

ROYAL COLLEGE OF ART
DEPARTMENT HANDBOOK
2009/2010

CERAMICS AND GLASS

DEPARTMENT HANDBOOK
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INTRODUCTION

“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 and 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 skilful enough to realise your ideas in ceramics or glass. These criteria 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 ceramics and glass and that you took an interest in wider social and cultural matters. All these qualities are ones that 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.

It is important to know why you were successful in getting your place on the course, because these are the qualities that are required for you 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.

This Department Handbook has been devised to help guide you through your course at the Royal College of Art, to give you information about the nature of the course, the resources available to you, the assessment and examination system, and where to turn for help and guidance. Please refer to the Department Handbook (online) throughout your time here – it will answer many of your initial questions. If anything is unclear, please refer to your Personal Tutor or the Head of Department, Professor Martin Smith, or Felicity (Liz) Aylieff. It should be read in conjunction with the College-wide Handbook and the Regulations (also both online).

Students registered for a Research degree – MPhil, PhD – will also receive the Research Handbook. 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.

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DEPARTMENT PHILOSOPHY

Ceramics and Glass are ubiquitous. They are among mankind's oldest synthesised materials and are present in almost all aspects of our daily lives from sanitation to tableware, art and decoration to hip replacements, bricks to windows etc.. However, Ceramics and Glass at the RCA is not simply a fixed set of media, but a site for discursive practice, where cultural, social, personal, historical and aesthetic concerns intersect. What underpins this is our belief that our activity is rooted in its being an Applied Art. It is in this 'application' of process, skills, material understanding and the development of ideas through making that sets us apart.

We focus on notions of use in its widest sense – the place that our work has in the world – why is it important? Who is it for? What does it do? Can it be different? We aim to challenge and question preconceptions, suggest and propose alternative scenarios.

Through this, we seek ways to identify and create opportunities for students to exploit their talent across a wide range of activity and develop practices as makers of one-off objects, designer/makers of batch produced products, artists working to public/private commission and creative thinkers able to engage with a globalised industry.

COURSE DESCRIPTION

The Department exists to encourage skilled practice and creative thinking in the two media of Glass and Ceramic. We feel that there are interests and outcomes common to both, and students are encouraged to experiment across a range of material possibilities. On joining the course, students will engage in a range of demonstrations to broaden their horizons of the possibilities of ceramics and glass, and also to orient them to the working of the Department, its facilities, materials and personalities. Through the first year, alongside their self-initiated work, students explore, through a series of projects, different notions of use, production and the specifics of site. These present an opportunity to question assumptions and engage with new methods of making.

Through the second year, routes of study are chosen and negotiated with the staff team and are based upon a student's ambition and knowledge. Some of our work is collective, in groups of various sizes, but most of the time the one-to-one tutorial is the basis for our discussion.

In the studios and workshops, first and second year students work alongside each other and the Research students. It is the mixing of the two years of the MA with the Research cohort, and the juxtaposition of glass and ceramic, that creates an environment where some of the most important learning is experienced within the student group.

DEPARTMENT AIMS AND OBJECTIVES

This section describes what the Ceramics and Glass Department strives to achieve. It lists our aims and then details what this means for you in the specific objectives.

The Ceramics and Glass Department aims:

- to provide a centre of excellence in the post-graduate study of Ceramics and Glass to meet national and international requirements in the subject
- to provide postgraduate education, informed by staff research and practice, for students of proven ability from a variety of international, undergraduate or professional backgrounds
- to provide a learning environment which encourages diversity, creativity and independent study leading to future practice, research and continuing development after graduation
- to enable the development of the student's creative, intellectual and critical potential and to encourage new perceptions and innovative work
- to promote education and training at postgraduate level in the skills required for a variety of relevant professional practices
- to maintain and progress the traditional practices of Ceramics and Glass and to advance knowledge within the discipline
- to engender an awareness of sustainability and the ecological impact of our discipline

MA COURSE DESCRIPTION

MA COURSE OBJECTIVES

The objectives of the Ceramics and Glass course are that on completion of your course you will have:

- developed the ability to prepare, organise and produce work of increasing ambition and quality
- experienced a range of teaching and learning methods based primarily on experiential learning, i.e. learning through doing
- acquired knowledge of, and ability in, the skills associated with making your work in Ceramics and Glass
- experienced a diversity of activity beyond the Ceramics and Glass course by working with, and observing, others within the community of the College
- developed your ability to articulate and communicate ideas both visually and verbally, and demonstrated a high level of critical awareness

- enhanced your understanding of the theoretical, cultural, aesthetic and historical contexts of your work
- engaged in visual and intellectual research in order to nourish your practice and creative energies
- developed your self-reliance in producing work in ceramics or glass and in independent research
- produced a body of work in ceramics and/or glass and mounted a public exhibition
- acquired knowledge of the professional practices which will form the basis of your future career
- developed the understanding that many skills and abilities are transferable across a range of activity in Ceramics and Glass

COURSE STRUCTURE

The course is of two years duration and consists of two elements:

- the Taught Programme during the three terms in each year
- Independent Practice, study, reading and research which takes place outside the terms during the vacation periods

YEAR ONE CURRICULUM

WORK PROGRAMME

Each of the three terms in the first year has a distinct agenda and specific projects.

The **Autumn Term** begins with an intensive two-week programme of demonstrations and presentations to broaden your horizons and understanding of what is possible within Ceramics and Glass. This will allow you to familiarise yourself with the Department, its equipment and the materials that we stock, as well as the technical and academic staff.

The first project will make use of the Glass and newly reopened Ceramics Galleries at the Victoria & Albert Museum to form the context for in-depth historical, cultural and technical investigations, and will use this as a basis for interpretation and expression. The practical results will be shown in the Department's Work in Progress exhibition towards the end of term. The findings of your research will need to be recorded photographically, so that you can present a bound report by the time of your Interim Examination in the Summer Term.

The **Spring Term's** project is site specific. You will have the opportunity to make work in response to, and for exhibition in, a building in London. Recent sites have included: Canary Wharf, Leighton House, and the John Soanes and Freud

museums.

The **Summer Term** will give you the opportunity to define your own project. You will need to be specific about what you are setting out to achieve and how you plan to go about it. You will negotiate this with Liz and Martin at the start of the term and then work with appropriate members of the staff team.

Critical Discussion

There are a number of opportunities throughout the course for critical discussion. Groups of students with a shared focus of experience and ambitions will have the chance to come together to discuss work and ideas, perhaps work on projects collaboratively, or to collectively sharpen their critical discourse.

Computing

A basic introduction to the Department's computers is given early in the Autumn Term. This includes the basic operation of the machines, e-mail, web-browsers, printing and storing digital files.

Later in the year, short courses and individual tuition is given in Photoshop and Illustrator and the use of the digital camera to enable you to build an ongoing digital portfolio of your work and to use the computer as a design tool. Instruction will also be given in the use of Rhino for 2D drafting and 3D modelling.

