

O4-A2

**INCLUSIVE ARTS PRACTICE MA
CURRICULUM DEVELOPMENT**

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Description of Programme of Study

This course aims to bring together committed arts practitioners and marginalised community groups in order to challenge and learn from each other's perspectives and experiences. It aims to provide creative opportunities between marginalized and non-marginalized people through creative collaboration for the purpose of challenging social exclusion, promoting change and developing contemporary arts practice.

The curriculum will cover three core areas –

1. Understanding inclusive arts practice and arts education, developing both one's own practice and the ability to locate oneself theoretically within the broader world of inclusive arts practice and pedagogical approaches
2. Professional Practice: providing training in the multi-media skills necessary to document and promote inclusive practice, skills around developing funding proposals and project management.
3. Arts-based research methodologies: providing grounding in arts-based approaches to research and the skills to carry out a research project.

The course will be built around values that enable staff, students and community members to teach and learn together collaboratively. This will underpin the course philosophy. An environment of experiential and reflective learning will be promoted.

Graduate Profile

Participants will normally have an established arts practice and will be seeking to develop this arts practice through collaboration with marginalized groups and/or individuals.

This course will enable the art practitioner to build on their existing creative skills and place them within the context of a community or social context where they are then used to enhance the needs of that group/ set of individuals. It is anticipated that graduates will either be working or seeking work with statutory and non-statutory agencies where creativity plays a central role e.g. community groups, day centres. The course builds on the

practitioner’s facilitations skills allowing them to research develop an expertise in a particular client field.

During the course, graduates will explore a broad range of contexts within which art making in relation with others can occur, from an emphasis on art practice to educational emphases to focusing more on the social and psychological needs of a group. Graduates of the course will have been encouraged to locate themselves within this broad world of inclusive arts practice. It is a key concern of the MA programme, however, that graduates would recognize the transferability of their skills and be able to adapt and move between the different modes of creative practice within a group context depending on the needs of any given group.

Modules

Arts practice I <i>Arts practice & debates: Issues & Inclusion</i>	5 credits
Arts practice II <i>Arts-based research practice</i>	10 credits
Arts practice III <i>Arts-based research project</i>	20 credits
Skills I <i>Facilitation skills and group processes</i>	10 credits
Skills II <i>Experiential collaboration – group & one to one</i>	10 credits
Skills III <i>Professional practice</i>	10 credits
Research I – <i>introduction to methodologies</i>	5 credits
Research II - <i>proposal</i>	10 credits
Research III	10 credits
	90 credits total

Module Structure

The programme will be structured as follows:

YEAR 1

Skills I *Facilitation skills and group processes*

Research I – *introduction to methodologies*

Arts practice I *Art Practice & Debates: Issues & Inclusion*

Skills II *Experiential collaboration – group & one to one*

Research II - *proposal*

YEAR 2

Arts practice II *Arts-based research practice*

Skills III *Professional practice - multi media/website/documenting/ funding proposals/ project management*

Research III - *Professional practice: presentation and evaluation skills*

Arts practice III *Arts-based research Masters practice*

Semester 1

Module Title	New/ Shared	Credits	Hours weekly
Skills I <i>Facilitation skills and group processes</i>	New	10	5
Research I <i>Introduction to methodologies</i>	MA Art Therapy	5	2
Arts practice I <i>Art Practice & Debates: Issues & Inclusion</i>	New	10	5

Semester 2

Module Title	New/ Shared	Credits	Hours weekly
Skills II <i>Experiential collaboration</i>	New	10	5
Research II <i>proposal</i>	MA Art Therapy	10	5

Semester 3

Module Title	New/ Shared	Credits	Hours weekly
Arts practice II <i>Arts-based research practice</i>	new	10	5
Skills III <i>Professional practice - multi media/website/documenting/ funding proposals/ project management</i>	Possibility of sharing	10	5

Semester 4

Module Title	New/ Shared	Credits	Hours weekly
Research III - <i>Professional practice: presentation and evaluation skills</i>	Possibility of sharing	10	

Arts practice III <i>Arts-based research Masters practice</i>	new	20	

Module Descriptions

Skills I *Facilitation skills and group processes*

Module description

This module is an introduction to a range of skills useful for initiating arts projects engaging groups within a social contexts. The module focuses on the development and empathetic and collaborative relationships. It will allow students to develop and understanding of group processes and cycles and dynamics It also allows students to engage with processes to find out interests and passions of participants and collaborators. The module will support the development of Communication/ negotiation/ conflict management skills within Group processes.

