMUNICATION ART & DESIGN**

DEPARTMENT HANDBOOK  
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## WELCOME

This Handbook is intended to provide an understanding of the philosophy and structure of the Communication Art & Design course, together with practical information which you will need during what we hope will be an exciting two years. Whilst we indicate the shape of the course you will follow, the working environment here is very fluid and open so that we can make the most of opportunities as they arise, respond to new developments in the discipline and to comment from students and staff where appropriate. You need to be flexible for the same reasons. This isn't as easy as it sounds, but it is challenging, and our experience shows that those who rise to this challenge will benefit enormously from the experience.

So welcome to the Department, and good luck!

**Professor Dan Fern**  
Head of Department

# INTRODUCTION

You are joining the School of Communications at the RCA at a very interesting time.

The component parts of the communications industry, which until comparatively recently were clearly defined and offered more or less 'linear' career paths, have merged and overlapped at an extraordinary rate in recent years – many of the old certainties about what constitutes 'graphic design' or 'illustration' have disappeared. If you think of communications now as a continuum – not a collection of separate disciplines, but a seamless spectrum of creative activity ranging from fine art at one end through to advertising and 'mainstream' design at the other, what we try to do here at the RCA is to produce graduates who are not only able to work at any point on that continuum, but to move up and down it at will.

It's with this approach that the notion of the artist or designer as 'author' becomes significant, and this lies right at the heart of what we do here – it's what the department's known for, and for which we have an unrivalled track-record: in producing innovative individuals and partnerships who work commercially but do it on their own terms, and who are able to initiate and produce their own projects as well.



## WHY YOU ARE HERE

You've been chosen to come to the RCA – against extremely tough competition – for a number of reasons. The first is obviously the quality of the portfolio of work that you submitted. The qualities that we perceived in your work, why we thought it was good, are hard to define and vary from student to student. However, there are some common factors which we use as our criteria at the entrance examination and it may help you now to understand these. Briefly, the first is that your work had a depth of enquiry which is required at this level of study. In other words, that you were setting yourself worthwhile challenges and that you were pursuing your goals thoughtfully. The second is that you were able to discuss this process, showing that you understood why you were making the work; and the third is that you were skillful enough to realise your ideas within your chosen aesthetic. These criteria however, are perhaps rather logical and predictable, and are basic to our requirement. Over and above these, your work was perceived to have other qualities – individuality, originality, intelligence – and we felt that you were motivated, committed and enthusiastic. You showed that you were aware of what's happening in contemporary art and design and that you took an interest in wider social and cultural matters. All these qualities are ones which we expect you will bring to your work here, whatever direction it may take.

It's essential too to understand that we're looking for people who can benefit from the particular experience that the RCA offers, who need to be here. The work has to be moving, developing and searching. This is often most apparent in notebooks and sketchbooks, and is one of the main reasons why we continually stress their importance – they are a resource, a place where ideas and observations can be nurtured, sometimes very gradually, before they are at some stage applied. We felt that you understood this principle.

It is important to explain the reasons why you were successful in getting your place on the course, because these are the qualities that are required to be a successful and effective student here. Criteria like these will provide the basis for discussion of work with your tutors, and in reviews and assessments.

## TERM DATES

### AUTUMN TERM

Monday 29 September 2009 – Friday 18 December 2009

### SPRING TERM

Monday 11 January 2010 – Friday 26 March 2010

### SUMMER TERM

Monday 19 April 2010 – Friday 2 July 2010

# STARTING THE COURSE

## SOME PRACTICAL INFORMATION AND ADVICE

When you arrive at the College you'll be given a timetable for the first two weeks, which will describe events which will introduce you to the College, the School and the Department. This will also tell you about practical things such as when to get your security card and your library card.

You will need to find a desk in one of the studios - we don't separate first and second years, so you are free to find a space to work in any of the studios (you should also find a locker and a plan chest drawer). Our Department Administrator has keys to the lockers – you will have to pay a small deposit.

Most students will have had the opportunity of pre-registering to obtain their College e-mail accounts. If you have not been able to do this, please speak to someone in Computing Services.

As soon as you've found somewhere to live, let the Department Administrator have your address and telephone number, and, if you move, please keep this up to date; the Department Administrator or your Personal Tutor may well have to contact you.

In common with students in most Departments of the College you will be given a materials allowance. In Communication Art & Design we arrange this in the following way: the Department Administrator holds what is, in effect, a bank account for you. For an academic year (from the beginning of October to the end of June) you have an allowance of £250. This is to cover materials that you may buy inside College or outside College, providing you have a receipt. You will receive regular statements of your account, and of course, it must remain in the black!

Whilst there are many activities and events which are optional, there are also those which you are required to take part in. These will be clearly identified as such; you'll be told where and when they're taking place. You should be punctual, always have your notebook/sketchbook, and – you must use a diary!

There are two other practical matters which we need to stress right at the beginning of your time here. The first is that we ask you to use a personal stereo if you want to listen to music whilst you're working – please don't use radios or music systems in the studios. The second is that there is no smoking anywhere in the Stevens Building. In line with College policy smoking is strictly prohibited in all College buildings other than the Student Terrace. Smoking is dangerous enough for smokers, but equally dangerous and unpleasant for non-smokers. Please don't put fellow students and staff in the embarrassing position of having to ask you to stop.

During the second week of term there will be the first Course Forum. It's very important that all students come to this – it's an essential part of the democratic process within the College; points raised at the Forum can be picked up and discussed in staff meetings and, if necessary, passed on to the Senate, which is the



College's highest academic committee. The Course Forum is attended by the President or the Vice-President of the Students' Union, who makes sure that this process is not neglected.

At this first Course Forum you'll meet members of the tutorial team and the technical staff – one of the tutorial team will have been assigned to you as your Personal Tutor. Make sure that you make an appointment with them straight away.

## THE DEPARTMENT PHILOSOPHY

The Department intends to provide a rich, broad and supportive working community within which students who have demonstrated outstanding ability in the field of communication arts can pursue their pre-professional training in a unique and stimulating academic context. It aims to create a challenging environment within which those students can develop a deeper insight into the varied and complex issues which permeate the discipline, and to enable them to match their personal interests, qualities and ambitions to professional practice. The course aims to maintain and improve traditional skills and approaches, but will also constantly seek to redefine and extend the boundaries of the discipline, and to encourage students to become the agents of change within the field.

