Professional Practice: Mediation
VC1002

MODULE DESCRIPTOR

ECTS credits[1]	5	Programme	BA Visual Culture
NQF level	8	School	Visual Culture
Stage	1	Module Co-ordinator	Emma Mahony
Trimester	1	Module Team	Emma Mahony
Contact	Neasa Travers, Secretary School of Visual Culture: visualculture@staff.ncad.ie		
Responsibility	The NCAD Academic Council and the School of Visual Culture Board have responsibility for this module.		

1   Introduction

The purpose of this module is to introduce professional practice skills relating to the study of Visual Culture. The module complements the critical study of art and design undertaken in other modules of the Visual Culture degree by considering the various ways that the interpretive and expressive tools analysed elsewhere on the programme have different practical applications in specific professional situations. It is also the first of a number of professional practice modules offered as part of the BA Visual Culture degree and, as such, explores the ways in which art and design are mediated by a wide range of different bodies, institutions and mediums, and the professional techniques and interests at work in each of these contexts. Later professional practice modules will offer greater opportunities for deeper study.

In *Professional Practice: Mediation* consideration will be given to the ways in which different mediating organisations – such as public and private museums and galleries, film festivals, auction houses, and art, design and film magazines and periodicals – confer value on works of art and design. It will also give consideration to the role of arts organisations in funding and promoting these sectors. Students will also be encouraged to become attentive to the different languages and forms of expression employed by these mediators, to reflect on the differences between advocacy and critique. This will be tested by the range of texts produced by each student for assessment. Students will be asked to examine different writing modes – including promotional texts such as exhibition press releases, as well as critical texts such as reviews – through practical exercises.

The broad aims of this module are to:

- To understand the position and function of different arts organisations in relation to visual culture, art, design and film practice;

- To understand how value is conferred on works of visual culture, art, design and film by different institutions and organisations;

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[1] European Credit Transfer and Accumulation System, where 60 ECTS credits equate to the workload of a full-time academic year

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- To consider the ways in which different forms of expression and writing are deployed in the mediation of visual culture, art, design and film.

2 What will I learn?

On successful completion of this module, students will be able to:

1. RESEARCH: Develop skills needed to generate and evaluate content, strategies and audience relationships appropriate to a range of relevant professional contexts.

2. ANALYSE: Gain understanding of how to identify and differentiate formats, genres and project outcomes pertaining to specific settings.

3. ANALYSE: Develop understanding of processes through which 'visual culture' is produced, presented and received within distinct professional contexts.

4. COMMUNICATE: Develop the capacity to use specific forms of writing in ways appropriate to specific professional contexts.

5. COMMUNICATE: Develop ability to work in a self-directed and critical manner and, where appropriate, contribute to team and collaborative projects.

3 How will I learn?

The module is taught in weekly classes combing lectures offering close analysis of these mediating organisations; seminars involving close reading and analysis of key texts exploring the different roles of promotional and critical organisations, and writing workshops and visits to cultural organisations.

Learning tool	Hours
Lectures and seminars	20
Specified Learning Activities	30
Autonomous Student Learning	50
Total Workload	**100**

4 What learning supports are provided?

Key readings and material illustrating the contemporary practice of mediating organisations will be shared for in class analysis. Students will also be asked to identify and source examples of good practice for class room discussion. When possible, visits will be made to relevant institutions in Dublin.

An indicative bibliography of readings for the seminars in this module include:

- Buck, L. (2004), Market Matters: The dynamics of the contemporary art market. London: Arts Council England.
- Burch-Brown, J. (2020), 'Should Slavery's Statues be Preserved? On Transitional Justice and Contested Heritage', Journal of Applied Philosophy.
- Buren, D. (1971) 'The Function of the Studio', October 1971.
- Filipovic, E. (2014). 'The Global White Cube', On Curating, Issue 22, April.
- Filipovic, E., van Hal, M. and Øvstebø, S. (eds.) (2010), The Biennale Reader. An Anthology on Large-Scale Perennial Exhibitions of Contemporary Art, Bergen: Kunsthall Bergen.
- Finkelpearl, T. (2000), Dialogues in Public Art. Cambridge, Massachusetts and London: MIT Press.