Learning outcomes

On successful completion of this module the learner will be able to:

- Identify tools and methods for building trust empathy and collaborative relationships.
- Reflect on their engagement in collaborative group processes.
- Effectively communicate and negotiate with a group/collaborative context
- Demonstrate an understanding of group dynamics processes and cycles

Module content

Facilitation skills and tools

Exercises tools and approaches for working creatively with groups

Experiential group process

Analysis of experience within course group from a personal and group perspective

Group work theory

Group processes and cycles and dynamics

Assessment

Journal reflecting and documenting on team building exercises, demonstrating an understanding of the theories behind the methodologies. – Semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- Experiential workshops. Group reflection-2 hours weekly

Independent & Directed Learning (Non-contact)- Reading research and reflective writing-5 hours weekly

Module resources

- Jarlath F. Benson 2009, *Working more creatively with groups*, Routledge London [ISBN: 0415482291]
- Hogan C. 2002, *Understanding Facilitation*, Kogan Page Ltd. [ISBN: 0749438266]
- Jean Campbell 2001, *Creative art in groupwork*, Speechmark Bicester [ISBN: 9780863884092]
- Sue Jennings 2001, *Creative Drama in Groupwork*, Speechmark Bicester [ISBN: 9780863887918]

Research I Introduction to Methodologies

Module description

This module is an introduction to research methodology with a focus on arts based approaches including new and emerging practices. The module will introduce tools for journaling recording/harvesting learning. It will support students to develop awareness of their art practice as a form of research.

Learning outcomes

On successful completion of this module the learner will be able to:

- Critically engage with primary research methods for creative and critical practice.
- Demonstrate understanding of how research can function as methodologies and as aesthetics
- Experiment, as appropriate, with forms, conventions, languages, techniques and practices
- Innovate and initiate unique and personal approaches to creative inquiry
- Engage with alternative and diverse perspectives with creative research
- Show sound critical judgment and demonstrate effective decision-making in relation to the development and application of appropriate research methodologies, tools and resources

Module content

Practice based research

Introduction to practice based research. Introduction to Arts methodologies as research methodologies. Problems, issues and opportunities related to Arts methodologies

Journalling

Artists' notebooks and sketchbooks: reflective practice and the role of the journal in artistic research

Alternative artists Methods

Experimental research methods eg walking methodologies, artists' writing, site-specific work.

Creativity as making and inventing

Debates about the construction of new knowledge through creative processes

Assessment

Portfolio/sketchbook. Students to a short research project within a specific context, using a range of creative research methods – semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- workshop -2 hours weekly

Independent & Directed Learning (Non-contact)- project work -5 hours weekly

Module resources

- Michel de Certeau 2011, *The Practice of Everyday Life*, University of California Press [ISBN: 0520271459.]
- Mike Rohde, 2013, *The Sketch note Handbook Video Edition: the illustrated guide to visual note taking*, Peachpit Press San Francisco [ISBN: 0321885112]
- edited by John G. Richardson 1986, *Handbook of theory and research for the sociology of education*, Greenwood Press New York [ISBN: 0313235295]

Recommended Article/Paper Resources

- de Cosson, Alex F. 2008, *23 Textu(r)al Walking/Writing through Sculpture*, in J. Gary Knowles & Ardra L. Cole, 'Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues'
- Crampton, J 'Maps as social constructions: power, communication and visualisation, in Progress in Human Geography, vol. 25 no. 2, 2001, pp.235-252

Other Resources

- Catalogue: Institute of International Visual Arts 2008, *Map [Exhibition "Maps Elsewhere, 22 March-28 April 1996, Beaconsfield, London* , Institute of International Visual Arts, London
- Catalogue: Edited by Nina Möntmann, Yilmaz Dziewior, Galerie für Landschaftskunst 2004, *Mapping a city*, Hamburg

Arts practice I *Art Practice & Debates: Issues & Inclusion*

Module description

This module will provide a critical and experiential introduction to the key discourses around inclusive or participatory arts practice. We will examine the complexity within the field of these practices through key readings, tutor facilitated workshops, lectures and peer discussions.

Learning outcomes

On successful completion of this module the learner will be able to:

Understand a range of arts practice relationships within an Inclusive Arts context.

Make connections between participatory arts processes and inclusive practice.