Printing for Ceramics and Glass

Short courses and individual instruction will be given in the use of our print facility for both direct printing and the production of ceramic and glass transfers. This will also include the use of Photoshop for image manipulation and output for screen processing.

Drawing

Students are encouraged to use the Drawing Studio and to become involved with the range of classes on offer. There will be some sessions organised specifically for Ceramics and Glass students and you may also book the studio for your own personal use.

Professional Practice

Students are encouraged to use the expertise of all staff. Professional Practice is delivered both through Departmental activities and FuelRCA, the College-wide network.

FuelRCA is set up to support you, as a current RCA student or a graduate member of Alumni RCA, in integrating your creativity with your professional working life.

FuelRCA can be accessed through the College Intranet, or go to:
www.innovation.rca.ac.uk.

FuelRCA offers a constantly updated resource, including on-line advice, talks, workshops, alumni experiences and mentoring. Throughout the year, it holds



seminars for 1st and 2nd year students that look at topics such as fundraising and residencies, life skills, confidence, copyright, money and tax, and how to manage The Show and life after the RCA.

The Department's focus is on the particular needs of C&G students, and complements and underpins the activities of FuelRCA. A lot of what we do is embedded in the course structure and delivery. All staff are involved with their own professional practice, and this experience is brought to the tutorial situation with one-to-one discussion. Course projects build student confidence through their requirement for students' verbal presentations at set points through the project. The Site-Specific project in the first year provides a range of professional experiences: client negotiation, working to a prescribed brief, problem solving, working within Health & Safety requirements, designing and mounting work to a professional standard, and organising publicity.

There are seminars dealing with issues associated with The Show such as costing and pricing work, and CV and statement preparation. National organisations associated with the disciplines such as the Crafts Council and Contemporary Applied Arts contribute to a Professional Practice Day where C&G Alumni talk about their personal experience of 'life after College' and offer advice in a question and answer forum. The Department programme is co-ordinated by Liz Aylieff but students are encouraged to use the expertise of all staff.

Teaching Experience

This is recognised as a significant part of professional practice, and for those of you interested in teaching in Higher Education as part of your professional lives after graduation, we arrange teaching experience in one of the Universities or Colleges throughout the country on a Ceramics or Glass course. To prepare for this, you will be asked to deliver a lecture to the Department about your work and interests. Discuss this with Liz well in advance. Teaching experience is normally arranged for the Autumn and Spring terms of the second year and the work is unpaid. You will also be responsible for your travel costs and accommodation in some cases. You may also, if you are serious about a career in teaching, apply for a place on the Centre for Learning and Teaching in Art and Design course, Preparing to Teach for Postgraduate Students – this is arranged through the Academic Development Office.

Trade Fairs

Major events which you may wish to visit:

| | |
|------------------------------------|---------|
| 100% Design | Sept |
| Design Art London | Oct |
| Origin, Somerset House | Oct |
| Birmingham International Gift Fair | Feb |
| Frankfurt Messe | Feb/Mar |
| Ceramic Art London | Feb/Mar |
| Milan Furniture Fair | April |

Collect at Saatchi Gallery May
New Designers July

External Projects

The Department maintains links with the relevant manufacturing and retail industries undertaking individual and collective projects which range from design for new products, to research into new technologies. In this spirit of co-operation, some organisations offer the Department and individual students the opportunity to work in a manufacturing or commercial environment.

Placements/experience in industry

These are dependent upon us being able to match your skills and ambitions against a suitable industrial studio. It is very unlikely for a student to be permitted to make, or have made for them, any work within a high volume factory. Most placements depend upon you meeting with a Senior Designer, Studio Manager or Design Director. Before this meeting, you must discuss with a member of staff what the issues are likely to be and how you can prepare your folio and your thinking for this event.

Placements, when arranged, are usually during the Summer vacation between the first and second year. They need to be negotiated during the Summer Term of your first year. Tavs Jorgensen is the member of staff who takes a lead role in organising work placements with the industry. Students have recently been placed with Wedgwood, Studio Levien, Royal Crown Derby, Aspreys, and Piet Stockmans.

Summer Schools

From time to time, International Summer Schools invite us to nominate a first year student to participate in an event at a reduced rate. We would normally expect to hear about this in the Spring of each year, for attendance some time during May to September. For the past three years, **Pilchuck** Summer School in Glass has offered one place at reduced fees. We hope that this will be repeated in 2010 (watch Notice Boards). The Department has links with **Northlands Glass** who offer a range of opportunities. Following graduation there are residency opportunities in Denmark at **Skaelskor** and at the **Konstfack** University in Sweden.

CRITICAL AND HISTORICAL STUDIES

Applied Art Tutor – Martina Margetts

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

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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 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 not be able to submit for the Final Examination until you have passed this assessment.

More information about the CHS programme is provided on RCADE, the College's virtual learning environment. Information about the lecture series will also be distributed to you in the Autumn term.

In Ceramics and Glass, there are two separate weeks where you will be expected to conduct intensive research on your dissertation. These are: one week before the submission of the First Text and one week before the submission of the Draft. During this period you are not expected to be working in the Department; however, tutorial staff will be available to discuss issues relating to the research.

YEAR TWO CURRICULUM

Through the second year, you are expected to become progressively independent in both the studios and workshops. You should, by this stage, have developed a working method which can be sustained after graduation, together with an understanding of the intellectual, creative and professional contexts for yourself and your work. You should be able to discuss these ideas confidently in tutorials, seminars and reviews.

There is a Review during the Work in Progress Show in December, where adjustments can be made to your individual programme. From this point through to the end of the course, tutors act more as consultants to their students, offering advice and commentaries upon the new work and future possibilities. You are responsible for the development of an appropriate volume and quality of work to reflect your talent, ambitions, and your defined professional context.

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), 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 STRATEGIES

The range of teaching activity is designed for you to draw out what you find relevant or useful. Each student is expected to develop the ability to select and initiate activities that are appropriate.

It is expected that you learn from the range of teaching activity through:

- engaging in the making and designing of work in ceramic and/or glass
- your Tutorial Report record written by you, which contributes to your own evaluation of your progress
- conducting research of a visual, academic and technical nature.

PERSONAL TUTORIALS

Students will receive one personal tutorial, and associated progress report, in terms one, two, four and five; and will receive a post-examination tutorial in term three based on the Interim Examination report, and a tutorial in term six and associated progress report in preparation for the Final Examination.

In the first year, Liz will act as personal tutor to all MA students in her role as year tutor. In the second year, you will be allocated a Personal Tutor from amongst the staff team, and the fundamental teaching strategy is now the one-to-one personal tutorial. Its purpose is to encourage and engage you in a debate about your work and ambitions, to challenge your thinking and preconceptions. It is the occasion to review progress, identify problems and devise strategies to overcome them. It will be different in nature at different times and may be wide ranging or narrowly focused; totally practical, or a discussion of ideas and concepts. It may review history and traditions or look forward to the future. At every level, it requires a close interaction that needs time to develop.