Specifically, the course aims to:

- maintain a working ethos within which students feel free to experiment, to be innovative and provocative; to question existing practice, but to do so from the position of being well-informed
- encourage students to explore the broader cultural context of their discipline, particularly literature, music, film, dance and other performing arts; to understand and be responsive to the close inter-relationship between the Fine and Applied arts; to make full use of the unique interdisciplinary potential of the College
- promote the consideration of social, political or environmental issues and the potential of design to inform and raise awareness of such issues through soundly-conceived and innovative practice
- help students develop an understanding of the fundamental importance of research and its relation to practice, and to make judgements that are critically informed both aesthetically and professionally
- encourage students to develop the social skills which are increasingly necessary in the contemporary design industry; to encourage collaboration, and to be articulate and engaging in the presentation of their work and ideas
- prepare students technically for professional life by ensuring that they are fully acquainted with the processes of generation, reproduction and distribution; and to retain a balance between new and traditional media and processes

# MA COURSE DESCRIPTION

## THE AIMS AND OBJECTIVES OF THE COURSE

The course itself has established aims that are at the heart of all its activity – the greater philosophical goals. Related to these are a range of skills, knowledge and understanding which we think you need to have to achieve these aims – these are the objectives. The objectives are the yardstick by which your work is judged as you progress through the course. You may also have some of your own aims which the course should help you define and, we hope, achieve, as a consequence of having been on the course.

The course aims to develop your powers of analysis and critical judgement so that you are able to make technological and/or aesthetic innovations in the subject of Communication Art & Design. Underpinning this will be a well developed philosophical understanding of the subject, your work and its context. You should be able to articulate your ideas and intentions, carrying them, with cultural sensitivity, to a wide audience.

### The objectives of the course are that when you graduate you should:

- have formed a synthesis between your intellectual understanding and technical skill, and that you are articulate, both visually and verbally, in presenting this understanding
- have a highly developed sense of critical judgement based on a range of factors, for example; aesthetics, fitness for purpose, communication values, technical viability and environmental considerations
- have identified your own personal direction, and understand your role within the industry and the community
- be clearly aware of the breadth of the professional and ethical context within which the discipline is practiced, and that you have developed your own attitude to these issues
- and be able to respond confidently and imaginatively to challenges associated with the subject, initiating and contributing to new developments.

These objectives for Communication Art & Design students are all embraced by the College-wide assessment scheme which is described in detail in the College-wide Handbook.

## THE ELEMENTS OF THE COURSE

The course aims to strike a balance between project work, which will develop your ability to operate as a professional designer, and opportunity and encouragement to research and develop your own interests. We believe that these two ways of working are equally valuable and mutually supportive. The main work of the course, then, is project work supported by tutorials.

In addition, we expect you to want to consider the ethical context of your work – to



play an informed role in the future development of the subject, and so you will join discussions and presentations where this is at the forefront. Then, very practically, you need to understand how your work will be produced, and how you can approach professional life after the course, so there will be production seminars and presentations, and a series of business seminars at which attendance is mandatory for second years.

Not to be separated from these elements in which all students will participate, are some opportunities which you as an individual may choose to take. There are short courses through which you can learn new skills or build on existing knowledge, and the Drawing Studio, which offers both short courses with specific topics and open sessions with life models.

Very much part of the programme for some students is the opportunity for study visits abroad. The opportunities vary from year to year; in recent years, for example, students have travelled to Italy, Iceland, Africa, New York, San Francisco, Memphis, Southern India, Spain, Warsaw, Thailand, the UK, Sweden, and Shanghai.

# COURSE STRUCTURE AND CURRICULUM

## YEAR ONE

Students are introduced to the philosophy and ethos of the Department through a series of seminars and presentations by staff and visiting speakers. Initial curricular project work is designed to enable students to benefit from the wide range of approaches and backgrounds represented within the Department; students also make presentations of their work to each other and to tutors.

Following these first communal assignments students are required to choose from a series of project options – electives – which cover a range of issues and approaches, managed and critiqued by specialist tutors. Each project will have been set for quite specific reasons – these will be clearly stated in the briefing document accompanying them and will provide the criteria by which your work on the project is assessed.

This first round of electives will normally occupy the whole of the first term, culminating in a series of crits and discussions early in the Spring term. Following this, students will again be asked to choose from another series of projects, though this time they will have the option of proposing a project of their own, in consultation with their Personal Tutor. These self-proposed projects must also have the approval of the appropriate Senior Tutor.

One of the primary function of these elective projects is to enable students who wish to focus on a comparatively narrow area of communications to do so – alternatively they may choose to experiment in what is for them a new area of work. Both of these

approaches are valid and are encouraged, though in the case of the second approach it should be made clear that we shall expect the same level of commitment and rigour – experimenting in a new area is demanding, and should be a carefully-considered option.

Examples of electives held in recent years include:

#### **The Visual Editor**

Exploring the possibilities of visually-orientated approach to the interpretation of text.  
Tutors: Andrzej Klimowski, Tony Cobb, Anne Howeson and Debbie Cook

#### **A Passion for Print**

Collaborative explorations of the print process.  
Tutors: Nick Bell, Sara de Bondt, Ian Gabb

#### **Acoustic Images**

Using sound/music together with visual material to occupy spaces in a theatrical way.  
Tutors: Jon Wozencroft, Russell Mills and Jennifer Nightingale

#### **Design Without Labels**

Exploring the inventive use of visual language through research, collaboration, making and debate.  
Tutors: Maki Suzuki and Kajsa Stahl

#### **Drawing Project**

Using a mixture of contemporary and traditional photography as the starting point for discovering new working methods and ways of drawing.  
Tutors: Anne Howeson and Catherine Anyango

#### **Type Surgery**

Tutors: Nick Bell and Sara de Bondt

#### **Oberon Books Awards for Design and Illustration**

A project designed to test and examine the use of illustration.  
Tutors: Andrzej Klimowski, Anne Howeson and Debbie Cook

This pattern of presentations, practical work and critiques leads to the formal Interim Examination in early May, which students must pass in order to enter the second year of the course. Students are expected to begin planning the second phase of their course immediately after the Examination, and to continue researching and writing their dissertation – a College requirement – which must be submitted at the beginning of the second year. Students in Communication Art & Design are encouraged to view this as an opportunity to research some aspect of communications in preparation for their studio work in year two.

#### **YEAR TWO**

During the second year students will continue to work on individual programmes, which may include projects arising from first-year work or which make use of the wide number of competitions and commissions mentioned earlier. Many students also take the opportunity to work in collaboration with others, often from other areas



of the College.

From 2007/08 a new programme was provided for second-year students, consisting of a series of projects which address a common theme in different ways. These projects conclude with a publication and/or other output, and forms the basis for the Work-in-Progress shows at the end of the Autumn term.

