

O6-A2 RECOGNITION OF LEARNING AND ARTIST PRACTICE IN SUPPORTED STUDIOS

As part of the Expanding Realities Project we have engaged in extensive discussion and exploration about the potential benefits of partnerships between supported studios and third level art colleges and the theme of access.

Initiatives and evaluations have taken place to see the potential benefits of links between Supported studio and specific course groups, eg, fine art students (undergraduate and postgraduate), Education students, Art Therapy and Arts in Group Facilitation students. You can read further on this theme [here](#)

An ongoing question has been about the value of supported studio artists gaining accreditation from third level art colleges. This has been explored from a number of perspectives including interviews with artists in supported studios, discussions with staff and artists collaborating and mentoring in supported studios and also by looking at models of how supported studios have established partnerships and whether accreditation has been a significant theme or not.

Part of the discussion focused on whether a qualification on the national qualifications framework was important or if other types of awards/ certification could be as valuable to the artists. There are significant constraints and challenges in designing an award on the national qualifications framework which will be explored further.

Potential recognition of learning other than National Frameworks for Qualifications

In Ireland and the UK, the Gaisce Award (<http://www.gaisce.ie>) and Duke of Edinburgh (<https://www.dofe.org/>) award offer models of certification that are not on national qualifications frameworks but allow for recognition of achievement. Each award has a number of levels, Bronze, Silver and Gold, and require achievement of a number of challenge areas. For example in the Gaisce the achievement areas are Community Involvement, Personal Skill, Physical Recreation and Adventure Journey. The participation in both awards are supported be recognised mentors.

This model of recognition could easily be adapted to an Artists Supported Studio Group, for example:

	Bronze	Silver	Gold
Studio practice	Has engaged in studio practice for 10 hrs	Has engaged in studio practice for 25 hrs	Has engaged in studio practice for 50 hrs
Portfolio of work	Portfolio of 10 pieces of art work	Portfolio of 20 pieces of art work	Portfolio of 30 pieces of art work
Exhibition of work	Has exhibited an art work in a exhibition	Has exhibited a body of work in a art exhibition	Has exhibited work in a solo show
Community engagement	Has shared process of work		

An important question to bring validity to such an art award for supported studio groups would be acknowledgement of the award by recognised bodies. At a local/ regional level it could perhaps be a partnership between an Art College and a Local Authority Arts Office. On a national level it could be the Arts Council of Ireland.

Another consideration for the future of such an award could be a European partnership, made up of a number of supported studios across Europe. The development and establishment of such an award could be potentially developed in a future Strategic partnership.

Further area for exploration around recognition of learning for artists in supported studio is the use of digital badges which act as a validated indicator of accomplishment, skill, quality or interest that can be earned in various learning environments. The use of digital badges would allow a high level of flexibility in how learning is recognised, as digital badges have potential use on websites, for example to attach to artists profiles.

Individual artists/ individual needs and interests.

It has been quite apparent from the conversations between partners that some artists in their studio groups would simply have no motivation to have their work recognised or acknowledged, that they work from an inner drive to create, an intrinsic motivation. Others presented the benefits of integration of linking to Art colleges and saw the motivation of artists from the supported studios to be among other artists in a creative working environment. The interest in certification and recognition of learning was specific to a more limited number of artists, but a significant group.

Challenges of recognition of learning on the National Qualifications framework at third level for artists in studio groups.

