



Dartington Arts School



UNIVERSITY OF
PLYMOUTH

1 Module Guide

Approaching Residencies

SCH5454

MA/PGDip/PGCert Arts & Place

Module Leader: **Dr Jo Joelson**

Other Module Staff: **Dr Tine Bech**

Contents

Welcome and Introduction	3
Teaching and Assessment Team	4
Module Aims	5
Module Assessed Learning Outcomes	5
Teaching and Learning Strategy	6
Scheme of Work	7
Late Work/Extenuating Circumstances	9
Sources of Guidance and Support	9
Referencing Protocols and Academic Offences	10
Reading List; Recommended Texts/Support Materials	10
Module Feedback	13

Welcome and Introduction

Welcome to the **Approaching Residencies** (SCH5454) module.

Approaching Residencies is a grounding in methods and concepts to support collaborative practice and inter-transdisciplinary engagement with complexity. Using the Dartington estate as a residency focus, this module is an introduction to the history, theory and practice of art making in residency contexts. Techniques for engaging with site and community in relation to your own practice are developed.

A range of residency models are explored including creating time and space for artists, production focused, themed, nomadic, virtual, cross-cultural, collaborative. Residencies offer opportunities for artists to create new work, interact with communities, places and issues, build audiences and profile, earn an income. They are of value to both host and artist. They might take place in arts-specific organisations or in non-art organisations. They might involve working to a brief on a theme, working with a particular group, such as children, refugees, people with dementia, or adults with learning difficulties. Students engage with the history, theory and practice of making art in residency contexts and undertake one case study selected from a range of international artists' residency projects studied (1,000 words) and one creative text to accompany the site-specific work (1,000 words). They will explore the complexities of place and make creative responses to that enquiry.

This module will use the Dartington estate as a 'residency' in which students explore and develop techniques for engaging with site and community in relation to their own practice. Students will pursue studio-based development of a project proposal as an outcome of the residency, which may involve, for examples, the development of drawings, models, prototypes, pilot performance, compositions, creative text, curated events. Students are encouraged to develop a residency project in collaboration, either with the whole class or with one or more members of the class. Students will participate in group feedback sessions with peers and tutors. Students will begin individual or group blogs, which they will maintain throughout their study.

Teaching and Assessment Team



Programme Leader: **Dr Jo Joelson**

Jo.Joelson@dartington.org

Module Leader: **Dr Jo Joelson**



Module Tutor: **Dr Tine Bech**

Tine.Bech@dartington.org

Personal Tutors: **Dr Tine Bech** and **Dr Jo Joelson**

Module Moderators: **Dr Tracey Warr**, Head of Research, Dartington Arts School

Module Aims

- a) To provide a grounding in methods and concepts to support collaborative practice and inter-transdisciplinary engagement with complexity.
- b) To critically engage with the history and theory of arts making in residency contexts.
- c) To explore techniques for engaging with sites and communities in residency contexts through creative work.
- d) To develop research, fieldwork, critical reading, writing and documenting skills.

Module Assessed Learning Outcomes

Assessed Module Learning Outcomes
1. Critically reflect on a range of arts residency models.
2. Articulate an understanding of the relationship between place and arts or curatorial practice.
3. Evidence an ability to develop and present a creative response to 'being in residence' at Dartington.
4. Demonstrate desk research and critical writing skills, along with fieldwork and documentation skills.
5. Demonstrate the development of creative practice skills.
6. Evidence the development of collaborative working skills with other students and with other people encountered in residence.

Teaching and Learning Strategy

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Lectures	10	4 x face to face and 2 x online lectures delivering the module introduction and critical presentations on the module topic and materials
Demonstrations	9	Library induction, creative practice workshops
Practical classes and workshops	16	Fieldwork skills, research methods, documentation, writing blogs, online journal workshops
Supervised time in studio/ workshop	6	Developing residency project with peers and tutor support
Seminars	6	6 online discussion groups
Independent Fieldwork	12	Fieldwork around the Dartington Estate to a brief
Tutorials	6	Online/onsite tutorials on project development and case studies
Guided independent study	235	Students will be expected to spend significant time during the module, and in the completion of their projects studying independently.
Total	300	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Students are expected to take full responsibility for their learning, **attend all** scheduled sessions, read appropriate indicated readings, and work on set exercises (formative and summative assessment).