The personal tutorial is augmented by tutorials requested at any time by you with any member of the teaching staff, including tutorials with visiting lecturers and staff running particular projects.

By the end of term four, you are expected to own your development process, and staff act more as consultants than teachers. The supervisory role of staff at this stage of your course is used to check that your progress is timely and appropriate.

GROUP TUTORIALS

From time to time, group tutorials are arranged. These consist of two or more students coming together with one or more tutors to discuss work and ideas and to engage in constructive criticism.

Joint Tutorials These consist of two tutors meeting with a student to discuss work and

review progress. Normally, your Personal Tutor will invite another tutor to join a tutorial. They can occur at any time through the course when it seems appropriate.

Seminars are the occasion for a group to come together to discuss and share views on a predetermined theme. This will normally require some preliminary thought and research.

Lectures These are a formal presentation of ideas and information, normally to the whole Department, in one of the College lecture theatres. Lectures are given by specially invited speakers and from time to time by Department staff and visiting lecturers.

Demonstrations Students are introduced to new techniques and processes by demonstrations given by academic and technical staff. These might be on a one-to-one basis or in a group situation.

Master classes From time to time eminent practitioners are invited to work in the Department for short periods of time. As well as being an opportunity to demonstrate their particular working process, they will also discuss their approach to work, and may well give a lecture and hold one-to-one tutorials.

Visits Outside visits to Museums, Galleries and the Ceramics and Glass industries are arranged to augment experience gained in the workshops and studios.

MONITORING STUDENT PROGRESS

PERSONAL TUTORS

In the first year Liz is the year tutor and acts as Personal Tutor to all students. In the second year every student is allocated a Personal Tutor from amongst the Department's academic staff. The choice of tutor is made at the beginning of the year. It will be made on the basis of your proposed work programme and areas of interest.

The role of the Personal Tutor is:

- To maintain an overview of your academic progress – monitoring and recording this throughout the course
- To meet with you on a regular basis (a minimum of once per term) to:
 - provide advice and guidance on academic issues and refer you to other colleagues, if necessary.
 - provide pastoral support, referring you to other areas of the College or external agencies for help, if appropriate
 - represent your interests in staff discussions and at the Interim and Final Examination Boards.
 - ensure that documented reports on your work and progress are filed at least once per term. These are placed in your personal file in the office and are available for you to refer to at any time. You are asked to respect the confidential nature of other students' files.

Responsibilities of students

- be on time for all prearranged tutorials
- have prepared practically and mentally
- respond to advice and act upon instruction
- take responsibility for your own development
- seek help and guidance from all relevant sources
- prepare a written report following formal tutorials – a minimum of one per term (see 'Tutorial Reports' below).

Prepare a written report following formal tutorials – a minimum of two per term

TUTORIAL REPORTS

Your Personal Tutor will fix dates and times in advance for one formal tutorial each term. On these occasions you are expected to write a report of the discussion. This should include:

- name
- date
- the work you have been doing

- the progress you have made
- the agreed plan of action

The tutorial report form is available electronically. The on-line form should be completed immediately after your tutorial. You should then e-mail it to your Personal Tutor for them to complete their section which should include:

- a summary of the tutorial, commenting on the quality of your work, thinking and research
- comments on your studentship and workshop practice

They will e-mail it back to you, print out a copy, and lodge it in your personal file in the Administrator's office. This mechanism enables us to check that both parties have the same understanding of the discussion and any misunderstandings can be addressed straight away.

For students whose first language is not English, we suggest that tutorials may be tape-recorded to assist with writing the report.

CHANGES OF PERSONAL TUTOR

You may request a change of Tutor at any time through discussion with Martin or Liz.

ASSESSMENT AND EXAMINATION

COLLEGE-WIDE ASSESSMENT CRITERIA

The College-wide assessment scheme 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 sections below outline our assessment procedures in Ceramics and Glass.

CONTINUOUS ASSESSMENT

Your progress through the course is reviewed informally, through tutorials on a continuous basis.

If at any time during the course we become concerned about your progress, we will ask to see a presentation of your current work and advise you of our views. Causes for concern are usually either the uncertain quality of your work, or a lack of focus in your ideas. If your progress is less than satisfactory, you will be warned of our doubts

and normally have six to eight weeks to act upon our advice before making a fresh presentation.

Technicians' views on a student's skill base and workshop practice will inform the decisions at Interim & Final Examination.

FORMAL EXAMINATIONS AND REVIEWS

All MA students in the College have two formal examinations, Interim and Final. In Ceramics and Glass, we also formally review your progress at other points in the course.

| | |
|--------|--|
| Year 1 | Project reviews Interim Examination |
| Year 2 | Work in Progress Review Mock Exam Final Exam |

These represent moments in your course when we can all reflect upon how you can best use your time at the College and plan your future. The following notes are for your guidance on how to make best use of the process and to explain our expectations. They should be read alongside the College Regulations.

YEAR ONE

PROJECT REVIEWS

During each set project there will be reviews and discussions where you will present your work and ideas to other members of the group. This will be an opportunity for you to hone your presentation skills and gain confidence in talking about your work.

INTERIM EXAMINATION

This is a formal College examination that you must pass in order to enter the second year of the course. The Interim takes place before the end of May, after you have completed the first two terms. Part-time students will have an Interim Examination every year of their course apart from the final year.

INTERIM EXAMINATION BOARD

All examination decisions are arrived at through a process of discussion amongst a group of academic staff. A point of consensus has to be reached that reconciles the views of the various individuals with their different backgrounds and professional practices.

The Interim Examination Board consists of, as a minimum:

Head of Department: Professor Martin Smith
Senior Tutor: Felicity Aylieff

We will let you know the result within two working days of all the examinations.

INTERIM EXAMINATION FORMAT

You will have access to the seminar room prior to the examination. Consider how your work will look best. A selection of tables, plinths and shelves, plus laptop and projection equipment, are available, but if you need any special provision, prepare this well in advance.

Once the Examination starts, the first ten minutes are for you to make a verbal presentation of your work and thinking. Prepare yourself for this beforehand and make notes if need be. This is followed by a period of debate between yourself and the Board where you will be questioned about your work, thinking and plans for the future. This will conclude the examination which will last for about 45 minutes in total.

As part of the summing up and feedback process, the staff will conduct a critique of your work and presentation without your participation but for which you are expected to stay. Our intention is to have a frank critical discourse and is part of the openness of the review system as we operate it.

There will be a further short feedback session after all examinations with Martin and Liz. A report will be written that will form the basis of subsequent tutorial.