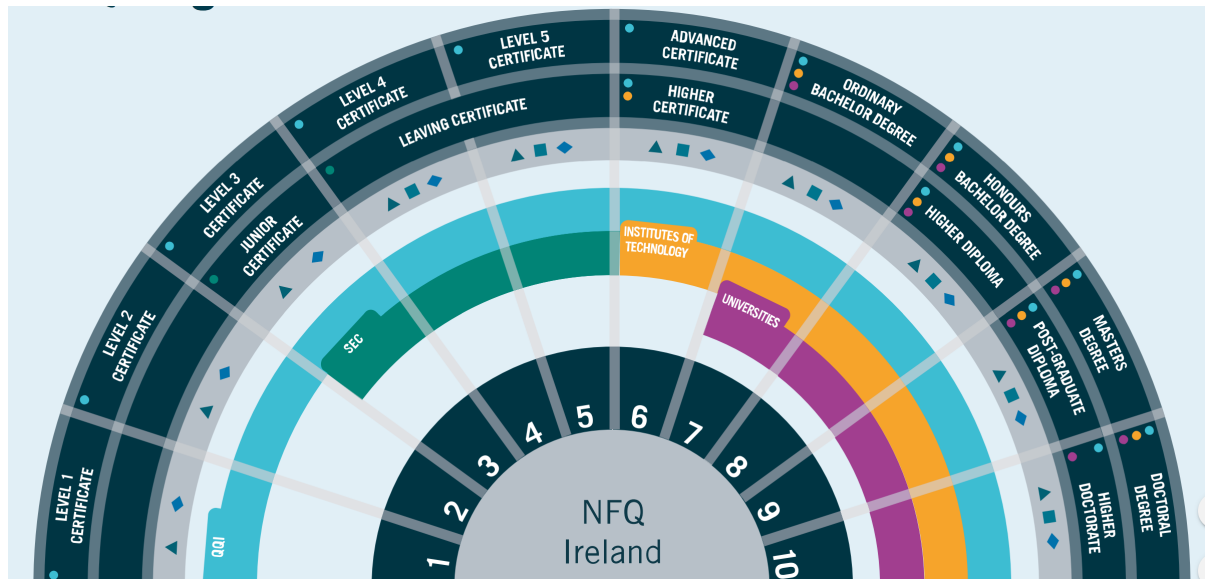
Use of language in presentation of learning outcomes

A key challenge identified by partners in the Expanding Realities project is the over-reliance on verbal or written communication to demonstrate learning. This excludes people with limited verbal skills. Even at the most basic levels of accreditation, verbal comprehension skills are required. It was observed by one of the supporting / collaborating artists from AIM that the higher you go from BA – MA – PhD the more open the methods are in terms of how learning is presented. Presentation of learning at PHD level can be much more based in the arts practice and less dependent on language.

Gate keepers.

The partners identified several examples in art colleges where there was a nervousness on behalf of staff in art colleges that accrediting arts practices of artist with disabilities would somehow undermine the academic reputation. There were also concerns expressed about the extra work load and demands on staff if artists with disabilities who had access to mainstream programmes needed additional supports to enable participation and to demonstrate learning outcomes.

In the Irish context of developing programme on the National Framework for Qualifications, QQI Quality and Qualifications Ireland provide specific guidelines and policies as to how the awards are developed and how learning outcomes at various levels are aligned to standards.



<https://www.qqi.ie/Downloads/Understanding the NFQ - Interative Presentation.pdf>

Art Colleges in Ireland are usually part of Institutes of Technology and offer qualifications from Level 6 to level 10 on the Irish NFQ.

When looking at the standards for an Art & Design major award at level 6, the entry level for an Institute of Technology, the challenges for artists with disabilities, who do not communicate verbally or in writing, become immediately apparent. The range of competences to be demonstrated for a major award require specific types of comprehension, reflection and contextualisation that may be challenging for many of the artists in supported studio groups. When an artist is working from an inner drive and primarily from intuition they may not have motivation or interest to analyse the context of their practice. They may also not have motivation or interest to work in a team setting.

Some of the competences that artists in a supported studio group may find it challenging to demonstrate are:

Knowledge-Breadth Awareness of the context in which practice is located.

Competence-Context- Demonstrate an awareness of how the particular sub-field of art/design/media is situated within the professional context.

Demonstrate an awareness of the relationship between the practitioner and the audience.

Develop work that:

1. reflects an understanding of the cultural role / context of the particular sub-field of art/design/ media;
2. reflects an understanding of the learners critical and cultural context.