Students will also be expected to take a full part in the programme of seminars, discussions and debates which will be provided to address issues relating to contemporary culture.

## PROJECT WORK

As described earlier, the first course-set projects are designed to perform a specific function and/or to focus on specific issues, and are usually set during the first 2 or 3 weeks of the Autumn term. In addition to providing debate on communications issues they are seen as an important opportunity to introduce new students to each other and to begin to familiarise them with the culture and ethos of the College.

**Electives:** these projects are designed to focus on particular issues or media, and – by limiting the number of students working on a specific project – to enable a deeper level of debate and critique. These elective projects are also likely to make use of the course's industrial/professional contacts; a project may be built around an actual commission, for example, or designed with a specific end use such as an exhibition or publication.

**Personal projects:** are developmental in nature. At the most open end of this is your sketchbook or notebook – although of course, the idea of a 'notebook' may stretch to include photography, tape or film. The point is that you are working speculatively, but with a view to extending your knowledge and your vision to enrich your applied work. Always with this work you should bear in mind the qualities that were described in the 'why you are here' section.

In all of these kinds of projects we encourage you to work with other students, from our own School or from other courses in the College. Generally, we prefer not to require students to work together, preferring that you find others of like mind with whom to work. We will tell you about opportunities through noticeboards, or tutorial advice.

## PROJECT PROPOSAL GUIDELINES

**Project aims and objectives:** what are the main goals of the project, the issues and/or problems that you are aiming to address? Aims are the greater philosophical goals, objectives are items on the list of achievements that you need to make in order to reach those goals.

**Educational aims and objectives:** how will this project contribute toward your education? Is this project a broadening or focusing exercise? How does this relate to your strengths and weaknesses?

**Personal aims and objectives:** what do you wish to achieve from this project? What is important to you?

**Theoretical element:** what is the theoretical and critical aspect of your project, and how does it relate to and investigate cultural and theoretical beliefs? You should keep a list of all your references.

**Methodology:** what processes and techniques will you use to achieve the above? Think about; analysis and research, developing concept and ideas; appropriate technical ways of developing your intentions; exploring appropriate forms: that is e.g. book, magazine, AV/film, etc.

**The end result:** it may be that the end result/form is already proscribed. At what point do you decide this if this is not the case, and what do you take into account when deciding the form your work will take?

**User/consumer/viewer:** who is this intended for? who is your audience?

**Criteria for success:** what are the ways in which you, and we, can determine whether your project has been successful?

You should keep a record/journal of your progress through your project. This will help you to track your decisions and influences, try out ideas without commitment and allow others access to your process.

## RCA ETHICS CHECKLIST

The Royal College of Art aims for the highest possible standards within the disciplines of art and design, and you are expected to demonstrate professional integrity and discipline in all areas of your work. The College has a Code of Practice for Research Ethics that equally applies to the work you will undertake as part of your MA degree.

Should any of the following elements be involved in your work, advice from the RCA Research Ethics Committee must be sought before the work is undertaken:

- Active involvement of other participants
- Passive involvement of other participants
- Colleagues and staff within other higher education institutions
- Members of the public
- Children, young and other vulnerable persons
- Animals
- External bodies.

Potential influencing factors:

- Potential adverse impact on the environment
- Moral obligations
- Legal liabilities
- Insurance

Health and safety

If any of the above elements are present in your work, you are required to complete the Research Ethics Checklist and Consent Form (RE1) (available on the RCA Intranet: [http://intranet.rca.ac.uk/pages/research/researchrelated\\_forms\\_3325.html](http://intranet.rca.ac.uk/pages/research/researchrelated_forms_3325.html)), providing details. This form should be returned to the Research Office, where it will in turn be submitted to the Research Ethics Committee for consideration.

## LEARNING AND TEACHING METHODS

### TUTORIALS

You should expect to have a maximum of two in-depth tutorials each term when discussion will encompass all your current work and development. The tutorial is an opportunity to talk at length with your Personal Tutor, in private if necessary. You'll be expected to talk about the work you're doing or planning to do and your tutor will criticise or advise you according to the nature of the work.

Several themes underlie most tutorials and will be returned to again and again regardless of the nature of the work. The first obviously relates to the intention of the work as a piece of Communication Art & Design – it's one of your tutor's concerns that your professional future is considered; they will relate your work to their own professional experience and will criticise and advise you based on that experience.

You'll probably find, especially if your undergraduate experience wasn't in the UK, that your relationship with your tutor is less formal than in your previous college – based on discussion and collaboration rather than authority. They won't expect you to follow their advice slavishly or even expect you to agree with their criticism! But bear in mind that they have a great deal of professional experience in their own fields, so professional concerns will surface time after time.

Your tutors are also very familiar with the way in which personal work plays a valuable part in developing professional work – they too keep personal projects going in the background – so they will be encouraging you to maintain this, and this work will be a part of your tutorial discussions. Discussions here will centre around whether your individual interests and obsessions are being engaged – possibly a contentious issue when the purpose of applied work is to speak to an intended audience and not to be a soliloquy. In our opinion, though, the individual vision of each student and the intensity with which it can be focused on a given problem without becoming over-indulgent, is very important – it is an essential ingredient, in our view, of work as a way of life rather than simply as an occupation.

Whilst you might decide not to follow specific aspects of your tutor's advice, he or she will expect continuing progress from you regarding the quantity and quality of the work you produce. One thing we don't accept is lack of commitment.

## PERSONAL TUTORS

On arrival at the College, and after the first student presentations, you will be assigned a Personal Tutor who you will work with during the first year. At the beginning of the second year your tutor will be changed, to ensure that you receive a diversity of tutorial opinion. If your relationship with your Personal Tutor proves unsatisfactory, don't hesitate to talk to the Head of Department or one of the Department's Senior Tutors – they will make the necessary changes. All tutorial arrangements are constantly monitored by the Senior Tutors, Jeff Willis, Andrzej Klimowski and Jon Wozencroft. Your Personal Tutor will take the prime responsibility for your tutorial support, but don't forget that you should take the opportunity to speak to any member of the tutorial staff if they're available – they like to be asked!

### Seminars and Lectures

You will find that these take different formats and will range from the relatively formal to the informal. Students have said that they particularly value group presentation and discussion and so we try to provide a range of opportunities for you to raise and discuss issues both with your peers and with visitors to the course. The Critical and Historical Studies lecture programme makes a valuable contribution to this element of the course, and we consider the work you do with CHS to be an integral part of the course.

