

ROYAL COLLEGE OF ART
DEPARTMENT HANDBOOK
2009/2010

SCULPTURE

DEPARTMENT HANDBOOK
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INTRODUCTION

WELCOME TO THE ROYAL COLLEGE OF ART

There are many undergraduate sculpture courses in this country and they are all quite different to each other. Postgraduate sculpture courses have unique identities which are usually built around the attitudes held by the regular staff and affected by the location and resources (including space, equipment and material availability).

The course you have joined is the largest known postgraduate sculpture course in Britain (its student intake is at least three times larger than the next biggest).

Its history goes back to the earliest days of the Royal College of Art, and for over 80 years it was located in the 'Iron Huts' in Queens Gate. These buildings played an historic role in British sculpture in the 20th Century, and it was a significant moment when the course had to leave. However, the premises in Howie Street are very appropriate to sculpture making. They are lofty, large factory-type spaces with excellent access and an outside yard. The space is adaptable to accommodate the greatest work-ambition of any student or to become an airy exhibition gallery as it does annually for the Summer shows. The current academic year sees the Sculpture Department returning to its newly refurbished building, which now has improved facilities and lighter, brighter studios, a new seminar room and newly equipped workshops. There is a student room with a kitchen, and a new computer suite.

The course is of two years duration and takes students from a large number of very varied undergraduate backgrounds from Britain and the rest of the world.

As a student in the Sculpture Department you will have gained your place after a thorough and rigorous entrance examination. It is a highly competitive process. There are at least eight times more applicants than we have places for. Through your portfolio and subsequent interview you convinced the panel that you had the necessary talent, character and potential to study a specialist discipline at postgraduate level.

You will have been judged on the quality of previous work, intellectual maturity and intuitive abilities and general creative, imaginative curiosity about the subject, its past, present, and potential future practices. The expectation is that the work done by the student body will represent a broad cross-section of activities currently existing in the sculpture world outside the College. However, your task is to extend and grow within your chosen work direction in a manner that should introduce new perceptions and forms to the already existing 'language' of your subject.

Student work at the Royal College of Art should lead in its field and Sculpture is no exception. It is hoped that the Sculpture agenda for the future will in part be set by the work of you and your peers.

STUDENT OF THE WHOLE COLLEGE

You are a student of the Sculpture Department but also a student in the School of Fine Art, which will introduce cross-School activities, debates, seminars and lectures that relate to your concerns. Please regularly study the relevant section of our noticeboard which will inform you of cross-School events. Regular termly cross-course seminars will be timetabled.

You are also a student of the whole Royal College of Art. Howie Street is the College's only annexed site and is two miles from the main campus. As a student of the College you must make sure you are using the rest of the College in the most appropriate way.

There are several elements of your course curriculum which take place on the main campus and are compulsory, as well as other optional opportunities and facilities that are available to you. These range from the use of other course facilities, through College-wide lectures and seminars, to parties, live music and other social events organised by your Students' Union.

You may initially find that the distance between Howie Street and the main building deters regular movement between the two (particularly on a rainy February afternoon). However, if you make sure that a habitual pattern of to-ing and fro-ing between the sites is instituted early in your course you will find that the distance ceases to be a problem. This is an important element in guaranteeing the wholeness of your studentship within the College.

WORKING TOGETHER

The Sculpture Department is not a series of individual artists' studios but large workshops and studios for corporate learning. You will join a body of other students all of whom will be working within sight and sound of each other. The drawbacks of such a context are obvious but the benefits considerably outweigh them.

The vulnerability that comes with trying to push your work in new directions will be guided and assisted towards confidence. Knowledge and possibility will be extended through contact with the large and lively group of peers. Above all, comparison across the range of sculpture will be practiced through discussion and debate so that difficult issues of quality and its maintenance can be tested.

Having said all this, it is of course possible to have a space in the building for more contemplative and isolated study should there be a real need for this.

DEPARTMENTAL PHILOSOPHY

The identity that this postgraduate course is establishing is one of range and variety built upon individuals. It does not exclude any form of sculpture activity a student may wish to follow. However, it does build its intake around those who primarily practice within the visual/tactile language of sculpture. This in no way lessens the theoretical element which is vital to all the students on the course and which is



expected to accompany all sculpture. It is an art, and not a craft or therapy that you are pursuing.