Demonstrate an awareness and application of good working practices.

Competence-Role interact effectively with others, through collaboration, team work and negotiation.

<https://www.qqi.ie/Publications/Publications/Art%20and%20Design%20-%20Awards%20Standards.pdf>

Overcoming Challenges

The supported studio provides a unique context and work environment. Within the Irish National Framework for qualification there is the possibility to develop a Special Purpose Award (SPA). SPA's are developed for relatively narrow or purpose specific achievements.

“Special purpose awards are standalone and have a distinct identity which reflects their clearly defined purpose. There is no requirement that they be linked to a major award. They may however be integral to a major or minor award. A special purpose award will always be significantly smaller in volume than a major award. A special purpose award may also relate to more limited strands of learning outcomes than a major award. It is possible that a special purpose award could, for example, focus on discrete skills (concentrating on the skill strands of learning outcomes) only. In some cases, their focus may be narrow and only a small number of sub-strands may be defined. If only one sub-strand is defined for the award then the level to which the award-type is allocated is decided on the basis of that strand”

Below is a descriptor for an SPA.

AWARD-TYPE DESCRIPTOR ‘SPECIAL PURPOSE AWARD-TYPE’

AWARD-TYPE DESCRIPTOR ‘SPECIAL PURPOSE AWARD-TYPE’ Class	Special Purpose
Purpose	To meet specific, relatively narrow focused legislative, regulatory, economic, social or personal learning requirements
Level	Any Level – best-fit
Volume	Variable - between small and medium
Comprehensiveness	Usually limited to a small number of sub-strands
Knowledge - breadth	Variable
Knowledge – kind	Variable
Know-how and skill – range	Variable
Know-how and skill - selectivity	Variable
Competence - context	Variable
Competence – role	Variable
Competence – learning to learn	Variable
Competence - insight	Variable
Progression & Transfer	Transfer to programmes leading to major or minor awards at the same level or above Transfer to programmes leading to supplemental awards at the same level Transfer/progression to programmes leading to related special purpose awards at the same level or above
Articulation	
Link to other Awards	Learning outcomes may form part of those of a major award, minor award or supplemental award

<https://www.qqi.ie/Publications/Publications/Descriptors%20-%20minor,%20special%20purpose,%20supplemental.pdf>

Modules, Credits and learner hours

The possibility of developing a SPA which can have a narrow and specific purpose and can concentrate on skill strands of learning outcomes opens possibilities for suitable accreditation of artists in supported studios.

The minimum number of credits in an SPA is 10. It can be made up of one or more modules. A Special Purpose Award qualification is referred to as a 'certificate' as it has less than 60 credits. The National Qualification Authority of Ireland confine the use of the word 'certificate' to awards with credit weightings of less than 60 credits and confine the word 'diploma' to awards of 60 or more credits or equivalent. A Special Purpose Award can be developed at any level. While assignments are given specific marks providing the student with useful feed-back on progression the final mark is a fail or pass. One credit is equivalent to 25-30 learning hours. These learner hours can be made up of a combination of contact time/ class time, practice, personal research and self-directed learning.