## CRITICAL AND HISTORICAL STUDIES

The RCA provides a unique environment for postgraduate art and design students to reflect upon their own practice, and to engage with students from their own and other disciplines. The role of Critical and Historical Studies (CHS) is to support the studio courses in enabling these critical engagements to take place. The courses offered by CHS to first year studio-based MA students propose an intellectual framework within which they can begin to establish a coherent relationship between theory and practice.

In the Autumn and Spring terms there are a series of College-wide seminars and lectures. The Autumn term series will relate to your particular discipline (though it is possible to elect to join a series being offered to other Departments) whereas the Spring term series will be a more broad-based and cross-disciplinary in nature.

In the Spring and Summer terms, a CHS tutor will give you individual tutorials to support the development of a dissertation which is submitted at the start of the second year. The dissertation should be between 6,000 – 10,000 words in length – this is a major piece of work and you will be not be able to submit for the Final Examination until you have passed this assessment.

More information about the CHS programme is provided in the College-wide Handbook and information about the lecture series will also be distributed to you in a comprehensive brochure at the beginning of the Autumn term.

### Business Seminars

Such issues as communicating ideas, printability, building a professional portfolio – all this is part of the everyday language of the course. However, there is a formal programme of seminars which focus on this, and these usually take place during the Autumn or Spring terms in Year Two. Attendance at these seminars is mandatory for all second year students. Most of our students intend, whether sooner or later, to set up their own practice. The seminars will give you practical advice from financial experts about the formalities of setting up a business; from practising designers and illustrators about how to deal with all aspects of the client/designer relationship, such as looking for work, presentations, contractual obligations (including responsibility for print), and invoicing. There will also be case studies based on personal experiences presented by recent graduates.

### Workshops

Workshops are run by some of the Departments in the College and are generally meant for first years, although second years are not excluded. Our own School offers letterpress workshops run by Ian Gabb; others are put on by Photography – for example, colour printing, lighting, and an introduction to moving image through AV, video and film. Printmaking offers courses in screen printing, lithography and etching, and the multi-media studio runs short courses at different levels in all the major software, and this includes an introduction to the sound studio. You will have to sign up for the courses that interest you, so keep an eye open for information on the main noticeboard.

### Study Visits

As you can imagine, demand for places is very high so you may be asked to make a written proposal which will describe how your work will benefit from the visit – how you will use the opportunity. These visits have proved to be most valuable – not only for the people who are fortunate enough to go on them, but also for the rest of the students who share the experiences through presentations and exhibitions of the work. If you are chosen to go, you need to be prepared to present your work in these situations.

As well as all these courses and College activities, we also expect you to read books and articles and visit museums and galleries, not only when you are doing research for a particular project but as an ongoing activity so that you are aware of current issues and a wide range of points of view. The city of London is a wonderful resource – one of the world's great cultural centres, with a quite extraordinary range of artistic activity taking place throughout the year.

# MONITORING STUDENT PROGRESS

## YOUR EXPERIENCE AS A STUDENT AND WHAT'S EXPECTED OF YOU

### How will you know if you are achieving as you should?

As a student in Communication Art & Design you'll be encouraged to develop your own attitudes and philosophy and individual way of working within this very fluid and mobile working environment. The first thing that you have to understand about being a student at the RCA is that it requires a very high level of commitment from each individual.

At this level we expect that students will take a large degree of responsibility for their own programme of work. You'll find that many things – projects, competitions and so on – are optional; that there are no set times when you have to arrive at or leave the College; that whilst you will have your own Personal Tutor you have access to others if you request it. This requires a good deal of personal initiative and maturity, and at a practical level it means that you have to keep a constant eye on what's happening – read the notice boards, check your e-mails, collect your personal mail regularly and so on. Your tutor will obviously guide and inform you of things which he or she feels you need to know or should be doing, but it's up to you to be active, enquiring and well informed.

### Feedback from your Tutor

Apart from the less formal feedback that you receive during tutorials, your tutor will be present whenever possible at your reviews and assessments and is required to write regular reports on your progress. He/she will go over these reports with you so that you are quite clear about all the points raised. You should also be aware that a great deal of informal discussion about individual students takes place between members of the tutorial staff, and that your well-being and progress are of fundamental importance to us. There are regular meetings of the Senior Tutorial staff, when student progress is discussed, any problems are highlighted, and tutorial arrangements monitored. You will also be asked to produce a brief self-assessment report each term.

# ASSESSMENT AND EXAMINATION

## COLLEGE-WIDE ASSESSMENT CRITERIA

The College-wide assessment scheme (introduced for studio-based MA Interim and Final Examinations in 2006) provides criteria for the evaluation of student achievement which can be applied across all studio-based MA courses. The scheme is intended to ensure consistency in assessment across the College and from year to year. Details of the scheme are provided in the College-wide Handbook. It is **very important** that you read these so that you understand the basis on which you will be assessed at Interim and Final Examination.



While the assessment criteria used by Examination Boards will be common to all studio-based MA courses, the actual procedures employed for Interim and Final Examinations will vary to an extent from course to course. The paragraphs below outline our assessment procedures in Communication Art & Design. **Altogether there are four formal assessment/review points during your two years on the course.**

**There are two major assessments**, results of which go to the Academic Board for Concessions and Discipline for approval. **The first**, the **Interim Examination**, is at the beginning of Term 3. The Department Senior Tutors write a report of the examination which goes to ABCD – students must pass this examination to go through to the second year of the course. **The second** major assessment, the **Final Examination**, is in Term 6 of the course and is your degree examination. As well as presenting your studio work you must also have successfully completed a dissertation of 6,000 – 10,000 words which is supervised by and marked by the Department of Critical and Historical Studies. This is often on a topic that will form a research base for a major project in the second part of your course – although this is not a requirement. This dissertation is researched and written during the third term and Summer vacation, and handed in at the beginning of the fourth.

For greater detail of the formal College Regulations for these examinations you should look at the Regulations 2009/10. The course-specific methods for assessing your work at these examinations are set out after this summary of assessment points.

### In addition to these major examinations, there are two review-points during the course.

**First Term Review** is held after the Christmas break in the Spring term, when the end-of-project crit of your first elective will be taken as an opportunity to review your engagement with the course as a whole – that you've settled in successfully, that you understand the nature of the course, that you understand what's expected of you, and so on. You'll be required to complete a short self-assessment report during the Christmas break, and this should include a brief description of the extent to which you've made use of College facilities and resources – whether for instance you've completed any of the many short-courses which are available. We'd also appreciate feedback on the first term's CHS lecture programmes.