SUBMISSION REQUIREMENTS

- A body of work in ceramics, glass or other appropriate media. This must include your response to the set projects as well as other work you have undertaken. The majority of this should be finished, but may be extended with a number of works in progress. We do not expect to see only work that succeeds in every way. We need to see how you tackle the complete process of working from beginning to end
- supporting 2D material, this would vary according to the nature of the work. What is required of a designer is not necessarily appropriate for an artist. Consequently, tailor your presentation accordingly. It should be possible for the examiners to gain an insight into the way you think and work. It should therefore demonstrate the critical development of your ideas and also your understanding of the context of your work
- supporting 3D material, this could be tests or samples, models or maquettes. This is also to help you demonstrate the idea development and the critical decision making along the way
- six images on disk
- confirmation that you have submitted your First Text to CHS

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.

- A statement about your work that looks critically at what you have achieved, how you feel it has evolved over the first two terms and an assessment of your strengths and weakness. You should include a paragraph that looks at the ideas, techniques and personal discoveries you might consider developing in the future.
- Your Technical Research Project

REFERRAL

If your work is not considered satisfactory, you will be referred for a re-examination towards the end of the Summer term. You will be set a specific programme that will enable you to address areas of weakness identified at the examination.

The re-examination will follow the same pattern as the Interim with the same Board but will be concerned specifically with the set programme of work. If your work is still considered unsatisfactory, the Board will recommend that your course is terminated. There is an Appeals Procedure that is described in the Regulations.

YEAR TWO

WORK IN PROGRESS REVIEW

This review occurs in the Autumn Term during the Work in Progress show with a presentation to the group of staff that includes Martin, Liz and your Personal Tutor. The basis of the review is the work you have undertaken since the Interim Exam in the First Year. We will seek confirmation that you are clear about the nature of the work you are planning to do up to the Final Exam, and have everything in place to undertake it. This means understanding the processes, skills and technical knowledge, and having an awareness of the theory and context of the area in which you are working.

MOCK EXAMINATION

This takes place during the last two weeks of the Spring Term. It is an occasion for you to rehearse your presentation for the Final Exam, and to discuss the current state of your work and your plans to bring it to conclusion for the Final Examination and The Show. It will be conducted by Martin, Liz and your Personal Tutor.

You will receive detailed criticism and tutorial guidance on your perceived strengths and weaknesses. If it is felt that your work is not sufficiently resolved or your work plan is not realistic, you may, in exceptional circumstances, be given a formal warning of possible failure.

At this point, it should be possible to get a very clear impression of the work you plan to exhibit in the Show. You should therefore prepare an illustrated presentation of fifteen minutes length that makes clear the background to your work, its development, and the context in which it operates.

You should have available in the Seminar Room

- a selection of finished work
- a selection of work in progress
- supporting 2D and 3D material which might include drawings, sketchbooks, maquettes and test pieces as appropriate to the nature of your work.

The event will conclude with a discussion about your exhibition requirements for The Show to enable the detailed design work of the exhibition to progress.

FINAL EXAMINATION

The Final Examination is your opportunity to demonstrate that you have fulfilled the objectives of the course and that you have achieved the standard necessary for the award of a Master's degree as set out in the College-wide assessment scheme. The examination takes place in the Summer Term once The Show has been mounted in the Exhibition space.

Firstly the Examination Board will view your work in The Show and discuss the product of your time at College, without you being present.

The second part takes place in the studio/seminar room. It takes the form of a presentation to the Examination Board which gives an insight into your working methods, development, critical judgment and philosophy. You should make a 15 minute verbal presentation, illustrated, if appropriate, with digital images of work and research material. It should be supported by works in glass or ceramic that are not present in The Show, along with drawings and sketchbooks and other relevant 3D material such as tests, maquettes, samples, etc. Your presentation will be followed by a discussion with you about your work and the issues raised in your presentation. This second part will take about 30 minutes.

The Examination Board's final deliberations are confidential and consist of an amalgamation of opinions formed during both parts of the examination by all members of the Board. They will come to a decision by referring to the examination criteria and will make a recommendation to ABCD (Academic Board for Concessions and Disciplines) from one of three options: Pass – Fail – Referral (in exceptional circumstances to submit for re-examination).

We will tell you what this recommendation is to be on the day after the completion of everyone's examination.

The minimum composition of the Final Examination Board is:

| | |
|---------------------|------------------------|
| Head of Department: | Professor Martin Smith |
| Senior Tutor: | Felicity Aylieff |
| Personal Tutor | |
| Internal Moderator: | To be appointed |
| External Examiner: | Torbjorn Kvasboe |

The **Internal Moderator** is nominated by the Head of Department. They must be a member of the academic staff of a School other than Applied Art. They are not required to make a judgment on the quality of your work but are expected to ensure

comparability of standards between courses and that the process of the examination is objective and impartial.

The **External Examiner** is nominated by the Head of Department and is normally appointed for a three year period. As the work of the Department covers a wide range of activity across two material disciplines, it is important that the External Examiner is someone who is able to take an informed view across this spectrum of work.

Students have very different approaches to their work in Ceramics and Glass, and we expect the Examiner to be broad enough in their view to understand why a student has chosen a particular approach, and also be rigorous enough to determine whether they have achieved their aim.

PRELIMINARY VISIT BY EXTERNAL EXAMINER

The External Examiner will make a preliminary visit to the Department in February. This is an opportunity for them to meet you and receive an introduction to you and your work. They are able to ask questions but not offer any tutorial advice.

As preparation for this visit, you must prepare a written statement about your work and its intellectual context, with an image of one representative piece. This should be available to send to the Examiner two weeks prior to their visit.

TIMING OF THE FINAL EXAMINATION

The Final Examination takes place once the Show has been mounted and prior to its opening to the public.

REFERRAL

In exceptional circumstances, a student who fails the Final Exam may be permitted to resubmit work for re-examination within twelve months. Details of the resubmission requirements, including a precise timetable and whether any access to College resources is to be allowed, will be provided in writing. Only one resubmission is possible.

There is an Appeals Procedure outlined in the College Regulations.

MPhil/PhD PROGRAMME

Further information for research students is provided in the Research Handbook which is distributed at the start of each academic year. Alison Britton is the Department's Research Coordinator.

EXHIBITING YOUR WORK

WORK IN PROGRESS SHOW

In your second year you will participate in the Department's Work in Progress show (26 November – 7 December, for 2009). This is a public exhibition but its main focus is to offer the rest of the College community the chance to see what is going on in the Department at this key point near the start of the second year. We will have only a very limited budget, so real creativity will be necessary to design and mount the show. We address the show in the spirit that whilst the work should be practically finished, the thinking and conclusion is very much in progress. It is a time to try things out beyond the environment of the Department and gauge reactions to it.

FINAL SHOW

The Show is your opportunity to present your work in a public exhibition in the College's exhibition spaces. Every student who has completed the course can exhibit in the Summer Show irrespective of the outcome of the Final Examination. The Show is in two parts in the latter part of your final term at College. The area that each School occupies in the exhibition is negotiated early in the Spring term, allowing time for our exhibition to be planned and costed.