DEPARTMENTAL AIMS

The Sculpture course will provide a community of shared learning where students of proven ability, knowledge and experience in the subject of sculpture can develop and evolve their individual sculptural aspirations to its highest possible level. It will outwardly encourage the pursuit of new perceptions and forms in the work of individuals to evolve out of the existing 'language' of the subject, and will expect students to redefine and celebrate the breadth of the continuing debate.

MA COURSE DESCRIPTION

COURSE OBJECTIVES

The course encourages and expects the students, from an individual project base, to develop the ability to:

- (i) prepare, organise and produce sculpture of evolving ambition and quality;
- (ii) articulate and challenge their attitudes and ideas, both visually and verbally, and demonstrate a high level of critical analysis in peer group discussion;
- (iii) situate their own practice as students of sculpture in relation to the wider contemporary 'arena', redefining the breadth of practice and continuing the debate;
- (iv) show a possession of technical knowledge and an ability in skills associated with their main methods of sculpture-making;
- (v) develop and organise their ongoing professional practice, which will form the basis for their future careers.

Related to these aims are a range of skills, knowledge and comprehension which it is hoped you will have gained by the end of your course.

In addition, you will have aims of your own which the course will help you define and achieve. The outcome should be a strength in yourself which will be built upon confidence in the knowledge and ability acquired.

COURSE STRUCTURE AND CURRICULUM

At the beginning of the course each student will be provided with an appropriate work space.

There will be an initial tutorial with the core teaching staff with each student to clarify their individual aspirations and define a work programme. At the tutorial, the student will be allocated a Personal Tutor who will keep in regular contact, giving at least four tutorials per term. These will be from amongst the core staff. The choice will be made with the student's individual practice in mind. Personal Tutors will be responsible for monitoring academic progress, writing at least one tutorial report each term, and notifying students of any problems identified. Every student is expected to write a self-assessment each term on their work in progress (on more than one side of A4). This will be discussed with the student's tutor.

A Visiting Tutor will also be agreed with the student. These tutors will visit the students at least twice each term. All students will be asked to write one self-assessment report each term in consultation with their tutor. There will also be a list of Visiting Artists who will make visits each term and who the students can sign up to meet. This list will alter from one term to another and will cover current interests and



events outside the College.

The Personal Tutors will liaise with the Head of Department as well as the student's Visiting Tutor to build a whole picture of the student's evolution and development through the course. These reports will be referred to at Interim and Final Examinations.

There will be a Course Forum at the beginning of each term to report and discuss events for the coming term. All students must attend.

The students will each be asked to make a slide presentation of their recent work to all other students on the course. This will familiarise each student with the variety and type of work and concerns in their peer group. A timetable for the term will be posted and will show when individual tutors, artists, and special lectures are due. The main portion of the student's work will be concerned with the production of their individual sculpture.

Apart from induction courses in the workshops and health and safety there is no fixed curriculum in the course. Foundry Route students will have the special syllabus of activities that have to be covered in that area.

The course is designed around your sculpture-making interests. You will already have the beginnings of an identity in your individual work. This will have been built upon your undergraduate course and in any following period of working and will be the reason you are here. The course will help you clarify and strengthen this identity and, most importantly, provide encouragement for investigative and inventive work processes.

You will be allocated a studio space that is appropriate for your own projected activity. This will probably change during your course as your work evolves and makes different demands on its context. However, it will roughly equate in size to that of every other student in your year. It will be expected that you have all the initiative necessary to instigate your individual sculpture-making programme (if this is not the case it will become apparent very quickly and the staff will give the necessary assistance).

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 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 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.

MA SCULPTURE FOUNDRY ROUTE

The Foundry Route is for students who have chosen to pursue their sculptural development within a metal-casting context.

Early in the course, time is divided between students' own sculpture and the casting of client sculptures. The Foundry operates partly as a commercial foundry. As experience, competence and confidence in handling materials, procedures and processes increase, more and more time is devoted to the development of students' own work. Thus students work in an atelier situation, participating in processes which produce both their own sculpture and that of established professionals.