Engage in critical reflection on a range of models for inclusive arts practice and apply to specific contexts and objectives

Module content

Theories of participation

Exploration of participatory models and their relationship to inclusive arts practice

Key discourses around inclusive or participatory arts practice

Models, case-studies and approaches and critiques

Assessment

Documentation of range of processes with written reflection on personal experience and impact of process and potential applications within context. 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- seminars and workshops-2 hours weekly

Independent & Directed Learning (Non-contact)- Reading and project work-5 hours weekly

Module resources

Fox A. & Macpherson H, 2015, *Inclusive Arts Practice: A Critical Manifesto*, Routledge London and New York [ISBN: 978-1-138-84100-0]

Markus Miessen, 2011, *The Nightmare of Participation*, Sternberg Press New York [ISBN: 1934105562]

Foot L.(ed) 2013, *Outside In: The Art of Inclusion*, Crawford Gallery, Cork [ISBN:978-1-874756-18-7]

<http://www.perceptions2016.com>

Skills II *Experiential collaboration – group & one to one*

Module description

Skills II will contribute to the development of students' awareness of different modes of collaboration and their ability to practice as an artist collaborator. It will provide students with the opportunity to experience a wide range of created environments for different modes of engagement: tutor facilitation of collaborative work, directive, non-directive, thematic and peer facilitation of collaborative work. The module will facilitate a personal audit of relevant skills and knowledge and help the student locate their own practice to inclusive arts practice.

Learning outcomes

On successful completion of this module the learner will be able to:

- Demonstrate advanced knowledge of a range of creative environments for different modes of engagement

- Engage in informed debate and discussion on different modes of engagement within inclusive arts practice.
- Locate their own art practice to inclusive arts practice
- Expand own skills and knowledge
- Recognise professional development needs

Module content

Structure and practice

structures and practices surrounding field of practice

Group Theory

What is a group? How people engage within collaboration

Ethics

Current debates and discussions on ethics related to practice in social settings

Personal /professional development

Positioning own practice within a professional context.

Assessment

Journal reflecting and documenting on group theory and modes of engagement, demonstrating an understanding of the theories and relating own practice to them. – Semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- workshops -4 hours weekly

Independent & Directed Learning (Non-contact)- reading and research -10 hours weekly

Module resources

- **Informal education, learning and community**
<http://infed.org>
- **National development agency for collaborative arts**
<http://www.create-ireland.ie>

Research II *Developing a Proposal*

Module description

This module will introduce the Issues and contexts for practice-based research in the arts, humanities and social sciences and explore approaches to arts based research. This module will also provide practical tools on gathering and cataloguing research material/ data and will introduce useful computer applications for accessing and organizing research material. It will also introduce the conventions of academic writing. Research II will explore in depth a range of practice based research methods to prepare students to employ specific

methodology to the final research/ practice project. Students will be enabled to critically reflect upon their own choice of research methodology in relation to the socio-cultural contexts and intended audiences of their individual research project.

Learning outcomes

On successful completion of this module the learner will be able to:

- Access and organise a diverse range of research materials
- Critically evaluate and reflect upon their own methodological choices in relation to practice-based research.
- Choose appropriate research methods to themes and contexts
- Develop a research-based approach to development of a creative intervention/ project.

Module content

Practical research skills

Accessing and organising research material. Practical tools on gathering and cataloguing research materials and introduce useful computer applications for accessing and organizing research material Conventions of academic writing.

Issues and contexts

Engagement with issues debates and contexts related to practice-based research

Introduction to Methodologies

Methodologies and examples of practice-based research in the arts

Assessment

Documentation and reflection on perspectives presented in a portfolio mapping of the research approaches explored – semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- seminars and lectures -2 hours weekly

Independent & Directed Learning (Non-contact)- reading and course work -5 hours weekly

Module resources

- Katy Macleod (Editor), Lin Holdridge (Editor) 2006, *Thinking Through Art: Reflections on Art as Research*, Routledge [ISBN: 0415576334]
- edited by Ludivine Allegue... [et al] 2009, *Practice-as-research in performance and screen*, Palgrave Macmillan New York, NY [ISBN: 0230220010]
- Four Arrows, AKA Don Trent Jacobs 2008, *The authentic dissertation: Alternative Ways of Knowing, Research and Representation*, Routledge London-New York [ISBN: 0415442230]
- J. Gary Knowles (Editor), Ardra L. Cole (Editor) 2008, *Handbook of the Arts in Qualitative Research: perspectives, methodologies*, Sage Publications Los Angeles [ISBN: 1412905311]

Arts practice II *Arts-based research practice*

Module description

This module will provide a supportive working environment, which will allow participants to continue to develop and build upon the advances made in Arts Practice I. Students will build upon the intensive teaching input of the previous semester to pursue their practice informed by and/or in collaboration with a marginalized group. Having defined their specific area of interest, this module will also support the students in developing a project plan for a substantial Inclusive Arts project.