Ceramics and Glass exhibit alongside Goldsmithing, Silversmithing, Metalwork & Jewellery as a single School of Applied Art Show. This will be designed and curated by a Senior Member of staff from the School working with a Joint Show Design Committee.

Space is always limited, so the task is to develop creative solutions allowing a diverse group of individual students to show their work in the best way possible. Because each group of students is a unique mix, there can be no formula for an exhibition design. Each year needs a fresh approach.

INTELLECTUAL PROPERTY RIGHTS

You should be aware that the College owns the rights to the work created whilst 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/228/all/1/IP_FAQ.aspx.

Full details of the College's Policy on Intellectual Property Rights can be found in the College Regulations. It is important that you attend a FuelRCA seminar on IPR to aid your understanding of the subject.

DEPARTMENTAL MONITORING AND FEEDBACK

It is vital that you feel able to contribute to the development of the course. We want to hear your views on the course – what is working well, what might be changed and suggestions for future developments. There are various systems and committees to enable you to make your views known.

FORUM

The Forum is a meeting open to all staff and students in Ceramics and Glass; we welcome your items and suggestions for the agenda.

Departmental issues are dealt with immediately, if possible. Those that have implications for other parts of the College are taken forward either by the Head of Department to the Senate or School Committee or by the Student Representatives to the Students' Union and the Senate.

The meeting may be chaired by any member of the group. An attendance list and minutes are taken and published (on the notice board) within 7 days of the meeting. Amendments or objections to the minutes may be requested within a further 7 days.

Forums are timetabled early in each term (usually the second Thursday in the term at 4pm in the Plaster workshop) but may be called at any other time by giving 7 days' notice.

The agenda often concerns local, course or housekeeping issues but academic issues may be reported to the Senate, and administrative issues to the College administration.

STUDENT REPRESENTATIVES

At the first Forum of the year, all MA students in the Department are asked to choose four students to represent them in meetings with Martin and become members of the Course Monitoring Committee. In order to spread the work load and effectively represent your views, there should be one ceramic and one glass student from each of the two years. Two of these representatives then go forward to represent your views at the School Committee.

Additionally, you are represented on the Students' Representative Council. The Students' Representative should be one of the four Department representatives. Research students are asked to choose one student to represent them at these meetings.

COURSE MONITORING COMMITTEE

meets at least once per term

Membership:

Head of Department

Professor Martin Smith

| | |
|---------------------|--------------------------------|
| Senior Tutor | Felicity Aylieff |
| Technician-ceramics | Stefan Stefanou |
| Technician-glass | Anthony Harris |
| 2 ceramic students | (elected by MA student body) |
| 2 glass students | (elected by MA student body) |
| 1 research student | (elected by research students) |

The Committee monitors the general health and progress of the Department, the academic content and the resources. To some extent it overlaps with the agenda of the Department Forum but can respond to issues as they arise outside the timetable of the Forum.

It does not discuss individual students or staff unless they wish to be identified with a particular topic. The meetings are minuted and these form the course diary which contributes to the Annual Departmental Review at the end of each academic year.

It is the Head of Department's responsibility to draw conclusions from this information and enact or advise on action to maintain the strengths and address any weaknesses in the course delivery.

APPLIED ART SCHOOL COMMITTEE

The Applied Art School Committee meets once per term (usually on the third Thursday of term at 4pm) and is where representatives of Ceramics and Glass (C&G) come together with their counterparts in Goldsmithing, Silversmithing, Metalwork and Jewellery (GSM&J).

Membership:

| | |
|--|------------------------|
| Head of School and Head of Department Ceramics and Glass | Professor Martin Smith |
| Head of Department GSM&J | Professor Hans Stofer |
| Senior Tutor C&G | Felicity Aylieff |
| Senior Tutor GSM&J | Michael Rowe |
| Critical and Historical Studies | Martina Margetts |

A representative from each department of the following: tutorial, technical and administrative staff:

- 2 MA student representatives from each Department
- 1 Research student from each Department
- President of Students' Union

The senior academic staff report back from College meetings and take forward any issues that need consideration by Senate. Other agenda items include: Resources, Departmental Reviews, Critical and Historical Studies programme, Course Forum reports, Course Committee reports and Health and Safety issues.

DEPARTMENT REVIEW ARRANGEMENTS

After the end of each year a critical appraisal of the year is prepared. This records what has happened during the year, the outcome of the various examinations and how well the course and various projects have worked. It considers what action was taken to address any problems identified the previous year and what issues might need looking at in the forthcoming year. It is the mechanism that ensures the academic health of the course. Your input into this process is vital and your views are sought in two ways: through the student feedback questionnaire and the Course Monitoring Committee.

STUDENT FEEDBACK QUESTIONNAIRE

Towards the end of each year you will be asked to complete a questionnaire that seeks your views on a wide range of course and College issues: these are both confidential and anonymous. The Student Representatives will arrange meetings for each year group to fill out the questionnaires and then chair a discussion on the key issues. They will then prepare a report based on the issues raised and present it to the Head of Department for discussion at the last Course Monitoring Committee meeting for the year.

COURSE MONITORING COMMITTEE

The Course Monitoring Committee discusses this report and questionnaire results and the minutes of this meeting form the basis of the Department Review prepared by Martin. A special meeting of the Committee takes place early in the following academic year to consider this report.

VALIDATION EVENTS

On a periodic basis, at least once every six years, the Department will undergo a validation event (the last validation took place in December 2005). 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 organization of the course. Further details can be found in the College Regulations.

OTHER USEFUL INFORMATION

TERM DATES

Monday 28 September 2009 – Friday 18 December 2009

Monday 11 January 2010 – Friday 26 March 2010

Monday 19 April 2010 – Friday 2 July 2010

Work in Progress Show

26 November – 7 December (including installation and take down)

Open Day

3 December

The Show 2010

Timing still to be confirmed.

WORKING HOURS

The course is normally planned within a 5 day week 9.30am – 5.30pm. Formal events, lectures, seminars, demonstrations, usually start at 10am or 2pm. Meetings of all the course (Forum) and other large meetings normally start at 4pm to reduce the disruption to the day.

Some events, introductory slide shows, professional studies, visitors etc., may start at 5.30pm and can last until 7pm. From time to time, groups of students and a member of staff will plan to meet between 5pm and 6pm to leave as much of a day as possible for you to use the workshop facilities. The materials store will be open for 2 fixed periods each day. The workshops are available with technical support and supervision between 9.30am and 5.30pm. Lunch time for technical staff is 12.30 – 1.30pm and afternoon break 3.45 – 4.00pm. From time to time technical staff cannot break at their normal times because of other commitments – meetings, etc. – and you should check if you will need help at a particular time.

Working out of hours

You are very welcome to work at weekends but to prevent the abuse of equipment/machines, they will all be key locked in the evenings and weekends and keys must be signed out. Any work undertaken in the Glass Shop before 9.30am and after 5.30pm may only be undertaken by a student deemed competent and accompanied by a second competent student. Any programme undertaken must have the agreement of the academic or technical staff. It is expected that you will be responsible for cleaning up any mess created during the process of making work.