Like every other sculpture student, the Foundry Route group are allocated studio space and given a Personal and a Visiting Tutor from the beginning. Engagement in the wider debate and development of ideas goes on alongside the acquisition of casting skills.

Hard work and efficient organisation of time and material resources are essential ingredients of the course. The interplay between foundry practice and studio work provides a uniquely demanding and rewarding challenge for students who wish to develop their sculpture using cast metal.

By the end of the third term of the first year, students will have gained sufficient knowledge and experience to be able to use the foundry facilities with fluency and confidence. In the second year, students are able to concentrate entirely on their own sculpture whilst still remaining part of the foundry team, contributing to the group effort as required. Otherwise students' academic programme will follow exactly that of the other MA students.



LEARNING AND TEACHING STRATEGIES

The teaching on the course will take five forms:

- (1) **Regular one-to-one tutorials** with the student's Personal Tutor from the core staff and appropriate Visiting Tutors. Personal Tutors will arrange their meetings with students on a regular basis, to occur not less than four times a term.

Visiting Tutors' meetings with their students will be individually arranged to occur not less than twice each term. Outside visitors will see those students who sign onto a posted list. Tutorials will be timetabled to make sure that no one has unequal access to their tutor.
- (2) **Group discussion** in the studios where staff and students discuss and compare the current work of those students involved. Crits will take place each term and will involve every student. Groups of not more than ten students and two or three staff look at the work of those ten students and discuss it. There will be four such groups each term to cover all students on the course. The dates of these will be posted so that a student's work can be made ready for them.
- (3) **Seminars**, where the theory concerning various attitudes towards sculpture-making can be formulated, aired and disputed. They may be initiated by interest in a current exhibition, or student concern for some aspect of sculpture's activity, or discussion on a previously given theme. There will be two each term led by one or two regular tutors.
- (4) **Informal studio discussion**. This often underrated area of input is a constant source of information and knowledge generation.
- (5) **Skills workshops** - offered to provide process knowledge where needed for students who lack experience in some areas of sculpture-making.

MONITORING STUDENT PROGRESS

YOUR WORK PROGRAMME

This will be monitored through tutorials and crits, and you will have a regular Personal Tutor who will keep a continual contact with you through the course. Should there be any problems at all these should come to light at the earliest time possible, and any necessary remedial activity will be put into operation.

The role of the Personal Tutor is:

- a) to maintain an overview of your academic progress - monitoring and recording this throughout the course
- b) to meet with you on a regular basis (a minimum of twice per term) to:
 - provide advice and guidance on academic issues and refer the student to

other colleagues, if necessary

- provide pastoral support, referring the student to other areas of the College or external agencies for help, if necessary
- c) ensure that there are documented reports on progress filed at least once per term, one of which might be completed by the student and confirmed by the Tutor
- d) represent the student's interests in staff discussions and at the Interim and Final Examination Boards

There will be several 'deadline' points within the course when work will need to be completed, or at least reaching a point where objective discussion is possible. These will be at the timetabled studio discussions at least once each term, at the Interim Exhibition which is followed by the Interim Examination, and the Final Examination with the Royal College of Art Show, plus any other exhibitions that may be organised during the two years.

Sculpture-making will constitute the majority of the student's working week. However, there are many other activities, some of which are compulsory and others with which students may wish to become involved. These will be both within the course in the form of lectures, seminars, crits and debates, and outside, initiated elsewhere in the College.

The notice board near the entrance to the Sculpture Department is where all information is posted on a daily basis, and it will give you up-to-date news on every activity in the College. The compulsory activities will be given to you in timetabled form at the beginning of the course.



ASSESSMENTS 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 students read these so that they understand the basis on which they 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 Sculpture.

INTERIM EXAMINATION

INTERIM EXAMINATION METHOD

The Interim Examination takes place in the early part of the Summer term. The Examination Board consists of the Head of Department and at least two Course Tutors.

The Board will have available all reports from Tutors, Personal Tutors and Visiting Tutors plus the dissertation reports. The Board will talk to each student, and all the work done on the course will be presented for review in the clearest way possible, with photographs or slides and any other supporting work that is relevant.