Learning outcomes

On successful completion of this module the learner will be able to:

- Inform, develop and critically appraise their practice through independent research.
- Identify appropriate forms of outcome for their area of enquiry
- Verbally communicate the development of their practice in a critically aware manner
- Critically appraise and assess the work of the peer group
- Develop an inclusive arts project concept considering theme, participatory engagement, objectives, resources, time frame.
- Demonstrate initiative, personal responsibility and accountability

Module content

Project development

Presentations for studio research

Identifying themes, participatory engagement, objectives, resources and timeframe.

Developing an Inclusive Arts project plan.

Project implementation

Self-directed studio research

Project reflection

Tools for reflection and peer feedback.

Assessment

Course work. – semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)-4 hours weekly

Independent & Directed Learning (Non-contact)-10 hours weekly

Module resources

Lou Aronica, Ph.D., Ken Robinson, 2010, *The element : how finding your passion changes everything*, Penguin Books London [ISBN: 0143116738]

Douglas, Anne, Dr. Fremantle, Chris, 2007, *Leading Through Practice*, The Artists Information Company

- website: *Arts & Disability Ireland, promoting cultural equality*

<http://www.adiarts.ie/>

- **website: *National Youth Council of Ireland***
<http://www.youth.ie>
- **website: *Professional network for artists working with children***
<http://www.practice.ie>
- **website: *CREATE***
<http://www.create-ireland.ie/>
- **website: *ARTS COUNCIL OF IRELAND***
<http://www.artscouncil.ie/>

Skills III Professional practice - multi media/website/documenting/ funding proposals/ project management

Module description

SKILLS III will cover practical skills in documentation, audio, video, layout etc. along with skills in PR and the use of social media. It will further foster skills in developing project proposals and presentation techniques. The module will build awareness of the situatedness of cultural practices and paradigms, and the complex and dynamic interrelationships of the respective contexts. It will provide students with a range of tools to support independent conceptual and critical evaluation of cultural practices and creative strategies. It further facilitates a deeper understanding of professional environments in which generation and innovation, the application and commercialisation of intellectual property take place at regional, national and global level. The module will generate applicable knowledge, skills and experience to support the identification, evaluation and realisation of professional opportunities in a range of relevant applied contexts.

Learning outcomes

On successful completion of this module the learner will be able to:

- Present creative project concept and to a professional standard using a relevant media.
- Develop a range of pertinent and effective strategies with which to establish a sustainable professional/creative/cultural practice.
- Demonstrate self-direction, motivation and independent thinking.
- Show the ability to think laterally, problem solve and multi-task.
- Develop and effectively employ appropriate organisational, project planning and time management skills.

Module content

Project/ funding proposals

Developing a proposal. Understanding and responding to criteria. Selling your idea.

Documentation

Photography/Video/Layout/ Web-tools How to document creative projects and processes to a professional standard using a relevant media. National media and communication networks

Communications and PR

Writing a press release for a creative project. Communications with local and national and alternative media networks

Making a presentation

How to communicate your passions to a panel/ group. Verbal communication skills and strategies

Assessment

Coursework – semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- Skill based workshops and seminars -4 hours weekly
Independent & Directed Learning (Non-contact)- reading and project work -10 hours weekly

Module resources

Recommended Book Resources

- **Robin Houghton, 2012, *Blogging for Creatives: how designers, artists, crafters, and writers can blog to make contacts, win business, and build success*, How Books Cincinnati [ISBN: 1440320136]**
- **Robert M. Goodman, Patrick J. McGrath 2002, *Editing digital video*, McGraw-Hill New York [ISBN: 0071406352]**
- **Peter Coughter, 2012, *The Art of the Pitch: persuasion and presentation skills that win business*, Palgrave Macmillan New York [ISBN: 0230120512]**

Recommended Article/Paper Resources

- **Angela McRobbie *Creative London-Creative Berlin: Notes on Making a Living in the New Cultural Economy***
http://www.ateliereuropa.com/2.3_essay.php

Other Resources

- **website: *a-n The Artists Information Company***
<http://www.a-n.co.uk/>
- **website: *Artquestn/a***
<http://www.artquest.org.uk/>
- **website: *Resartisn/a***
<http://www.resartis.org>
- **website: *Visual Artists***
<http://www.visualartists.ie>
- **website: *UbuWebn/a***
<http://www.ubu.com>

Research III Professional practice: presentation and evaluation skills

Module description

This module provides the student with an opportunity to harness research skills practiced in Research modules 1 and 2. It will focus on the production of a self-directed contextual research project which will enable the student to demonstrate an understanding of inclusive/participatory arts trends and the ability to formulate and defend a context for their practice. The student needs to engage with their chosen topic by writing critically about the theoretical, historical and artistic context and also about a broader role of inclusive/participatory arts practice in social, cultural, economic, or political life.