Based on previous experience; students who failed to attend sessions are likely to be unsuccessful or show poor performance. Please ensure that you are engaging with the content and learning activities relating to this module.

Note that there are amendments to this module teaching delivery and assessments in this academic year due to the coronavirus crisis. The module style is blended learning which is delivered partially online. Students are responsible for ensuring that you have the necessary computer equipment, software and wifi signal to participate fully online.

Scheme of Work

All times given are UK timezone. All sessions for this module are either onsite at Dartington or online. Where no time is given, you can work through the tasks at your own pace.

SEE MODULE TIMETABLE

***Individual tutorial time slots can be booked with your individual tutor.**

Whilst we will always do our best to avoid any timetable changes, the schedule may be subject to change due to unforeseen events such as staff illness.

The Programme Handbook is available at:

<https://www.dartington.org/about/learning/resources-for-students/>

A copy of this Module Handbook is available online on the Oral Thought DLE site. Online teaching is delivered via the University of Plymouth DLE.

University of Plymouth Library:

<https://www.plymouth.ac.uk/student-life/your-studies/library>

You will receive a Dartington Library card and introduction in Module 1.

The Module Assessment Feedback Form is on the Arts & Place DLE site.

This module will be assessed by: **Dr Tine Bech** and **Dr Jo Joelson**

ASSIGNMENTS

WEEK ONE - Develop a short (500-word) site-specific proposal responding to Dartington as a site, or a fictional, imagined, or theoretical project to be realised virtually. Outline how you intend to develop this over the module.

WEEK TWO - Write a Case Study (1,000 word) about an artist or artists' residency based project / site based project. This may be a historic or a contemporary practice.

WEEK THREE - Explore a creative ritual and how it might stimulate / support your practice. Articulate in a short text or map this visually.

WEEK FOUR - Write an accompanying (1,000 word) text for your site-specific project - this could take the form of a short story (fiction or non-fiction), a script, a poem, a daily diary or journal or a synopsis of your enquiry.

WEEK FIVE - Choose methods to visually / textually document your process and present your work in progress.

WEEK SIX - Prepare final outputs on a platform of your choice (live/archived, blogs, online/virtual/physical exhibitions, radio or sound streaming, publishing, mail-art).

CREATIVE WORK

Your creative work in progress is assessed in weekly group sessions and tutorials and during the presentation and feedback session on **Friday 28 May**.

Assignment Deadlines: 5pm Thursday 29 April; 5pm Thursday 13 May; Friday 28 May.

Your written assignments should be uploaded to the DLE:
1 x 1,000-word case study (**29 April**) and 1 x 1,000-word text (**13 May**).

Marks (provisional until confirmed by a Subject Assessment Panel) and feedback are available to you 20 days after submission on the DLE.

Marking Rubric for SCH5454 – Approaching Residencies

LO1: Critically reflect on a range of Artist Residency models specifically			
LO2: Articulate a comprehensive understanding of relationship between arts and place, or curatorial practice.			
LO3: Evidence an ability to develop and present a creative response to 'being in residence' at Dartington.			
LO4: Demonstrate desk research and critical writing skills, along with fieldwork and documentation skills.			
LO5: Demonstrate the development of creative practice skills.			
LO6: Evidence the development of collaborative working skills with other students and with other people encountered in residence.			
Fail: 0 – 49%	Pass: 50 – 59%	Merit: 60 – 69%	Distinction: 70 – 100%
Does not demonstrate sufficient understanding.	Demonstrates partial understanding, and engagement with the areas of the learning outcomes.	Demonstrates a sound understanding and engagement with the areas of the learning outcomes.	Demonstrates excellent critical understanding and engagement, drawing from relevant discourses.

Late Work / Extenuating Circumstances

If your participation in an examination or assessment has been affected by an extenuating circumstance, then you can ask the University to take this into consideration. You can submit a claim for extenuating circumstances to cover late submission of work, non-submission of work or non-attendance at a time specific assessment, such as an examination, test presentation or performance, or field class.