The dates of the Interim Examination will be given to the students at the Course Forum at the beginning of the Summer term. The Board will discuss each student after the examination and a decision made about their status.

Dissertation First Text

For Interim Examination students 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 students in the Autumn term. Students cannot proceed to the second year without completing this submission.

If a student is not passed at the Interim Examination, this information along with any recommendations for retrieval are sent to the Academic Board for Concessions and Discipline (ABCD).

Students who do not pass the Interim Examination may be asked to leave the course or be referred. In the case of referral, the referral Examination is normally arranged for early in the Autumn term with the Summer being utilised by the student to

retrieve the situation.

Those who do not pass the Interim Examination will normally fail for one of two reasons. Either their work is insufficient in terms of quantity and quality, or the student may display a lack of studentship and make no use of the course outside of its basic practical benefits of space and materials. (Studentship means the students' application and engagement with all aspects of the course). All relevant and measurable aspects of studentship will be commented on by tutors in the students' tutorial reports.

More details about the referral procedures can be found in the College Regulations.

THE FOUNDRY ROUTE

Foundry Route students will have an important curriculum element of Foundry Practice which they must have completed or be within reach of achieving by the Interim Examination. These elements are set out on the pro-forma tutorial report for the Foundry Route. This element will mean that the quantity that constitutes their body of sculpture work will probably be less than that for the other MA students, and that will be taken into consideration in the Examination. (However, in practice, the Foundry Route students' work in the Interim Exhibition is indistinguishable from the other MA students in both its quantity and quality.)

The Foundry Route aspect of the course will have its curriculum programme assessed in the first year only.

FINAL EXAMINATION

The External Examiner will visit the second year students in the Spring term and talk to them in their work areas. Evidence from this visit will be taken forward to assist in the Final Examination.

Each final year MA student presents the whole of his or her second-year body of work in an appropriately clear form to the Examination Board.

In some cases, where the work no longer exists or practicalities make physical presentation difficult, photographic means will be used to show the work clearly. This will take place in the latter part of the Summer term on or before the shows of the graduating students' are opened. In addition to the work presented, there will be available the termly reports from the Personal Tutors and the Visiting Tutors, and also self-assessment reports. The recommendations of this Examination Board go forward to the ABCD.

FINAL EXAMINATION METHOD

The Final Examination takes place in the latter part of the Summer term as near as is practically possible to the meeting of ABCD which receives the results.

The Examination Board consists of the Head of Department, the Senior Tutor, Personal Tutors, the Internal Moderator, and the External Examiner.



The Board will look at the second-year body of work done on the course by each student, which should be presented in the clearest and most appropriate way.

The students will each have a viva voce about the work in the exhibition and previous work that makes up the whole body.

The recommended results of the examination will be forwarded to ABCD for presentation at the Senate. The External Examiner will write a report to the Rector on the Examination just completed. The report will comment on the performance of the student cohort as a whole and the conduct of the examination.

MPhil/PhD PROGRAMME

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.

EXHIBITING YOUR WORK

INTERIM SHOW

Work will be exhibited in the Interim Show that need not be completely finished. Work in progress can be an important part for fresh input to the thinking.

FINAL SHOW

In the Final Show an exhibition of a body of finished work will be expected. This will form a part of the Final Examination, along with documentation of all other work done during the year.

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). Full details of the College's Policy on Intellectual Property Rights can be found in the College Regulations.

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.



DEPARTMENTAL MONITORING AND APPRAISAL

YOUR INPUT INTO THE COURSE

The Sculpture course is not a cyclical repeating process that is fixed and static. It is an alive and evolving entity that changes in response to any important and objective input.

One important provider of future change will be you, the student. There are many ways that your input into the course can be realised: through your Students' Union via the Student Representative; through your regular contact with your Personal Tutor, Visiting Tutor and Artists visiting the course; through forums and debates within the course; through the Course Monitoring Meetings which take place each term and are specifically for this purpose; and finally through your work's contribution to the whole sculpture debate. At the end of the year you will be asked to fill in a questionnaire concerning the quality of the course in retrospect. This will be anonymous and hopefully you will feel able to make whatever constructive remarks you feel appropriate. This questionnaire will feed into the Course Monitoring Meeting. There will also be a meeting of all students chaired by the Sculpture Administrator with no staff present. The minutes of this meeting will go to the Departmental Monitoring Meeting.