The second review within the Department is the **Fourth Term Review**. This is held at the end of Term 4, and usually takes place in the context of the Work-in-Progress exhibition which is held at this time. The panel will consist of Department Senior Tutors together with your Personal Tutor. The panel will want to see the projects that you have planned for this year – to see how they are developing, and whether you have taken into account sufficiently the production implications. There will be discussion about the links you are making between your research and exploratory work and your applied work – we will be looking at the work from the perspective of graduation and your professional aspirations. Your presentation skill will also be reviewed – we look for an organised, articulate and thoughtful presentation, with a formality which reflects the professional environment within which you will soon be working. Your Personal Tutor will write a report of this review, and will discuss the report with you.

After this review, in the Spring term, the External Examiners to the course will make a preliminary visit to familiarise themselves with the second year work; this is usually in the last half of March. You'll be asked to submit a portfolio of work-in-progress for this visit, and you may be asked to present it personally, though the Examiners may not always feel it necessary to interview all students.

## THE INTERIM EXAMINATION

At the Interim Examination you present the work that you have done during your first year to a panel which consists in the case of Communication Art & Design of the Head of Department and Department Senior Tutors, together with your Personal Tutor. The presentation normally takes half an hour. You will need to prepare well, and present your work succinctly.

Students are required to show work from their chosen electives and personal projects either completed or in progress. We expect all the work you show at this examination to display a significant depth of enquiry supported by sketch books, layouts and working drawings. You should discuss your plans for the assessment with your Personal Tutor. The presentation of this work is in itself an assessable element, so prepare your work well, and consider how you speak about it. It's a good idea to prepare a brief written statement in support of your work.

### CHS Dissertation: First Text

For Interim Examination you are required to submit a piece of written work of no less than 1,000 words (known as a First Text) together with a dissertation bibliography by a date given to you by the CHS Department. Details of this submission will be given to you in the Autumn term. You cannot proceed to the second year without completing this submission.

If you pass the Interim Examination, you can continue to the second year of the course.

### Referral

If you fail the Interim Examination, you may have the opportunity to submit new work or you may be required to undertake a set programme of work. This programme – called a referral project – is extremely important; it gives you the opportunity to show that you are capable of progressing to the far more ambitious and demanding work of the second year. If you receive a referral project you should set aside all other work and concentrate on it; you should consult your tutor regularly and make sure that you meet the deadline for completion – in 2009/10 the date for re-submission will be at the end of June.

If you have been ill, or your work has been affected by some other adverse circumstance, you should let your Head of Department or Senior Tutor know so that the panel can take this into account. You will need to provide some evidence of your difficulty, for example, a doctor's certificate if the problem has been illness. The



examiners may decide to judge the work you have done or ask you to resubmit work. Refer to the Regulations for more information, or seek advice from the Head of Department, your Personal Tutor or the Students' Union.

## THE FINAL EXAMINATION

At the Final Examination you present the work that you have done during your second year to a panel which consists of, the Head of Department and Course Senior Tutors, your Personal Tutor and at least one other tutor. There are two other members of the Final Examination Board – the External Examiner and the Internal Moderator. External Examiners are chosen by the Department (subject to approval by the College) because they are eminent in the field of Communication Art & Design, and understand the standards that should be achieved at this level of study.

Generally, students show several projects (four to five), but this is not a hard and fast rule. We expect all the work you show at this examination to display a significant depth of enquiry – and with this in mind, a student may choose to concentrate on one major piece or set of work. You should discuss your plans for the year with your Personal Tutor at the earliest possible stage – initial discussions should ideally be in the third term of the course.

**If you fail the Final Examination**, you may be allowed to resubmit (at a time, within a year, according to the decision of the Examination Board). However, failure at this stage is rare, and you will have received adequate warning that it might be a possibility.

**If you have been ill**, or your work has been affected by some other adverse circumstance, you should let your Head of Department or Personal Tutor know so that the panel can take this into account. You will need to provide some evidence of your difficulty, for example a doctor's certificate if you have been ill.

Refer to the Regulations for more information, or seek advice from the Head of Department, your Personal Tutor or the Students' Union.

### REVIEW AND EXAMINATION POINTS

*In your first year:*

January:

**1st Term Review**

April/May:

**Interim Examination**

*In your second year:*

December:

**4th Term Review**

May/June:

**Final Examination**

## EXHIBITING YOUR WORK

There are a number of opportunities to exhibit your work. Of course, the main one is the final Summer Show, but in anticipation of this there is the annual 'Work in Progress' School Show, which will be held at the end of the Autumn term. This is held in one of the main building gallery spaces in January. All second year students must enter a piece or pieces of work in this exhibition. Discuss your plans with your tutor well in advance. At the same time, the first years usually have space in the Stevens Building to exhibit work. Whilst these shows are in place we hold a School Open Day for prospective applicants and their tutors.

Ian Gabb organises exhibitions of work done in the letterpress workshops in the Hockney Gallery. An exhibition of work produced on the 'Passion for Print' elective is held at the same time.

Students who have made study visits are often required to exhibit or present work made during their leave.

Each year brings its own opportunities and we will certainly be adding to this list as the year progresses. Look out for announcements. There are opening celebrations for all of these shows to which friends and business contacts are invited.

If you have ideas for exhibitions or short events, we may be able help you to find a space in College. Discuss your plans at an early stage with Dan Fern.

## PUBLISHING YOUR WORK

Publishing opportunities arise usually in this way: individuals or groups of students may take an initiative, and with the endorsement of the Department gain sponsorship and material support – you need to discuss such initiatives with your tutors and Dan Fern at an early stage.

If you have an idea that you would like to have considered, discuss it first with your Personal Tutor.

## INTELLECTUAL PROPERTY RIGHTS

You should be aware that the College owns the rights to the work created while you study here. If you think your work is patentable or you are concerned about someone copying it, you should avoid disclosing it to anyone who is not a College member of staff or a College student until after it has been protected. If you sell any work 15% of the proceeds will go to the College's Student Fund. This includes any work you may sell during The Show. More information on how to protect your work is available from InnovationRCA's website ([http://www.innovation.rca.ac.uk/PD/sw/IP/st\\_rights8\\_discl.html](http://www.innovation.rca.ac.uk/PD/sw/IP/st_rights8_discl.html)). Full details of the College's Policy on Intellectual Property Rights can be found in the College Regulations.



## MPhil/PhD PROGRAMME

Students registered for a Research degree – MPhil, PhD – will also receive a Handbook for Research Students. It covers all the information particular to research degrees, but should be used in conjunction with this Handbook which covers the practical information you will need to know about the running of the Department.