Information regarding the Extenuating Circumstances policy and how and where to submit Extenuating Circumstance Claims are available here:

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/extenuating-circumstances>

Where there are no valid extenuating circumstances, the following regulations will automatically apply:

- Work submitted after the deadline date/time but within 24 hours of it, will be capped at the pass mark 50%.
- Work submitted 24 hours after the deadline will receive a mark of zero.

Sources of Guidance and Support

Please notify the programme & module leader of any extenuating circumstances as soon as possible.

You will be assigned and meet your personal tutor in Welcome Week and towards the end of Term 1. Please do contact them in the first instance if you have any concerns and worries both of an academic or personal nature and they will be able to assist you with academic concerns and direct you to support for other issues.

The Student Support Officer is **Oona Wagstaff**

oonawagstaff@dartington.org

Please notify the programme and module leader of any modified assessment provision required as soon as possible.

Referencing Protocols and Academic Offences

Dartington Arts School uses the Harvard referencing system. Guidance is on the DLE.

When writing a report, case study, essay or dissertation you are expected to fully reference the materials you have used. It should be your own work, in your own words.

Plagiarism is an offence under the University regulations on examination and assessment offences. It is important that you familiarise yourself with what constitutes plagiarism, and academic offences. Further information can be found:

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/regulations/plagiarism>

And

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/examination-offences>

Reading List; Recommended Texts/Support Materials

KEY TEXTS

Bishop, C., (2006) ***Documents of Contemporary Art: Participation***. Edited by Claire Bishop, Whitechapel Gallery, MIT Press.

Baum, K. (2010) ***Nobody's Property: Art, Land, Space, 2000-2010***. USA. Princeton University Arts Museum.

Crang, Mike and Cook, I, (2007) ***Doing Ethnographies***. London: SAGE Publications.

Elfving, T., Gielen, P., Kokko, I., (2019) ***Contemporary Artist Residencies: Reclaiming Time and Space***. Amsterdam. Antennae-Arts in Society.

Gray, Carol and Malins, J. (2004) ***Visualizing Research: A Guide to the Research Process in Art and Design***. Farnham, Surrey: Ashgate Publishing.

Jones, C. A. (2006) ***Sensorium: embodied experience, technology, and contemporary art***. Cambridge, Massachusetts: The MIT Press.

Knapstein, Danilowitz, Felix, Dreyblatt, and Lehmann (eds.) (2019) ***Black Mountain: An Interdisciplinary Experiment (1933 - 1957)*** London. Spector Books.

My Villages (2019) ***The Rural***. London: Whitechapel Gallery, Cambridge, Massachusetts: The MIT Press.

Tufnell, B., (2019) ***In Land, Writings Around Land Art and Its Legacies***. Washington, USA, Winchester, UK. Zero Books.

Weibel, P. And Latour, B (2020) ***Critical Zones: The Science and Politics of Landing in Earth***. Cambridge, Massachusetts: The MIT Press and ZKM Centre for Art and Media Karlsruhe.

Willats, S., (2016) ***Vision and Reality***. London. Uniform Books.

ARTICLES / INTERVIEWS – LINKS

The members of the OMC Working Group on Artists' Residencies (2014) ***Policy Handbook on Artists' Residencies***. Available to download here:

https://ec.europa.eu/assets/eac/culture/policy/cultural-creative-industries/documents/artists-residencies_en.pdf

Cheval, F., 'The Artist as Res(iden)t', by Hito Steyerl and Boris Buden

<https://chevalflorence.wordpress.com/2013/05/01/hito-steyerl-boris-buden-the-artist-as-resident/>

Kenins, L. (2013) Escapists and Jet-Setters: Residencies and Sustainability. Issue 119. Cmagazine.

<https://cmagazine.com/issues/119/escapists-and-jet-setters-residencies-and-sustainability>

Kokko, I., (2015) A Conversation with Irmeli Kokko (Helsinki) – curator, educator, and cultural producer with a long time involvement in residency programmes.