Proposed module for an SPA



Institiúid Teicneolaíochta Chorcaí
Cork Institute of Technology

Studio practice

Module Details	
Title:	Studio practice DRAFT
Long Title:	Studio practice
Module Code:	n/a
Credits:	10
NFQ Level:	Fundamental
Field of Study:	Visual Arts
Valid From:	Semester 2 - 2017/18 (January 2018)
Module Delivered In	no programmes
Module Coordinator:	EDWARD KUCZAJ
Module Author:	JESSICA CARSON
Module Description:	This module is designed support learners in developing their arts practice in a studio setting through the initiation of a project to produce a coherent body of work that they will present in an exhibition. The module is practice based. The exploration and research and demonstration of learning is through visual language and expression. The module recognises the value of both internal or external influences as sources exploration research and practice. The module is intended to support learners to exercise autonomy, participation and commitment to their arts practice
Learning Outcomes	
<i>On successful completion of this module the learner will be able to:</i>	
LO1	Identify an area of interest for creative exploration
LO2	Demonstrate engagement with a concept or idea with original creativity, imaginative generation, consistency, patterns of perception and unique aesthetic style.
LO3	To exercise autonomy, participation and commitment to sustained independent practice.
LO4	Produce a body of resolved artwork that is representative of personal artistic vision and present in an exhibition
LO5	Use and maintain equipment and workspace in a safe way.
Pre-requisite learning	
Module Recommendations <i>This is prior learning (or a practical skill) that is strongly recommended before enrolment in this module. You may enrol in this module if you have not acquired the recommended learning but you will have considerable difficulty in passing (i.e. achieving the learning outcomes of) the module. While the prior learning is expressed as named CIT module(s) it also allows for learning (in another module or modules) which is equivalent to the learning specified in the named module(s).</i>	
No recommendations listed	
Incompatible Modules <i>These are modules which have learning outcomes that are too similar to the learning outcomes of this module. You may not earn additional credit for the same learning and therefore you may not enrol in this module if you have successfully completed any modules in the incompatible list.</i>	
No incompatible modules listed	
Co-requisite Modules	
No Co-requisite modules listed	
Requirements <i>This is prior learning (or a practical skill) that is mandatory before enrolment in this module is allowed. You may not enrol on this module if you have not acquired the learning specified in this section.</i>	
No requirements listed	

Co-Requisites

No Co Requisites listed

Module Content & Assessment

Indicative Content

Identification of area of interest

Area of interest may be externally influenced for example by media, science, fashion images, other artists work, Non-art objects, music, politics or internally influenced by imagination, inner vision etc,

Strategies for exploration of areas of interest

Exploration of interest through books, internet, film, museums, online resources or inner resources explored through intuitive practice.

Skill development

Working in an experimental and explorative ways to resolve use of specific medium or combination of mediums that support expression around the of area of interest identified

Presenting work in exhibition

Presentation of a body of coherent resolved work with clear aesthetic style.

Assessment Breakdown

%

Course Work

100.00%

Course Work

<i>Assessment Type</i>	<i>Assessment Description</i>	<i>Outcome addressed</i>	<i>% of total</i>	<i>Assessment Date</i>
Practical/Skills Evaluation	Presentation, review of work to date. Presentation of photo journal of studio practice.	1,3	20.0	Week 5
Presentation	Presentation of a coherent body of resolved work in an exhibition. Presentation of photo journal of studio practice	1,2,3,4,5	80.0	Sem End

No End of Module Formal Examination

The institute reserves the right to alter the nature and timings of assessment

Module Workload

This module has no Full Time workload.

Workload: Part Time

<i>WorkLoad Type</i>	<i>WorkLoad Description</i>	<i>Hours</i>	<i>Frequency</i>	<i>Average Weekly Learner Workload</i>
Independent Learning	Studio practice	8.0	Every Week	8.00
Tutorial	Review of practice process and outcomes	2.0	Every Week	2.00
Lecturer-Supervised Learning (Contact)	Mentoring of studio practice	4.0	Every Week	4.00
Total Hours				14.00
Total Weekly Learner Workload				14.00
Total Weekly Contact Hours				6.00

Module Resources

Recommended Book Resources

- Werner, H 2017, *Art Now.*, Taschen Cologne [ISBN: 3836528169]
- Walther, F 2012, *Art of the 20th Century*, Taschen Cologne [ISBN: 978-3-8365-41]
- West. C., *The Complete Guide To Art Materials and Techniques*, Chartwell Books New York, NY [ISBN: 0785834664]
- Amirsadeghi, H. and Eisler, M., *Art Studio America: Contemporary Artist Spaces*, Thames & Hudson London [ISBN: 050097053X]

This module does not have any article/paper resources

This module does not have any other resources