## DEPARTMENTAL MONITORING AND APPRAISAL

### HOW ARE YOUR VIEWS HEARD?

You've heard a little about the Course Forum earlier. Course Forums are held once a term, and, in part, they are to tell you about course plans and developments. As well as this, and very importantly, they are the place for you to bring forward points that you feel need clarification, or issues that you feel need to be discussed. Points raised in the Forum are taken forward to a School Board, and, if they can't be resolved within the School, for example if they need to be dealt with by a group of people outside the School, they will be passed on to Senate, which is the College's highest academic committee. Senate will identify who can solve the matter and charge them with doing so. In any case, the Head of School makes a report of School Board business to the Senate.

At all these meetings there are **Student Representatives**. At the end of the Autumn term each year you will elect a group of course reps from the first year – these reps will serve for a year, until the next election. It is organised like this to allow you to get to know each other before you are asked to choose a representative, and then this student is released from their responsibility so that they can concentrate on their work in the second year. It is an important role; we need to be able to hear clearly how things are from the student point of view, and understand collective as well as individual feeling.

You will be introduced to the Students' Union staff during your first two weeks here. The President of the Union (or his/her Vice-President in case of absence) represents you on major College committees, and hears of issues through attending Forum, and through your Department Representative, who attends the Student Representative Council.

Whilst you should feel able to talk to Dan Fern, as Head of Department and Head of School, at any time about particular academic difficulties, you should make sure that your reps know of any significant problems that you think affect more people than you so that he/she can see if this is the case. Dan has regular meetings with the reps from the Department and this often means that problems can be solved quickly, or good ideas put into action.

## STUDENT FEEDBACK QUESTIONNAIRES

At certain points we ask you to answer some questions about the course – we will give you a questionnaire and we would like you to give us, briefly, your views against each of the categories. Your name is not on the questionnaire, although we need to know which year the reply comes from. We hope you will find the time to do this – we use these answers in our annual appraisal of the Department, and we plan the next academic year after we have discussed, among other things, your response to the year you have experienced. We use a questionnaire as well as information from the Forum and Student Rep Meetings because we recognise that some people prefer to express their opinions more privately. It may be that you have very a particular point of view because, for example, you are an older student who has come back to College, or that you are from outside the UK – it's important to hear everyone's voice. Please bear in mind that we need to know the **good things** as well as the **bad!**

## ANNUAL DEPARTMENTAL REVIEW

These feedback mechanisms form part of the annual Departmental Review process, which is a review of the academic health of the Department and considers the issues and concerns for the forthcoming year. One of the Departmental Monitoring meetings will consider the report that results from this review. The document should also contain a summary of the student feedback with an indication of the actions taken in response. Further details can be found in the College Regulations.

## VALIDATION EVENTS

On a periodic basis, at least once every six years, the Department will undergo a validation event. The purpose of the validation process is to ensure that the standards of the College's courses are maintained and enhanced and that the course content is relevant and appropriate. The process is based on critical and analytical peer review by a panel of professors or tutors and practising artists, both internal and external. As part of the process the Panel will meet privately with a cross-section of the student cohort to hear your views on the content, delivery and organisation of the course. Further details can be found in the College Regulations.

The Department was revalidated for the maximum period of six years in May 2009 (i.e. until 2015) .



## OTHER USEFUL INFORMATION

### AWARDS, SCHOLARSHIPS AND COMPETITIONS

As you'd expect, a prestigious College like the RCA attracts a considerable number of opportunities for its students to compete for or be awarded prizes. The annual opportunities which are especially for Communication Art & Design students or in which our students are often successful are outlined below, with the criteria and conditions where there are any, and the timing. In the case of awards you may need to submit a proposal, or be nominated by the Head of Department/Head of School – in consultation with other tutors. Quality of work and studentship will be taken into account as well. Often the contacts you make through these will lead to other work or exposure for your work and so they are well worth working hard for. Each year, within the School, there are additional 'one-off' opportunities which we will tell you about as they arise.

There are also competitions and awards that are open to all College students and which may be particularly suitable for you. We recommend that you look regularly at noticeboards.

**The Augustus Martin Award;** currently of £1,000, for the best use of printing. The work of all second year students who have used screen printing as a major part of their work is eligible for consideration. The award is judged during the Summer Show.

**Helen Hamlyn Design Awards;** An open competition that rewards creativity in people-centred design across all the design disciplines taught by the RCA. Nominated projects are displayed at the annual RCA Graduation Shows. Awards are given in each of the Helen Hamlyn Centre's three main research themes – inclusive design <[http://www.hhc.rca.ac.uk/204/all/1/inclusive\\_design.aspx](http://www.hhc.rca.ac.uk/204/all/1/inclusive_design.aspx)>, workplace design <[http://www.hhc.rca.ac.uk/496/all/1/workplace\\_design.aspx](http://www.hhc.rca.ac.uk/496/all/1/workplace_design.aspx)> and design for patient safety <[http://www.hhc.rca.ac.uk/292/all/1/patient\\_safety.aspx](http://www.hhc.rca.ac.uk/292/all/1/patient_safety.aspx)>. There is also a special overall prize given personally by Helen Hamlyn. Prizes total £8,000. Organised by the Helen Hamlyn Centre.

**The Matthew Wrightson Charitable Trust Awards;** these are hardship awards of approximately £500 open to all Second Year European Union and Overseas students who are nominated for interviews by the Head of Department. The School may put forward two students. Interviews are held at the end of February or beginning of March.

**The National Magazine Award;** of £2,000 is awarded to an outstanding first year student from Communication Art & Design or Photography. Students are nominated by the Head of School and are interviewed, with their portfolio, by a panel from the National Magazine Company in early May. Students are asked to submit a proposal which outlines how the award would help them to develop their work.

**The Varley Memorial Award;** open to first year graphic design students. The award is in memory of Colonel Varley of the advertising agency Coleman, Prentice and Varley.

Colonel Varley was a member of the College Council and the History of Advertising Trust makes an award during each Summer term. The Head of School nominates four students to make a short (10 minute maximum) presentation of their work to the Hon. Mrs Martha Turinas-James, together with Dan Fern and one or two other tutors.

**The Chris Garnham Memorial Prize;** currently £250, for the best use of photographic media by a graduating student. The prize is judged during the Summer Show.

**The Sheila Robinson Memorial Prize;** £250, for the most outstanding use of drawing by a graduating student. The award is judged during the Summer Show.