COURSE MONITORING BOARD MEETING

There will be a Course Monitoring Board meeting at least once each term. This Board will have a membership of at least two contracted academic staff plus:

- one regular Visiting Tutor
- two technicians
- two student representatives
- the Department Administrator

The Board will examine the course in all its aspects, apart from individual student progress. It will look at the systems of teaching and their efficiency and range. The aims and objectives will be looked at and the means of delivery will be regularly checked.

The issues of gender and ethnicity and their relevance to the course at all levels will be examined.

The practical elements concerning the studio practice in Howie Street and the nature of the building and its use in relation to the most efficient programme of work for all concerned will be examined. The Board will also discuss current moves and attitudes within the whole sculpture area and the amount of their relevance on the course.

It is expected that recommendations will arise from the discussion of this Board towards some changes in various aspects of the course. The implementation of these will be commented on at the succeeding meetings. Input from students and the External Examiner will be presented to the Board as they arrive.

The Course Monitoring meetings will be the means whereby the evolution of the course is instigated and observed and its relationship with the rest of the College monitored. The meetings will have an agenda that arises from previous minutes plus current issues and concerns.

All meetings will be minuted, and the minutes (at least three sets per year), together with External Examiner reports and the student input, will build towards the self-appraisal record (Departmental Review) of the on-going health of the course.

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.



OTHER USEFUL INFORMATION

ADDRESS AND TELEPHONE NUMBERS FOR HOWIE STREET

Royal College of Art, Sculpture School, 15-25 Howie Street, London SW11 4AS

Telephone: 020 7924 3159

Fax: 020 7924 3208

OPENING HOURS

08.30 - 23.00 Monday to Friday

10.00 - 17.00 Saturdays

10.00 - 17.00 Sundays during Summer term

GETTING TO HOWIE STREET

49 Bus to Battersea Bridge Road (near the Bridge) from the top of Queens Gate, a short walk from the main site. Nearest tube stations are South Kensington and Sloane Square. Nearest mainline stations are Clapham Common and Battersea Park.

REGULAR STAFF

Professor Richard Wentworth	Head of Department
Lee Grandjean	Deputy Head of Department - 3 days per week
Irene Gunston	Foundry Director - 5 days per week
Denise De Cordova	Tutor - 2 days per week
Kate Davis	Tutor - 2 days per week
Keith Wilson	Tutor - 2 days per week
John Frankland	Tutor
Dr Elizabeth Price	Research tutor
Jordan Baseman	Tutor
Nigel Rolfe	Fine Art Visiting Senior Tutor - 3 days per term
Steve Brennan	General studio technician - full time
Jason Cole	General studio technician - part-time
Steve Bunn	General studio technician - part-time
Natuka Honrubia	Foundry Assistant - 2 days per week
Andrew Osborne	Computer Cluster Assistant
Kam Raoofi	Computer Support Technician
Alan Carter	Senior Security Attendant - full time
Peter Jones	Security Attendant - full time
William Hart	Manual Attendant - full time
Wendy Greenbury	Department Administrator - full time

VISITING ARTISTS

Sacha Craddock, Goshka Macuga, Martin Creed, Alexandre Da Cuna, Greville Davey,

Soraya Rodriguez, JJ Charlesworth, Brian Griffiths, Dr Patricia Lyons, Tom Morton and Tina O'Donnell.

Please look at the notice board daily.

MATERIALS

The annual budget is divided amongst the students per capita, with the second years receiving a little more than the first years.

- First year students receive £200 per year
- Second year students receive £240 per year

Wendy Greenbury, the Department Administrator, keeps an account of students' materials accounts. You can purchase materials and get the money back against your material allowance. Keep the receipts and hand them into Wendy; payments via BACS will be paid directly into your bank account.

Polyester resin will not be allowed in the Department. Jesmonite and other acrylic products can be used instead.