ATTENDANCE

This is a full-time course, however we recognise that you may have to be absent for some of the time to earn money for your own maintenance. It is essential that these arrangements are discussed with Martin at the start of the course, and Sandra keeps

a log of the times that you will not be in College. You are expected to keep appointments and arrange for the help you need as far in advance as you can. We do not run a signing-in book or formal register so if you need to be away from the Department for a day, we should be informed. If you are going to be away for longer, you must let your tutor and Sandra or Liz know where and what you are doing and your date of return.

Do NOT come in at 5.30pm and expect that someone will be able to help you.

The College is open during term time from 8am until midnight Monday – Friday and Saturdays and Sundays 10am – 6pm, but outside the course working hours some equipment (orange and red spot) is not available for your use.

DEPARTMENT STAFF

The staff team consists of a large group of technical and academic staff who collectively cover a very wide range of experience and knowledge. All have different areas of responsibility within the Department. All the academic staff maintain a professional practice beyond their teaching and other responsibilities in College. Teaching staff will make a presentation of their individual practice during the course of the year. They are in College for a specific number of days each week and we try to maintain a fixed pattern. However, because of our other commitments, occasionally days have to be changed. Notice of this is always given in the weekly Department on-line newsletter. If a tutorial date or time has to be changed you will always receive a written note to explain the change.

Professor Martin Smith, 4 days per week, is Head of Department and has overall academic and managerial responsibility for the Department. He has only a small group of personal tutees but also arranges tutorials with all students at various times through the year. Martin is also the Head of the School of Applied Arts and sits on various College committees.

Felicity Aylieff, 4 days per week, is Senior Tutor and assists with aspects of course management. She is Personal Tutor to a group of students and available for tutorial discussion with any student. She is responsible for the timetable and sits on various College committees.

Alison Britton, 2 days per week, is Senior Tutor with special interest in the theoretical and critical dimension of the course. She is Personal Tutor to a group of students, and is available for tutorial discussion with any student. Alison is also the Department Research Coordinator.

Simon Moore, 1 day per week (worked as 2 days every other week), is responsible for overseeing the glass work of the Department.

Visiting Professor, Professor Emmanuel Cooper OBE

The Department currently has one Visiting Professor who visits 17 days a year. He is a major professional figure who the College honours with a Visiting Professorship in exchange for his input into the course on a variety of levels.

Martina Margetts is the Critical and Historical Studies (CHS) tutor for the School of Applied Arts.

Regular part-time staff:

Steve Brown

Annie Cattrell

Gitta Gschwendtner

Tavs Jorgensen

Philip Wood

Guest Lecturers are invited to the Department to add to the range of experience, knowledge and views held by the regular staff. Whilst the Visiting Lecturer budget is small, students are encouraged to propose visitors (suggestions to Liz Aylieff). Whilst we cannot promise to invite all nominees, we will do our best to ensure that as many as possible visit the Department.

TECHNICAL STAFF

Work in the Department is supported by a team of technical staff:

Kelly Ailsopp is Temporary Ceramics Technician for the Autumn Term with overall responsibility for Health and Safety matters and specific responsibility for the development of clay and glazes and kiln maintenance together with various plastic clay making processes. A permanent appointment will be made for the start of the Spring Term.

Stefan Stefanou works 4 days a week (not Wednesdays) and has responsibility for the plaster area with the making of models and moulds for both ceramic and glass use.

Anthony Harris manages the cold glass workshop and maintains an overview of glass kiln working and the hot glass studio.

Jo Hayes-Ward works 1 day a week and instructs students in the use of the Department's computers and software. She is also available to assist students in digital aspects of their work.

Sandra Reynard is the School and Department Administrator. She acts as administrative assistant to Martin, handles all queries and tends to be the first point of contact for both staff and students.

To be appointed – hot glass workshop technician – 4 days a week, term time only.

STUDENTS

MA STUDENTS

Year 1

Chrystalla Achilleos

Sam Bakewell

Stuart Carey

Darren Donati

Melissa Gamwell

Ashraf Hanna

Malene Hartmann Rasmussen

Molly Harwood

Katy Jennings

Prapat Jiwangsan

Bartlomiej Major

Helen Moore

Makiko Nakamura

James Page

Liam Reeves

Takato Sasaki

Paul Stopler

Chris Taylor

Karen Thompson

Sarah Wiberley

Year 2

Edmond Byrne

Ellie Doney

Zachary Eastwood-Bloom

Hanne Enemark

Mysten Garreau

Tanya Gomez

Adam Graddon (leave of absence)

Amy Hughes

Sun Ae Kim

Maria Kubiak

Bethan Lloyd-Worthington

Ian MacIntyre

Hanne Mannheimer

Matthew Raw

Luke Rodillosso

Koji Shiraya

Martha Todd

Annabel Wightman

RESEARCH STUDENTS

Emmanuel Boos, PhD, year 4

Steve Brown, PhD, year 4

Heike Brachlow, PhD, year 4

Suresh Dutt, MPhil, year 3

Maham Anjum, MPhil, year 2

Mia Fernandes, MPhil, year 1

Edith Garcia, MPhil, year 2

Shelley James, MPhil, year 1

Min Jeong Song, MPhil, year 2

STUDENT MENTORS

All first year students are assigned a second year mentor. Mentors are expected to:

- make themselves known to their first year mentee
- be available to answer questions about the ways in which the Department and College operate
- advise on other College facilities
- make introductions to working in other Departments
- give a tour of the College

Mentor

AMY
ANNABEL
BETHAN
EDITH
EDMUND
ELLIE
EMMANUEL
HANNE E
HANNE M
IAN
KOJI
LUKE
MARIA
MARTHA
MATTHEW
MIN JEONG SONG
MYLEN
SUN AE
TANYA
ZAC
HEIKE

Year 1

CHRYSTALLA
SAM
STUART
DARREN
BARTLOMIEJ
MELISSA
ASHRAF
MALENE
MOLLY
KATY
PRAPAT
JAMES
HELEN
MAKIKO
LIAM / PAUL
SHELLEY
CHRIS
KAREN
SARAH
TAKATO
MIA

DEPARTMENT HANDBOOK
DEPARTMENT HANDBOOK

COURSE EQUIPMENT AND FACILITIES

Technical instructors provide a day-to-day source of advice and demonstration and may also assist in the making of students' work. The team of four technical staff are expert in the main areas of practical activity, i.e. hot glass making, cold glass working, plaster model and mould making and plastic clay making and clay and glaze development.

Students are allocated a personal workspace in the studios alongside the workshops. There is a large working space and booking for this is arranged by a student committee.