In addition to these, there are projects which have prize money or a fee attached to them. When these are mandatory they are, of course, only put into the programme if we think that they are academically appropriate. You will hear about these as they are slotted into the programme. A number of professional commissions come into the School each year and are allocated mainly in two ways. In the first case the task will be assigned directly by the Head of Department or another member of the tutorial staff to the student or students who it's felt are most appropriate. In the second case several students may be invited to show a selection of work to a client who then places the commission as required. If a job comes in that we feel is not of particular merit we will post information on the noticeboard and leave students to follow it up if they want to.



## AND FINALLY...

It's important to stress again how vital it is that you make the utmost out of being a student at the RCA. There is enormous potential here, some of the best teacher/practitioners anywhere, wonderful facilities and technical support, and a procession of the world's leading artists and designers from all disciplines giving lectures and workshops. But whilst we'll do what we can to ensure that you benefit from all of this as much as possible, only you can maximise your time here. So be positive, be energetic; and make sure you're informed.

# FACILITIES AND RESOURCES

## COMPUTING

### COMPUTER STUDIOS

*Location: Rooms 208, second floor. Requires your security card for entry*

The two studios contain Apple Macintosh suites, scanners and printers. Software is mainly for graphics, illustration and print use. These computers are augmented by machines located in the studios (for email and web browsing). All the Departmental areas are wireless zones for connection with personal laptop computers (for registration, see Barry McGowan (Senior Instructor) in room 208, extension 4309, or Computing Services).

#### Studio facilities

All Apple Macintosh based and currently consist of:

25 Apple Macintosh Quad Core Intel Xeon Computers networked to four A4/A5 Laserjet printers (2 colour/2 monochrome). 3 machines connected to A3+/A4+ flatbed scanners and one connected to a multi-format transparency scanner. 2 machines connected to A3+ inkjet printers.

#### The main software packages on the studio Macintosh's

QuarkXpress Passport	Adobe Photoshop
IWork	Adobe Illustrator
IWeb	Adobe After Effects
Acrobat Professional	Adobe InDesign
Microsoft Office 2008	Adobe Dreamweaver
Adobe Flash	Adobe Live Motion

We also have other specialised software available, for example 'Final Cut Pro', 'Pro-Tools', 'Premiere', 'Sound Edit', etc.

#### Extensive fonts libraries available

Monotype  
Adobe  
Bistream

#### Storage of electronic files

Each student has password protected access to a long term storage server for the duration of their course. We advise you to have your own removable media drives; USB or Firewire. We recommend you also use a 'USB Flash drive' (sometimes referred to as a 'memory stick'). All machines and peripherals in the studios and technical area are linked by an Ethernet network and also to the College-wide network. E-mail and Internet connections are available on all our 'cluster' Macintoshes (personal passwords obtained from Computing Services).

#### Privacy Issues

Please be aware that the College has an Intranet, and that the machine you are



working on may be accessed by machines in other parts of the College.

If you are considering buying your own computer or peripherals, please feel free to ask for our opinion before you buy. The College has preferential purchase schemes for computers and software. Some software is available on site-wide licence.

Tutorial support and instruction is provided as requested, we specialise in supporting for design and pre-press and also some moving image applications, but we can also help in other areas or find someone who can solve individual problems if we are unable to do so ourselves. Group or individual teaching and instruction is arranged as required.

Computing Services provide general introductory courses for beginners to advanced applications on a College-wide basis, see notices posted outside the Computing Office opposite the ground floor lift in the Stevens Building, also on our noticeboard, and on our Intranet pages. There is an open access computer cluster suite in the Library for e-mail and worldwide web access (password obtained from Computing Services).

There are numerous computer specialists, and specialist equipment, across the RCA. These are all approachable if you have specific requirements or want to experiment in other areas.

### SALVO ROOM

*Location: Room 202, second floor, opposite lift. Requires your security card for entry*

This studio consists of dual-screen editing workstations using Final Cut Pro from DV (DVCAM, HD DV and MiniDV) and DVD production facilities. Range of time-based and sound software is supported. Limited loan of Departmental Mini DV, HD DV, digital still cameras, data projectors and slide projectors through a booking system. Technical support and equipment bookings are available from Maybelle Peters (Technical Instructor) on Tuesday, Wednesday, Thursday and Friday in the Salvo Room.

### DIGITAL COLOUR PRINTING

Colour output facilities available to Communication Art & Design (CA&D) students are situated in the Department's Computer clusters. Our computing studio printing facilities consists of a fully networked Hewlett Packard LaserJet series of printers; including two large duplex colour Laserjet 5500 and two monochrome duplex Laserjet 5200 and 4200. This laser printer network is also backed up by multiple A3+ Epson Photo inkjet printers. Large-scale HP/Epson digital printers (up to A1 size) for giant prints and short digital print runs are available under instruction (CA&D students only). To answer your questions about the use of these facilities, please speak to Barry McGowan, extension 4309, or the Departmental Administrator on extension 4304.

## LASER PHOTOCOPIER FACILITIES

### Colour

*Location: First floor lift area*

As well as standard A4 and A3 size copies there is also a facility for colour laser printing, including printing from 35mm slides; all instructions are posted upon the wall. It should be noted that this machine is maintained by the leasing company, and not the Department, and therefore no technical assistance is available for its use.

*Charges:* Photocopy charge-cards can be purchased from the Library for use with this photocopier, these cards can also be used with the Library colour photocopier.

### Black and White

*Location: First floor lift area*

Standard A4 and A3 size copies

*Charges:* Photocopy charge-cards can be purchased from the Department Administrator.

## LETTERPRESS WORKSHOP

*Location: First floor, Stevens Building, overlooking the Hockney Gallery.*

Letterpress workshops are run during the first two terms of each academic year in order to introduce students to the methods and technology used in letterpress printing. The courses are open to students from any department within the college and are run jointly by Ian Gabb. The workshop is primarily an area for students to explore techniques relevant to their course work, it is not a production facility. It can only be used by students who have completed an RCA induction course.

A small bookbinding facility within the Letterpress area is also available to CA&D students only. Please discuss your requirements with Bill Bragg, contact through Ian Gabb.

## PHOTOGRAPHIC FACILITIES

*Location: Basement and fourth floor, Stevens Building.*

Still film cameras for CA&D students (35mm and 6x7mm) are administered by the Photography Department (a signed Department chit is required). The loan desk is open from 10.00 am – 11.00 am and 2.00 pm – 3.00 pm Monday to Friday. Darkroom and studio bookings and Colour processing are available during term time. Please contact Jan Naraine ext. 4418.

