

CREATIVE PATHWAYS

CAREERS IN DESIGN, CONTEMPORARY
ART, FILM & DOCUMENTARY





Creative Opportunities

The message coming from the Irish government is very clear; the creative sector is a very important part of the economy and has huge potential for growth. In terms of developing awareness, the government funded 'Irish Design 2015' was a huge success, opening people's minds up to the possibilities in the design and creative sectors.

The most recent Action Plan for Jobs included several actions aimed at developing design and creative activity. In addition, the IDA Ireland 'New Forms of Investment' committee is currently investigating opportunities for inward investment in the creative industries.

The interest in design and the creative sector has been building for several years. In the West of Ireland, the creative sector was catapulted into sharp focus back in 2009, when the Western Development Commission (WDC) published "Creative West - The Creative Sector in the Western Region". The report presented a detailed analysis, strategy and objectives for the development of the creative sector in the west.

In the same year, 2009, a study of the Irish Design Services Sector, by InterTradelreland, highlighted that "the use of design by businesses across the island is an under-utilized source of competitive advantage". It concluded that the issues can best be addressed through education at all levels. In the years that followed, other research and reports have taken similar views and recommended that there is a need to boost research and education activity in art, design, and creative practice in order to develop capabilities to underpin increased innovation in Irish industry.

The WDC also published "Economic Impact Assessment - The Creative Sector in the Western Region, Future Growth Trajectories". The report presents a comprehensive analysis based upon survey data. It forecasted significant growth for the employment in the creative sector if actions to support the first two objectives of the Creative West strategy, establishing networks of practice and facilitating export growth, are implemented.

A UNESCO report on the Creative Economy (2013), advocates local capacity-building and investment in skills, education, training and infrastructure to support the creative industries to grow and operate in a wider context. It also identifies skills, networks and community as critical factors. The more recent (2015) report on Design-Driven Innovation, by the CIRCA Group for the Northern and Western Regional Assembly, also takes a broader look at the role of design and design processes in business generally. The report concludes with a number of actions that include the increasing of the number of design-related courses across the third level sector.

Pathway Options in GMIT

The interest in and support for the creative sector is good news for people who want to engage in careers in design, art, film and other areas. Galway-Mayo Institute of Technology (GMIT) has over 40 years of experience in delivering design and creative arts education and has responded to the creative call-to-action over the last few years with the development of more new pro-

grammes, increased industry engagement and an integrated approach to the development of 'Creative Pathways' for its students and graduates. The programmes have multiple pathways (specialisms) including Film & Documentary (Audio Production, Cinematography, Editing, Screenwriting, Production Design, 4D Design) and Contemporary Art (Painting, Printmaking, Photography, Ceramics, Sculpture and Digital Media).

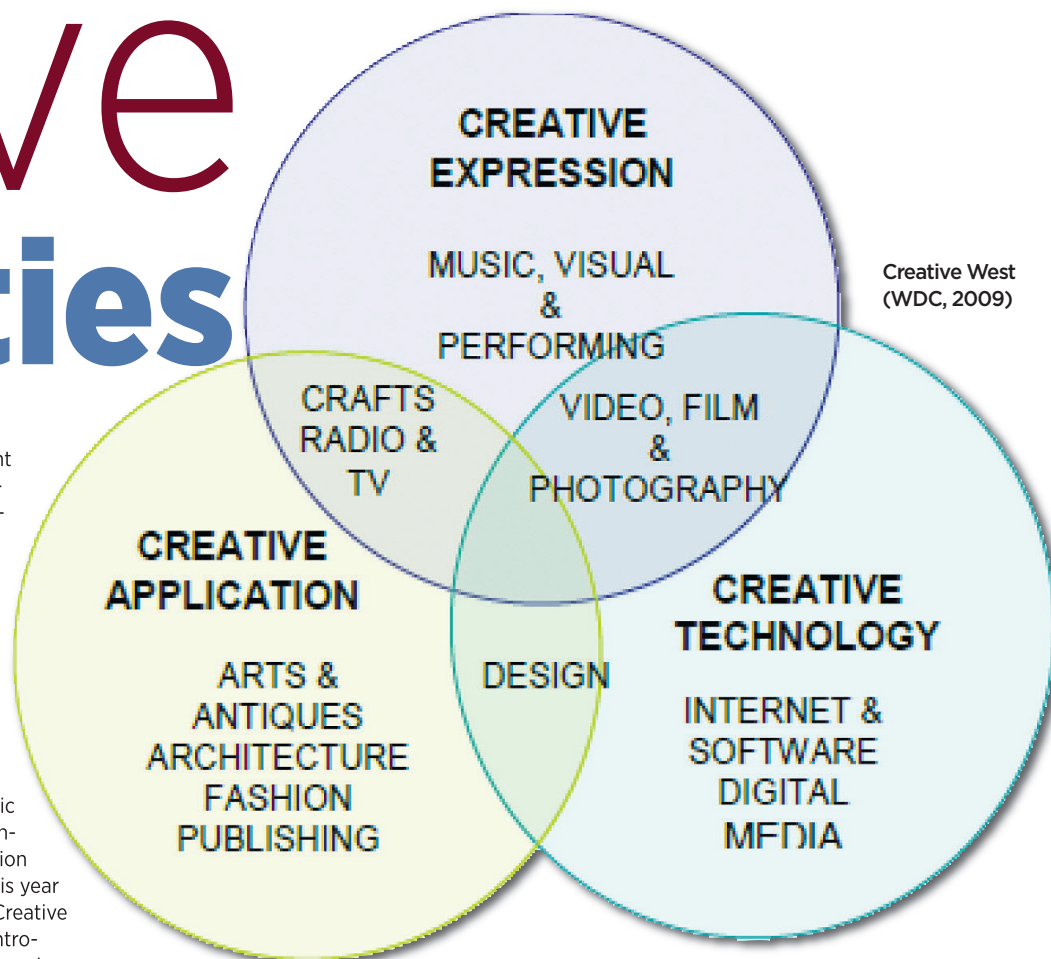
GMIT's new BA in Design again responds directly to the industry requirements and provides specialisms in Graphic Design & Illustration, Interior Design, Fashion Design, Industrial Design and Animation and Game Design, and will commence this year in September (2016). GMIT's new MA in Creative Practice, also commencing in 2016, will introduce another new dimension to the progression pathways available in the sector.