The **ceramic workshops** have facilities for most clay working processes including: throwing, hand building, slip casting, jigger/jolly and dust pressing. The **mould making area** is equipped with sledging equipment, lathes and whirlers for plaster model and mould making as well as facilities for rubber and lost wax moulding. The **glass furnace room** has two pot furnaces melting lead-free pelletised batch and has two glass makers benches with a glory-hole each. The **cold glass making shop** is equipped with flat bed grinders, reciprolaps, liners, diamond lathes, as well as diamond saws and drills. There are also two sand blasters

The **kiln room** is equipped with a range of gas and electric kilns for all ceramic and glass forming requirements, all electric kilns are controlled by solid state

programmable controllers.

The Department has its own **computing facility** with a series of Apple Macs and PCs running various drawing and design programmes, Photoshop, Illustrator, Rhino and general word processing packages. These machines are linked to a scanner and various printers as well as to the Internet. Users must be familiar with computers or have completed the College introductory course.

The computer room is available from Monday – Friday, 9.30am – midnight. However, it will be closed from time to time for training sessions and routine maintenance.

You may use the computers without supervision provided you are conversant with their operating systems and have completed at least the preliminary course on the particular software you intend to use.

The room is secured by a punch code locking system (ask your mentor for the code). This is a designated 'clean' space, so please do not wear overalls and workshoes in the computer room. Once you have unlocked the door, you will be responsible for re-locking the room when you leave.

Any problems regarding use of the room or equipment that cannot be resolved should be reported to Sandra who will e-mail the relevant Computing Staff alternatively, contact Alex Watt extension 4233 or Paul Cross extension 4237 in Computing Services.

There is also a **glaze lab, colour store** and a **silk screen printing bed** for the production of simple ceramic and glass transfers.

When your work takes you beyond what can be catered for in the workshops, our contacts in industry and other workshops within the College and elsewhere enable work to be completed outside of the Department.

MATERIALS

The Department aims to supply most materials that you will need during your time at the College. It does this by allocating to all full time students an annual Materials Allowance of £500 (£250 for part-time students).

You can use this allowance to draw course stock materials, the cost of which is then deducted from your allowance. You can carry forward any underspend from the first year but once your allowance is used you will need to pay for your materials.

The Stores contain a good range of clays, plaster, ceramic and glass colours, oxides, wax and rubber. The opening times are 9.30 – 10.30am and 4.30 – 5.00pm, Monday – Friday.

Plaster is available in the Plaster area 4 days per week. Stefan will keep a record of your usage. For evening weekend working and on Wednesdays (Stefan is not in the Department on Wednesdays) you will have to obtain plaster by the bag in advance.

Hot Glass will be charged to your allowance by its weight from the Lehr.

Flat glass will be charged to your allowance by the square metre.

Casting slip will be charged to your allowance by Kelly who will record your usage by weight of cast item.

Glaze Lab: all ceramics students have access to the glaze lab for making glazes. The average cost of stocking this facility will have been deducted from your allowance in advance.

Your allowance can also be used to buy other materials that you may need from other Departments, rapid prototyping, conference fees, approved travel or materials you buy outside of College. In these cases, bring the receipt of interdepartmental chit to Sandra who will make the necessary transfer of funds from your allowance.

HEALTH AND SAFETY

The College Health and Safety Policy is laid out in the Regulations and is posted on Department Notice Boards. This covers all general aspects across all Departments. There are however certain problems specific to ceramics and glass that relate to the materials and equipment we use.

Early in the course, you will be given a tour of each area of the workshop by the technician responsible for it. They will point out the particular Health and Safety issues in each area. Detailed instruction in the safe use of equipment and materials will be given when you first come to work in a particular area. You will need to demonstrate that you have understood the safe operation of each machine or process to the appropriate technician before you are signed off as being able to use it.

Working out of hours – see Other Useful Information

Dust Masks and Safety Specs

The Department supplies respirators and filters, and each student is issued one at the beginning of the course. You should use them when working with raw materials containing hazardous substances. Safety specs for eye protection are also supplied for you to use them in hazardous situations

If at any time you are unsure about something, do not hesitate to ask.

Materials

Most materials in ceramics and glass will have some effect on your health. The safe use of materials is important to you. Detailed COSHH (Control of Substances Hazardous to Health) assessments are available from Keith.

The problems caused by materials in ceramics and glass fall into four broad categories:

- **External**
Those which might be called 'external' such as substances which burn, like molten glass; will cut, like broken glass; or it comes in heavy bags, like plaster, and can cause back problems if handled incorrectly.

- **Respiratory Problems**

Most dusts in ceramics and glass contain silica, e.g. dry clay, glaze materials, plaster. Glass casting moulds contain up to 50% free silica. Siliceous dusts accumulate in your lungs, making breathing difficult and in extreme cases impossible.

- **Metal poisoning**

Most colourants in ceramics and glass are metallic oxides, carbonates etc.. Metals accumulate in your body and can be absorbed through the skin. The effects of lead poisoning are well known, but manganese, copper, vanadium, chrome etc., are just as dangerous. Soluble salts of metals, nitrates or acetates for example, should be treated with special care. Because these materials are soluble in water, they are absorbed into your body much more readily than are insoluble things like oxides. Spraying should be avoided.

- **Poisons**

Some materials are poisonous. If we stock any such materials, they will be marked TOXIC and should be avoided if possible. SPECIAL CARE must be taken when using toxic materials and PLEASE ASK FOR ADVICE before using them.

- **Clay and other silicate materials**

All clays used in the Department contain some free silica. This free silica in the form of dust can have a detrimental effect on the lungs over a long period of time, giving rise to respiratory diseases e.g. pneumoconiosis. It is essential during working to avoid creating dust. Glass casting moulds after firing contain high quantities of free silica in the form of cristobalite – a particularly nasty form. All opening up of casting moulds should be carried out in the extraction booth in the kiln room, not beside the kiln. Do not overfill the waste hopper. Seal the bin bag and place in wheely bin (new bags are kept in store).

All fettling of dry clay pieces will be carried out at the extraction bench provided in the kiln room. All scraps must be placed in the bins provided. Any spillage of slip onto the floor must be removed before it is dry and placed in the bin. All benches must be cleaned by means of a wet sponge or vacuum cleaner. Equally, any cleaning of the floor must be done by means of a wet method or vacuum cleaner.

It is of little use protecting oneself by means of a respirator if one's fellow students are not similarly protected from the dust you have created by working in the wrong place.

Spraying of all glazes must be carried out in the booth provided for this purpose only when the extractor is working and overalls should be worn at all times when doing this. You will be issued with a cartridge type respirator and safety spectacles at the start of the year. These should be used as appropriate to the task. Protective gloves are available from the stores.

The Occupational Health Department will give a talk to all incoming students on the hazards specific to ceramics and glass. **Attendance is compulsory.**

Cleaning

You are responsible for keeping your own studio space clean and in order. The communal areas will be divided and you will have a shared responsibility for keeping these spaces up to a good working environment standard.

Equipment

The larger pieces of equipment in the College are colour coded:

GREEN DOT means that this piece of equipment may be used by a student at any time and unsupervised PROVIDED that they have been shown how to use it safely and are regarded as competent by the staff of the Department.