Learning outcomes

On successful completion of this module the learner will be able to:

- Identify a topic that situates the student's art practice within a broader cultural, art theoretical or historical framework and provides a context for critical analysis of that topic
- Discuss art practice in relation to the chosen context deploying advanced critical and analytical skills in writing
- Use appropriate academic conventions with ability in writing, researching and documenting the work
- Demonstrate and employ effective communication skills to specialist and non-specialist audiences.
- Demonstrate self-direction, motivation and independent thinking.
- Demonstrate self-direction, autonomy and creativity in tackling project research and delivery in relation to complex contextual issues or situations.
- Show sound critical judgment and demonstrate effective decision-making in relation to the development and application of appropriate research methodologies, tools and resources.

Module content

Application of Research Skills

Applying skills and knowledge of Research 1 and 2 to support the development of the master project.

Assessment

Presentation of portfolio of a body of specific research relevant to their master project with reflection how it influenced their master project development. – semester end 100%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- workshop and group tutorials -2 hours weekly

Independent & Directed Learning (Non-contact)- research and project work -5 hours weekly

Module resources

Recommended Book Resources

- Estelle Barrett (Editor), Barbara Bolt (Editor) 2007, *Practice as Research: approaches to creative arts enquiry*, I.B. Tauris London [ISBN: 1848853017]
- Thomas (Tom) E. Barone, Elliot W. Eisner, 2012, *Arts Based Research*, Sage Los Angeles [ISBN: 1412982472]
- Paul Carter 2004, *Material thinking*, Melbourne University Press Carlton, Vic. [ISBN: 978-0522851243]

Recommended Article/Paper Resources

- Froggett, Lynn (ed) 2011, *New Model Arts Institutions and Public Engagement, Research Study*
<http://www.situations.org.uk/publications/socially-engaged-arts-practice-and-new-model-visua/>

Arts practice III

Module description

Delivery, presentation & reflection related to master Project. This module provides a continuous and concentrated period of practice for the production of a highly-resolved body of work and its appropriate public output. It facilitates the mature development of a professional practice and an in-depth knowledge and understanding of contemporary practice contexts. It fosters an acute awareness of the key aspects of professional art practice, enabling the student to make a smooth transition from the educational institution to the professional arena. Self-evaluation is given high importance and is articulated in oral and written form.

Learning outcomes

On successful completion of this module the learner will be able to:

- Document and present a highly-resolved project to a professional standard
- To critically analyse practice with an understanding of contemporary contexts
- Demonstrate a high level of awareness of social, political, cultural and historical and contemporary models of practice.
- Demonstrate an advanced understanding of the positioning, methodology and key principles of individual / collaborative practice (and the partnerships required for this) within the complexities of broader contemporary art, cultural and social contexts
- Demonstrate an ability to systematically analyse complex issues, situations, concepts or theory and make clear arguments in verbal and written form.
- Demonstrate self-direction, autonomy and creativity in tackling project research, development and delivery in relation to complex contextual issues or situations.
- Demonstrate the ability to facilitate / manage / realise a range of projects in the public territory/ real world or processes through negotiation with external partners
- Show the ability to work creatively in both individual and group situations with external partners and within a range of dynamics such as collaborative, participatory and dialogical.

- Demonstrate and employ effective communication skills to specialist and non-specialist audiences.
- Achieve an advanced interpersonal development and mature and effective negotiation, facilitation or mediation skills
- Show sound critical judgment and demonstrate effective decision-making in relation to the development and application of appropriate research methodologies, tools and resources.

Module content

Development of a body of work

The aesthetic presentation of the work in an appropriate setting.

Presentation of a body of work

The body of work will be viewed publicly

Reflection analysis and contextualisation

Project to be presented in either written or oral form to the peers and assessment team.

The content of the presentation will cover a reflection and analysis of the project, its development, form, content and its presence with wider discourses.