Responding to Regional Requirements

Graduates entering the sector also need a combination of skills including entrepreneurial and enterprise skills. This requirement fits well with GMIT's core strengths. We combine practical skill building with theoretical education, and we are experienced in striking the right balance for enterprise and industry. GMIT's approach to cross-disciplinary work, project work and problem based learning are regarded as key practices in third level courses delivering creativity, design and innovation. Last year we also began offering programmes in entrepreneurship with the Certificate in Creative Enterprise.

Creative Hubs and Networks

The industry also needs support for networks through the provision of buildings and clusters where creative workers can work meet and col-



laborate in various ways. A 'Creative Hub' or Enterprise Centre has recently been established at the GMIT Centre for Creative Arts & Media (CCAM), which includes a broad range of creative industry organisations and enterprise. Plans to expand the Hub include new workshop units and a shared space to house digital manufacturing equipment (Fab Lab) which would be available to enterprises in, and outside, the centre.

GMIT has taken a partnership approach to

these developments. We are working closely with the Western Development Commission, the Galway Film Centre, and St. Columbas Credit Union Ltd. to develop an initiative to support Creative Enterprise. This is achieved through the provision of education courses, international opportunities, incubation space, active networks and community engagement.

Creative Community

The development of creative networks extends a regional creative 'community', and encompasses the broader influence of culture and community values on the development of the creative economy in a region.

GMIT is providing the region's students with 'Creative Pathways' that extend beyond the campus, internationally through sustainable partnerships, with placements and internships, and regionally to community enterprise hubs throughout the West of Ireland.

International opportunities

The international connections are organically building on the GMIT global network and contacts to support design and creative exports. This network is developing further through the return of graduates who might establish a branch of their international employer organisation or establish their own design firm, and through the network effect of GMIT graduates working abroad collaborating with their network at home and 'sending' work home to their contemporaries in the West of Ireland.

Creative West

The future is bright in the West of Ireland for the Design and Creative sector. GMIT Centre for Creative Arts & Media is playing a critical role in this area and will continue to seek ways to support graduates and the development of the sector in the West. GMIT will also establish of a new School of Design and Creative Arts in the near future and will continue to work with partners nationally and internationally to achieve the vision of a Creative West.



Johanna Olofsson Milroy, Textile Designer, Mood board.

Crowds flock to three public shows by GMIT Creative Arts students

Students of Art & Design and Film & Documentary degree courses held three public shows in city venues and in GMIT's Centre for the Creative Arts and Media (CCAM) during May and June. All three events attracted huge crowds with the students' families, friends and GMIT staff in attendance alongside invited guests from the arts and film industry as well as members of the public.

Dr Paddy Tobin, Head of GMIT's Centre for the Creative Arts & Media (CCAM), says: "The work on display represented the culmination of a year's work and reflected the highest levels of imagination, skill and dedication. The creativity and technical prowess being presented by our young people bodes very well for the future of the creative sector in Galway and the West."