<https://onresidencies.tumblr.com/post/115595199955/a-conversation-with-irmeli-kokko-helsinki>

Springgay, S., (2013) The Pedagogical Impulse: Aberrant Residencies and Classroom Ecologies

<https://cmagazine.com/issues/119/the-pedagogical-impulse-aberrant-residencies-and-classroom-ecology>

An Interview with Lisa Parolo and member of the curatorial collective a.titolo. 22 February 2015. (part 1/2 and 2/2)

<https://onresidencies.tumblr.com/post/111583996430/on-reso-international-network-for-artist>
<https://onresidencies.tumblr.com/post/111770940635/on-reso-international-network-for-art>

Trojaeska, W. (2013) Virtual Arts Residencies – A Manual. Special Issue #55 Art and Mobility. Interartive.

<https://artmobility.interartive.org/virtual-art-residencies-a-manual-weronika-trojanska/>

Windagher, L., (2015) Artists Residencies: which kind of institutions are they?
A conversation with Laura Windagher. (part 1/2/ and 2/2).
<https://onresidencies.tumblr.com/post/116374480895/artists-residencies-which-kind-of-institutions>
<https://onresidencies.tumblr.com/post/116374244595/artists-residencies-which-kind-of-institutions>

Residencies as learning environments, FARE Arte, 2015
http://www.farearte.org/wp-content/uploads/2016/01/International_Meeting_of_Residences_light.pdf

ON-AiR: Reflecting on the mobility of artists in Europe, Trans Artists for ON-AiR, 2012
https://www.transartists.org/sites/default/files/attachments/ON-AIR_Publication_2012_full.pdf

<https://www.tate.org.uk/art/art-terms/b/black-mountain-college/black-mountain-college-school-no-other>

RECOMMENDED READING

Andrew, M. (ed.) (2006) ***Land Art: A Cultural Ecology Handbook***. London: RSA in partnership with Arts Council England.

Borggreen, G. and Gade, R. (2013) ***Performing Archives/Archives of Performance***. Copenhagen: Museum Tusulanum Press,

Campbell, N. (2018) ***The Library of Ice: Readings from a Cold Climate***. London: Simon and Schuster.

Campbell, N. ***How To Say 'I Love You' In Greenlandic: An Arctic Alphabet***. Available to watch as a film about the book: <http://www.nancycampbell.co.uk/>

Carlyle, A. and Lane, C. (2013 / 2018) ***In the Field: The Art of Field Recording***. London: Uniform Books.

Demos, Manacorda, Porritt, (2009) ***Radical Nature Arts and Architecture for a Changing Planet***. London: Barbican Centre.

Diaz, E. (2014) ***The Experimenters: Chance and Design at Black Mountain College***. Chicago: University of Chicago Press.

George, A. (2015) ***The Curator's Handbook***. London: Thames and Hudson.

Gilchrist, Joelson and Warr (2015) ***Remote Performances in Nature and Architecture***. London: Routledge.

Halley, C. (2021) ***The Porch: Meditations on the Edge of Nature***. Chicago: University of Chicago Press.

Horn, R. Lingwood, J. (2007) ***Vatnasafn/Library of Water***. London: Artangel.

Ingold, T. (2000) ***The Perception of the Environment. Essays in livelihood, dwelling and skill***. London. New York: Routledge.

Karssen, A. Otte, B. (2013) ***Model making: Conceive, Create and Convince***. Amsterdam: Frame Publishers.

Mackenzie, G. (2016) ***Scotland – A Literary Guide for Travellers***. London: I B Taurus.

Molesworth, H. (2015) ***Leap Before You Look - Black Mountain College 1933-1957***. Boston: Institute of Contemporary Art/Boston, in association with Yale University Press.

Nwulu, S. (2015) ***The Secrets I let Slip***. Bristol: Burning Eye Books.

Vaknin, Stuckey, Lane (eds.) (2013) ***All This Stuff: Archiving the Artist***. Oxfordshire: Libri Publishing.

Weibel, P. (2019) ***Sound Art: Sound as A Medium of Art***. Cambridge, MASS: MIT Press.

Module Feedback

We value what our students say; you share your feedback, we act upon it.
Part of the feedback process includes Module Evaluation.
The Module Evaluation Form is on the DLE.