Assessment

1. Presentation of developed project plan for substantial inclusive arts project within a given context demonstrating positioning within a theoretical context. - semester end 20%
2. Body of work for public output, which clearly demonstrate the sophistication of the material and intellectual engagement with the possibilities of fine art practice. Attention will also be paid to the ambition and clarity of the decision making in relation to public output. –semester end 60%
3. According to the nature of the work, either an oral (Viva-voce) or a written summary (1000) words) which clearly contextualise the issues explored in the practical work presented as public exhibition, output or engagement. Particular attention will be paid to the articulation of the relevant debates in practice theory. – semester end 20%

Workload

Part Time

Lecturer-Supervised Learning (Contact)- 10 hours weekly

Independent & Directed Learning (Non-contact) – 35 hours weekly

Module resources

- Benjamin, Walter 2008, *The Work of Art in the Age of Mechanical Reproduction*, Penguin Books London [ISBN: 0141963425]
- Guy Debord, Martin Jenkins (Editor) 2009, *Society of the Spectacle*, Soul Bay Press Eastbourne [ISBN: 0955955335]
- Jacques Rancière; translated with an introduction by Gabriel Rockhill 2004, *The politics of aesthetics*, Continuum London [ISBN: 0826489540]

- Griselda Pollock; with a new introduction by the author 2003, *Vision and difference: Feminism, Femininity and Histories of Art*, Routledge London [ISBN: 978-0415308502]
- Charles Esche, Will Bradley (Editor) 2008, *Art and Social Change. A Critical Reader.*, TATE Publishing London [ISBN: 1854376268]
- Kendall Buster and Paula Crawford 2010, *The critique handbook: the art student's sourcebook and survival guide*, Prentice Hall Upper Saddle River, NJ [ISBN: 0205708110]
- by John Dewey 2005, *Art as experience*, Perigee Books New York [ISBN: 0399531971]
- Paul O'Neill (Editor) 2009, *Locating the Producers: Durational Approaches to Public Art*, Beech, David, *The Ideology of Duration in the Dematerialised Monument: Art, Sites, Publics and Time*, Valiz Amsterdam [ISBN: 9078088516]

Overall Programme Outcomes

PO1	Knowledge - Breadth	A clear understanding of the range, complexity and history of inclusive arts practice. A clear identification and understanding of the social, economic, political, cultural and historical determinants of creative practices and their contexts. Enhanced awareness to identify, understand and evaluate key principles, methodologies and production strategies relevant to creative, collaborative, and cultural practices.
PO2	Knowledge - Kind	An advanced knowledge of how the contemporary art world's institutional structures, practices and discourses function and the role of inclusive and participatory practices within that. A critical and thorough awareness of issues and debates regarding inclusive arts practice, informed through active research.
PO3	Skill - Range	A range of research tools and techniques of enquiry to apply to chosen ideas, concepts and areas of research. A critical comprehension of the methodologies and the range of divergent approaches that constitute contemporary art practice and an ability to develop, implement and evaluate specific inclusive arts practice events/projects ensuring practical realisation and delivery of appropriate outcomes. Utilise and extend the range of skills appropriate to an advanced level in the realisation of art-works.
PO4	Skill - Selectivity	An ability to undertake systematic analysis and clearly present complex ideas and concepts related to the field of inclusive arts practice and discourse. An advanced and appropriate use of materials, processes and environments relevant to practice, and

		an ability to conduct informed independent research appropriate to chosen concepts and/or areas of enquiry.
PO5	Competence - Context	An ability and willingness to test the possibilities and boundaries of current practice, demonstrating the confidence to work in areas of uncertainty and unfamiliarity. An awareness of (and the confidence to access) professional art institutions/networks through the initiation and realisation of collaborative events, and an understanding and ability to plan and present personal research contributing to the development of a research culture within the institution and the national art scene.
PO6	Competence - Role	An ability to initiate and lead activity, thereby contributing to individual and peer learning and an ability to interact professionally with relevant experts and institutions.
PO7	Competence - Learning to Learn	The establishment of a learning pattern for continued research and professional practice. Demonstrating self-motivation and independent thinking. Devise, exploit and evaluate a strategy to continuously expand, progress and improve academic and professional development within a fine art context.
PO8	Competence - Insight	The construction of a personal perspective in relation to historicism, current theoretical debates, cultural contextualisation, critical thinking and application of insights, and clearly communicate these insights through oral, written and visual means within a broader societal framework. Analyse and critically evaluate personal work in context with the wider field of practice