The first show, 'Embark', by third year Art & Design students from GMIT's Centre for the Creative Arts & Media (CCAM), opened in Galway city's Print Works (Market Street) on Monday, 23 May. Running for a week, it showcased and celebrated the broad range of disciplines and creative output by the students, from drawn, painted and printed works to sculpture, installation, textile art, textile design and ceramic works. Film and Documentary students presented a show-reel of completed film projects, while students of the GMIT Creative Enterprise Springboard Course also presented their work in an adjacent space at the same exhibition.

The second show, GMIT 'Graduate Showcase', opened in the Centre for the Creative Arts and Media (CCAM) on Friday 27 May, featuring the work of 58 fourth and final year students (full and



Third year GMIT art students Seamus Scullion from Doughiska, Derval Leahy, Mervue, and Yvonne Casburn, Moycullen, at the opening of the GMIT student show "Embark" in the Print Works at Market Street. The show ran until Sunday May 29. PHOTO: JOE O' SHAUGHNESSY.

part-time) in all art disciplines from ceramics to painting, print, sculpture, photography, textiles, and installations/conceptual art. Several hundred people attended the show which is spread out over several floors of the former Redemptorist monastery known as Cluain Mhuire.

The third public event was hosted by GMIT's final year Film & Documentary students in the Eye Cinema, Wellpark, Galway, on 10 June. Families, friends, lecturers, and special guests from the film and television industry watched a selection of six short films produced and directed by the students. The event was invitation only.



Sabrina Fallon at her 'Dying to Live' installation at the GMIT Graduate Showcase at the Centre for the Creative Arts and Media (CCAM) at Wellpark on the Monivea Road. To raise awareness of alcoholism in Ireland today Sabrina created her exhibit using fabric from hospital sheets. Two Thousand Stitches was created using crutches and strips of the sheets to represent the 2000 Accident and Emergency hospital beds that are used each night in Ireland to treat people with alcohol related issues. PHOTO: JOE O' SHAUGHNESSY.



Sarah Keenan, third year student in Art & Design (Painting) with her mixed media exhibit at the opening of the GMIT student show "Embark" in the Print Works at Market Street. Behind are, from left: Petra Nelisson, lecturer in Textiles, Dr Paddy Tobin, Head of GMIT's Centre for the Creative Arts & Media (CCAM), Cáit Noone, Head of the GMIT College of Tourism & Arts (CTA), Niamh McCann, lecturer in Sculpture, Tina Byrne, lecturer in Ceramics, and Dr Deirdre O'Mahony, lecturer in Painting. PHOTO: JOE O' SHAUGHNESSY.

Creative Wave – Galway Arts Festival Galway Museum (11 – 24 July)

Galway City Museum, in collaboration with two GMIT campuses, will host an exciting exhibition of work by graduates and students of GMIT design disciplines in July, as part of the Galway International Arts Festival.

'Creative Wave' explores the growth and energy of the creative movement associated with Galway and the West of Ireland. The exhibition presents a style defined by imagination and skill devised by emerging and established artists, designers, craftspeople, film-makers and other practitioners.

Featuring work from graduates and

students of GMIT's Centre for Creative Arts and Media (CCAM) in the city, and GMIT's Letterfrack campus, the National Centre for Excellence in Design and Technology, 'Creative Wave' also reflects how international connections and adventures have influenced the development of Galway's creative culture.

The show runs from Monday 11 to Friday 24 July, 10am to 5pm, Sunday 12 noon to 5pm, closed Monday 18 July. Admission is free.

CAO COURSES CENTRE FOR CREATIVE ARTS & MEDIA

BA in DESIGN [GA274]

BA (Hons) in DESIGN [GA284]

(Animation & Game Design - Graphic Design & Illustration
Interior Design - Industrial Design - Textiles & Fashion Design)

BA in CONTEMPORARY ART [GA273]

BA (Hons) in CONTEMPORARY ART [GA283]

(Paint - Print - Photography - Ceramics - Sculpture
Digital Media - Textiles)

BA (Hons) in FILM & DOCUMENTARY [GA281]

(Editing - Production Design - Screenwriting
Audio Production - 4D Design - Cinematography)

Design

- Degree Course at GMIT

If you would like to customize your own career as a designer, innovator and problem solver, opportunities in Design are growing both nationally and internationally. The new BA (Hons) in Design at GMIT is an exciting new course emphasising both traditional and modern-day skills.