See; [http://intranet.rca.ac.uk:8080/pages/support/photographic\\_facilities\\_1493.html](http://intranet.rca.ac.uk:8080/pages/support/photographic_facilities_1493.html) for College-wide photographic facilities.

## SOUND FACILITIES

*Location: Basement room B47.*

A sound recording studio and editing and mixing facilities are available through the Animation Department. Please contact the Department Administrator, ext. 4512.



## COLLEGE-WIDE FACILITIES

### DIGITAL MEDIA STUDIO

*Location: Room 205, second floor.* Available to all RCA students

[http://intranet.rca.ac.uk/pages/departments/digital\\_media\\_studio\\_2111.html](http://intranet.rca.ac.uk/pages/departments/digital_media_studio_2111.html)

This studio consists of dual-screen editing workstations using Final Cut Pro from DV (DVCAM, HDDV and MiniDV) and DVD production facilities. Video transfer to DV PAL from analogue formats. Range of time-based software supported. The DMS is available to all RCA students and is open from Monday to Friday, and weekends by arrangement, during College opening hours. Technical support is available Monday to Friday 10am to 5.30pm. (Monday to Wednesday, Gill Dibben, Technical Instructor – Thursday and Friday, contact Salvo Room).

### TRAINING STUDIO

*Location: Room 207, second floor.*

Bookable software courses available to all RCA students

[http://intranet.rca.ac.uk:8080/pages/departments/dms\\_training\\_room\\_2554.html](http://intranet.rca.ac.uk:8080/pages/departments/dms_training_room_2554.html)

Within the CA&D Department there is a purpose built Training Room with seven Macintosh computers hosting a wide range of software applications. Short courses can be booked, subject to availability, through the College Intranet, by telephone ext 4232 (Monday to Friday 9am – 5pm) or in person via Michelle Richards, Computing Services Office, Ground floor, Stevens Building. A short-course timetable is displayed outside the Computer Services Office during the Autumn, Spring and Summer terms. Purpose designed workshops and specialised tutorial support are offered to all students during the Summer term period. The Training Room is also available for booking by departments for course-specific software training. CA&D students may use the computers in this facility (except when it is required for a scheduled training course).

### SCANNING FACILITIES

*Location: Room 207, second floor.* Available to all RCA students

This studio (between the Training Room and the DMS) contains a high quality Microtek Scanmaker 9800XL A3 flat-bed scanner with built-in transparency hood as well as a Nikon 35mm slide/strip scanner, both of which are available to all RCA students (except when required for use during a training course).

For other College-wide facilities see <http://intranet.rca.ac.uk/departments> and support pages. A guide to College-wide resources is available on the Intranet: [http://carbon.rca.ac.uk/A\\_Resource\\_Guide](http://carbon.rca.ac.uk/A_Resource_Guide)

# PERSONNEL

## ACADEMIC

### Professor Dan Fern

Head of Department – *Graphic Artist*

### Visiting Professor Nick Bell

*Graphic Designer*

### Honorary Professor Quentin Blake

*Illustrator*

### Visiting Professor Brian Eno

*Musician/Multi-Media Artist Interactive Media Designer*

### Visiting Professor Joanna MacGregor

*Musician*

### Jeff Willis

Deputy Head of Department/Senior Tutor (Graphic Design) – *Graphic Designer*

### Professor Andrzej Klimowski

Senior Tutor (Illustration) – *Graphic Artist/Illustrator*

### Jon Wozencroft

Senior Tutor (Multimedia) – *Multimedia Artist/Publisher/Writer*

### Catherine Anyango

Tutor – *Illustrator/Artist*

### David Blamey

Tutor – *Artist/Curator*

### Tony Cobb

Tutor – *Art Director/Publisher*

### Debbie Cook

Tutor – *Illustrator*

### Sara de Bondt

Tutor – *Graphic Design*

### Richard Doust

Tutor (Computing) – *Print- and Screen-Based Designer*

### Nicholas Hamlyn

Tutor – *Filmmaker/Writer*

### Anne Howeson

Tutor – *Illustrator/Artist*

### Russell Mills

Tutor – *Multimedia Artist/Illustrator*

### Jennifer Nightingale

Tutor – *Video/Film Artist*

### Kajsa Stahl

Tutor – *Graphic Designer*

### Maki Suzuki

Tutor – *Graphic Designer*

## RESEARCH FELLOWS

### Patrick Keiller

### Al Rees

Research Administrator/Tutor – *Writer on Video/Film*

### Mathias Gmachl

Research Assistant (Sound)

## TECHNICAL

### Barry McGowan

Senior Instructor, Computing

### Gill Dibben

Video/Computing Technician

### Ian Gabb

Letterpress Technician

### Isabel Albiol

Print Digital Technician

### Bill Bragg

Bookbinder

### Maybelle Peters

Video/Computing Technician

## ADMINISTRATIVE

### Gail Romanes

School Administrator

### Pam Martin

Department Administrator



**Professor Dan Fern** is Professor of Communication Art & Design, and is the Head of Department. He is also Head of School of Communications (CA&D and Animation). He is responsible for representing the School on a number of College Committees, notably Planning & Resources, a strategic-planning group (which considers issues, of accommodation, equipment, academic development and administrative structure) and the Senate – the College's foremost decision-making body on academic matters. He is also Chair of the RCA International Development Group, which advises the College on international strategy. As Head of Department of CA&D, he is responsible for the overall management of the course, for its staffing and for its academic development. (4 days per week)

**Visiting Professor Nick Bell** is responsible for the development of graphic design within the Department. Together with Professor Dan Fern and Jeff Willis, Nick will seek to reaffirm the fundamental importance of typographic design with relation to print/publishing, on-screen media and spatial design.

**Jeff Willis** is Deputy Head of Department and the Senior Tutor in Graphic Design, and among other things is responsible for the day-to-day management of the tutorial system: allocation of Personal Tutors, tutorial reports, student issues and so on. He is a member of the College's Academic Standards Committee. (3 days per week)

**Professor Andrzej Klimowski** is the Senior Tutor in Illustration, and is also responsible for the day-to-day management of the Illustration tutorial system. (3 days per week)

**Jon Wozencroft** is the Senior Tutor in Multimedia Design; Jon is also responsible for the day-to-day management of the multimedia tutorial system. (3 days per week)

Jeff, Andrzej and Jon work in close collaboration, since so much of the Graphic Design, Illustration and Multimedia course work is shared, and many tutors work across the discipline boundaries.



DEPARTMENT HANDBOOK  
DEPARTMENT HANDBOOK