SCULPTURE TRUCK

The Sculpture truck has to be booked through Steve Brennan, Jason Cole or the security staff. It can only be used between 9am and 6pm. No overnight or weekend use (clean driving licence and test trip around the block required); you will be charged 40p per mile.

The truck is insured for Howie Street staff and students only.

PHOTOCOPYING MACHINE

Students can use the office photocopying machine at a cost of 2p per A4 sheet of paper and 4p for A3 (the usual copyright rules apply).

FINANCES

Details of the financial support available to students on a College-wide basis, such as bursaries and the Access Fund, can be found in the College-wide Handbook.

In addition, the Department is grateful to other donors for monies received on an annual basis, such as the Hedley Foundation, Eric and Jean Cass, and David and Serenella Ciclitira.



HEALTH AND SAFETY POLICY

It is the policy of the Royal College of Art to maintain in the areas and activities for which it is responsible the maximum freedom of action and access for students, staff and members of the public, consistent with legal standards of safety.

The responsibility for safety in the College cannot be evaded, delegated or signed away, and in greater or lesser measure some part of the responsibility devolves upon every member of the College to do everything that he or she can to ensure their own safety and that of others.

Professor Glynn Williams and all staff of the Sculpture Department are committed to creating a healthy and safe environment for work, and will maintain effective systems of communicating health and safety matters.

The management of Health and Safety issues is shown in the Health and Safety Management Structure diagram. It identifies particular individuals who have specific Health and Safety responsibilities for each area of the Sculpture School.

Students need to be aware of the processes and substances that they are using. Every process and substance, where there is risk, should be assessed under the COSHH regulations. Students should be aware of the term COSHH: Control of Substances Hazardous to Health. Please refer any issue of Risk Assessment or COSHH regulation to the appropriate individual responsible for the area you are working in.

- A short induction course in the safe use of workshop equipment will be given to each student at the beginning of the first year by the Senior Technician.
- It is important that every student follows a routine of proper studio practice.
- Stock materials should be stacked in the appropriate place and not strewn over the floor.
- Waste should be cleared and binned at the end of every working day. Electric tools should be used as intended, with care and concentration.
- Students must be aware of dust and emission hazards to themselves and others.
- Goggles, dust masks and ear protectors must be worn where appropriate.
- All corridors and through-ways must be kept clear at all times, with no electrical cables laying across them. Check regularly that all your electrical leads and equipment are properly insulated and undamaged. Ask the technicians for proper advice before using any specialist equipment that you are unfamiliar with.
- Do not leave wax etc unattended on a hot plate. Switch/turn everything off before leaving your space.
- Do not leave things precariously balanced.
- When using any of the gantries follow instructions - only lift from directly under

the hoist. Be especially careful how you use slings. Double-check that they are properly secure and support the load.

- Keep your hands away from slings or chains when lifting, and do not stand underneath.
- Refer to technicians when wanting to use the forklift truck - only they are allowed to operate it.
- Make sure that you wear suitable clothing for work. Students working with heavy materials should have a pair of steel-capped shoes/boots.
- Keep long hair tied back when using any electric tools or machinery.
- Before using steel workshop equipment, arc welding or gas cutting, talk to Patrick Donald. He must be assured of a student's competence with all the processes.
- Refer to technicians for replacement of gas bottles and storage of empty ones. They are to be kept in separate safe stores.
- The Sculpture Department pick-up truck can be booked for relevant use through Steve Brennan. We are very lucky to have our own vehicle and must not abuse it. We want it to last! Use it carefully, safely and responsibly.
- Keep all fire exits clear and familiarise yourself with the way to your nearest exit.
- Identify any strangers, refer them to security.
- No radios, etc. should be played. Be aware generally that what you do affects everyone else.

(Foundry Safety Regulation will be given to all students working in that area).



REFERENCES

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- Marc Auge, *Non-places: introduction to an anthropology of supermodernity*, Verso, 1995
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- Dan Graham, *Rock my religion: writings and art projects, 1965-1990*, MIT Press, 1993
- Rosalind E. Krauss, *Passages in modern sculpture*, MIT Press, 1981
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- William Tucker, Yehuda Safran, and Jon Thompson, *Gravity and grace: the changing condition of sculpture 1965 – 1975*, The South Bank Centre, 1993
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