ORANGE DOT means that this piece of machinery may only be used by students UNDER SUPERVISION and within normal working hours.

RED DOT equipment so marked CANNOT be used by students.

All equipment in the Glass Furnace area is coded GREEN.

First Aid

There is a trained **First Aider** appointed in each Department. The Ceramics and Glass First Aider is **Anthony Harris**. If there is an accident during working hours, he should be informed immediately. If he is unavailable, the accident should be reported to another member of staff or to the medical centre. Do not panic. There is a notice on the Health and Safety Notice Board at the end of the studios with all first aid information.

First Aid training is available for students. You will be encouraged to do this to ensure that we have more first aid cover in the Department.

Fire warden – Sandra Reynard

Emergency telephone number: 333

BURSARIES, AWARDS AND SCHOLARSHIPS

We cannot guarantee to be able to offer these awards every year and the value may vary from year to year.

College Bursaries The Department receives a variable number of bursaries covering fees and some maintenance to allocate each year. There are never enough to award to all eligible students. Rather than some students receiving full funding and others receiving nothing, it is Department policy to split the bursary allocation and to award equally a fees only bursary to all eligible students. Any funding remaining is then used to make some maintenance awards to students in particular financial hardship. Although we try to be as fair as possible, there are no guarantees that, although you might be eligible, we will be able to make an award to you.

Eduardo Paolozzi Travel Scholarship 1st year students are invited to apply in the spring term for the Sir Eduardo Paolozzi Travel Scholarship. One travel bursary of £1,000 is awarded to a student who wishes to undertake a stimulating and adventurous trip that will have a significant bearing on the development of their

work. The travelling is done in the summer vacation between Years 1 and 2.

Charlotte Fraser Prize 2 prizes (£1,500 in 2005) for a student producing a substantial body of work in either ceramic or glass in their **first year; a further prize of £1,500** for a student working in ceramic only. Judging takes place during the Work in Progress show in Autumn Term of Year 2.

Woo Foundation This award is for Applied Arts and alternates between GSM&J and C&G.

R J Washington Bursary

Konstfack (Sweden) Exchange Programme A single-term partially funded residency, to the value of £2000, for a graduating student in either ceramic or glass.

E-MAIL

The College and Department will communicate information using your College e-mail address – check it regularly.

DEPARTMENT TIMETABLE

Copies issued to all students and staff with updates as necessary

NEWSLETTER 'POTS & BOTTLES'

Published at the end of each week and details all events for the following week, as well as updates on equipment repairs and material deliveries.

NOTICES

Competitions/Scholarships/Lectures/Exhibitions/Meetings from both in and outside the RCA are located on notice boards in the Studio and via e-mail and our weekly bulletin Pots & Bottles.

MAIL

All internal and external mail – letters, faxes, memos etc. are placed in the student's personal pigeon hole.

TELEPHONE

Incoming calls from outside the RCA have to go through the switchboard 020 7590 4444. Phones in the studios and workshops are for incoming and internal calls only. It is possible to use the office telephones for matters associated with your course or in an emergency but you will have to ask permission from a member of staff.

Department extension numbers:

| | |
|----------------|------|
| Martin Smith | 4251 |
| Liz Aylieff | 4253 |
| Alison Britton | 4253 |

| | |
|----------------|------|
| Tutors | 4253 |
| Technicians | 4255 |
| Sandra Reynard | 4252 |
| Workshops | 4256 |
| Studios | 4257 |

FAX

With staff permission you may send or receive faxes 020 7590 4258 – avoid faxing long documents and overseas material.

COLOUR PRINTER

There is a termly allocation of ink cartridges and Jo will replace empty inks; once they have all been used there will be a charge.

PHOTOCOPIER

You may use the Department photocopier and for this facility there is a fixed charge of £25 for the year. Students must abide by the copyright laws: from a book you may only copy one chapter and from a periodical only one article. A3 and A4 paper are available. If you propose to copy onto anything else, you must check its suitability with Sandra first.

SEMINAR ROOM

The Seminar Room is a bookable space. Tutorials can take place here without interrupting the general running of the Department. Also it can be used for photography, reading, drawing or any clean, quiet pursuit. You can reserve it through Sandra's diary – please keep it tidy and clean and remove anything other than Seminar Room furniture when you have finished.

SALE OF WORK

No commissions or sales should be contemplated without prior discussion with Martin. The College Regulations state that all work carried out by students is the property of the College. This is to protect you and your work, to ensure that it is accurately costed and not sold cheaply. In certain situations you may wish to protect your work by copyrighting it.

WORKING IN OTHER DEPARTMENTS

Very often students need to use facilities in other Departments, your student mentor will be able to explain how this operates. In the first instance, it is best if you ask your tutor or another member of the C&G staff to make the necessary introductions. It is essential that you are patient and courteous when working in other Departments. In the end the success of these experiences depends on the relationships you develop with other individuals.



If you need another Department to supply you with materials, a cost is involved. This is managed by the use of a 'chit', available from Sandra.

Details of all College facilities are contained in an online directory:
http://wiki.rca.ac.uk/A_Resource_Guide

COMMON SERVICES WORKSHOP

These workshops (on the ground floor) have facilities for cutting, drilling and sanding wood and plastic materials, working blue foam and turning metal. All students have a right to use this facility. The workshop can be busy, so be patient and plan ahead.

STUDENTS' UNION

| | |
|-----------------------|---------------|
| Officers: President | Jack Tan |
| Vice-President | Ekua McMorris |
| Deputy Vice-President | Jonathan Boyd |

SECURITY

The College has a card reader system and you are provided with a card to allow you access to the building and Department. The Department is a separate security zone. It will only allow access to Applied Arts students and staff and another authorised College staff.

This system does not provide 100% security but to make it as effective as possible, do not leave any of the Department's doors propped open.

In your own allocated workspace, there will be a cupboard. If this does not lock with a key, it may have a hasp, if it has neither, ask one of the staff to help you fit a hasp and you must provide a padlock. This will be the only secure storage available for you. Keep any valuables locked up, even if you leave your workspace for only a few minutes.

Visitors to the RCA should report to one of the security desks (Albert Hall or Jay Mews) to be given a pass to wear. Security will then telephone the Department and arrange for the visitors to be escorted to their destination. Visitors to the exhibition spaces and lecture theatres do not require a pass but may find their way into the secure parts of the building. As Ceramics & Glass is on the first floor, we may be the first calling point for unauthorised or 'lost' people.

If you are suspicious of anyone you see in the Department or anywhere else in the RCA, pick up the nearest phone and tell security what and who you have seen. Do not challenge anyone. Do not attempt to detain anyone, Security staff will deal with this.

| | |
|----------------------|------|
| Security Manager | 4173 |
| Jay Mews entrance | 4176 |
| Albert Hall entrance | 4178 |

EMERGENCY NUMBER 333



DEPARTMENT HANDBOOK