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- Kompatsiaris, P. (2017), The Politics of Contemporary Art Biennials: Spectacles of Critique, Theory and Art. New York: Routledge.
- Kwon, Miwon (2004), One Place After Another: Site-specific Art and Locational Identity, Cambridge, MA: MIT Press.
- O'Doherty, Brian (1999), Inside the White Cube, The Ideology of the Gallery Space, Expanded Edition, London: University of California Press
- Shaffrey C. (2011), 'What is Public Art?', Dublin: Irish Museum of Modern Art. Available: http://www.imma.ie/en/downloads/publicart.pdf.
- Senie, H. (ed.) (2016), A Companion to Public Art. Chicester: Wiley, Blackwell.
- Tipton, Gemma (2006), 'Memory and Tradition: Memorials in Context', Creating a Contemporary Memorial. Dublin: Fire Station Artists' Studios, pp.11-24.
- Thornton, S. (2009), Seven Days in the Art World. London: Granta Publications
- Williams, G. (2014), How to Write About Contemporary Art, London: Thames & Hudson.
- Young, James E. (1992) 'The Counter-Monument: Memory Against Itself in Germany Today', Critical Enquiry [online], Volume 18, No.2: University of Chicago Press.

5   Am I eligible to take this module?

Module Requisites and Incompatibles

Pre-requisites	None
Co-requisites	None
Incompatibles	None
Prior learning	Where a student can demonstrate that they have achieved at least 80% of the learning outcomes of this module, by academic certified achievement, or through quantifiable and documented experience, they can apply to the School for that prior learning to be recognised. Applications must be received prior to the commencement of delivery of the module.
Recommended	None

6   How will I be assessed?

Assessment tool	% of final grade	Timing
Portfolio of writing samples	100%	Towards the end of the trimester
Total	**100%**	

Assessment tool	Learning outcomes assessed
Portfolio of writing samples	All Learning Outcomes

7   Feedback, results and grading

Assessment of this module is via submission of a portfolio of writing samples aimed at the various perspectives that contribute to our understanding of visual culture. The portfolio of writing samples may, for example, include: an exhibition press release or commercial gallery blurb (production), exhibition review (reception).

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The work will be assessed employing the College's Grade Assessment criteria (see the programme handbook). In particular, work which demonstrates a clear and critical understanding of the different modes of verbal and literary expression employed in these different mediating contexts will be credited highly.

Written feedback will be given at the end of the module. There will also be opportunities for informal and peer-to-peer feedback in class in relation to particular elements of the portfolio.

8 What happens if I fail?

Resit Opportunities

Opportunities will be provided during or at the end of Trimester 2 to students who do not complete all assessments in Trimester 1, but students will not be able to progress to the next stage of the programme until they have successfully completed all Year 2 modules, equivalent to 60 credits.

9 When and where is this module offered?

The module is delivered in the School of Visual Culture lecture and seminar rooms, during weeks 1-11 of trimester 1.

10 How will I have the chance to evaluate the module?

It is important to NCAD that students inform the development of teaching and learning at NCAD. We encourage all students to communicate their concerns and their observations about their study to members of staff so that any changes can be made in a timely manner.

About two-thirds of the way through the year, a student forum will be convened to gather students' comments about their study and the delivery of the programme. In addition, at the end of Trimester 2, students have the opportunity to complete an online evaluation of their study and experience at NCAD. These evaluation events are important to current and future students, to ensure we can enhance the delivery of programmes at NCAD.

In addition, you are invited to discuss your experience on the module with your lecturers at any point during the year. You can also relay your comments to the class student representative who will communicate your comments to the staff.

For further details on the content of your module and teaching arrangements, consult your Programme or Module Handbook