The course begins with a foundation year, followed a choice of creative pathways which includes the following specific design areas:

- Animation & Game Design
- Industrial Design
- Interior Design
- Graphic Design & Illustration
- Fashion & Textiles Design

The BA (Hons) Design places strong emphasis on Drawing and Visualisation, Design Thinking and Design Technology. Other subjects include Photography, Digital Media, Design History & Theory, Creative Problem Solving, Business & Entrepreneurial Skills and an Ethical and Sustainable Design ethos.

Employers value design graduates for their creative problem solving, good communication skills, IT literacy, flexibility, teamwork skills and visual presentation skills. This Degree features a five-month industry placement that links with industry partners nationally and internationally.

Buoyant Design Industry

Irish Design is on the rise. It is worth 37 billion to the economy and 20% of all exports. It employed 48,000 people in 2014 which is 2.5 % of the national workforce.

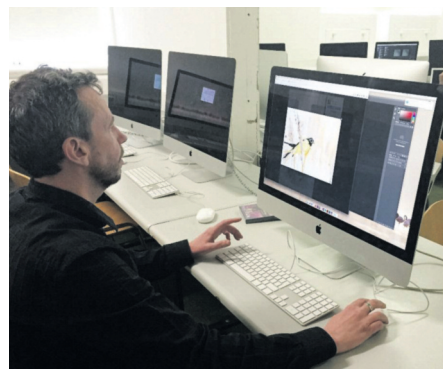
In 2015 an Irish government report, "Designed in Ireland – Positioning Design for Growth and Employment", states that The Irish Design sector has grown significantly since 2011. Design is a diverse international industry with many roles and niches such as concept development, prototype creation, sales, marketing, trend analysis, colourists, stylists and technical roles in production, testing, manufacture and retail.

What is Design?

Design embodies the full range of problem solving skills from the strictly rational, analytical and objective to the inspirational, artistic and subjective. Designers strive to improve life with artistry and ingenuity, and are plugged into the visual language of their culture and industry. A designer's work involves dealing with the functionality of objects, user needs and desires, budgets as well as personal aesthetic values. A designer's job is to arrive at solutions that creatively synthesize the needs, and execute plans for the creation or production of images, objects, services, solutions. These are desirable and highly transferable skills.

Irish Design Excellence

The tradition of designing and innovation is strong in Irish design. Irish design has a proven track record in such international luminaries as Eileen Gray, Paul Costello and Philip Treacy. One example of a design-led Irish company is Botany Weaving. It began as a traditional manufacturer in 1938 and is now a leading international designer, developer and manufacturer of airline seat, curtain and carpet fabrics. GMIT design graduate Kim O'Sullivan works as is one of the



Filming stop-motion animation.

team at Botany Weaving.

Good Designers often think laterally about how to reclaim and reconstitute materials, considering the environment, ethical manufacturing practices, and the promotion of sustainability. Some exciting Irish examples include Dolmen creative design and innovation agency; Mamukko's upcycled products from nautical materials; and Inis Meáin's contemporary Irish knitwear.

New Career Opportunities

The opportunities for design graduates is ever changing. Increasingly designers are involved with the new areas such as User eXperience (UX) design. These new areas are integrated into the design course on offer at GMIT.

At GMIT we marry traditional skills in drawing, ideas development, making/crafting with digital skills and cutting-edge technology to produce innovative, well researched, professionally presented design solutions. Our graduates are ready to take up a variety of roles within a burgeoning market nationally and internationally.

Potential of Design in the West

GMIT's intentions in expanding our creative pathways into new design opportunities is threefold; to build the regional design economy, adding value to goods and services produced in the region; to add prestige to the West by fos-

tering a Centre of Design Excellence; and to produce graduates with the skills to gain experience and roles in an international industry.

The potential is enormous, as informed by economic research data in the field. Findings suggest almost doubling of employment in the creative sector if networks of practice are supported and export actions are undertaken.

In the design field, GMIT engages with and supports network development in the sector and the development of international opportunities to deliver growth for the West. GMIT staff are heavily involved with Design Network West, the Design & Crafts Council of Ireland, The Institute of Designers of Ireland and other related groups and associations.

Pathways

The Design BA at GMIT delivers five distinct creative career pathways under the umbrella of one programme. Year 1 is a common programme of study to all design pathways. In this 'foundation' type year students learn the core principles of design: ideas research, skills in communicating ideas verbally and visually. The programme is rooted in design history to help students contextualise their work.

Students also learn to think like a designer, apply problem solving methodologies and digital processes in their project work. Over the course of their studies students learn to present their ideas to a professional standard, skills that prepare them for the work place.

Students get a taste of each of the design areas on offer in order to make an informed choice. At the end of Yr.1 students choose one of the following creative pathways:

- Animation & Game Design
- Industrial Design
- Interior Design
- Graphic & Illustration Design
- Fashion & Textile Design

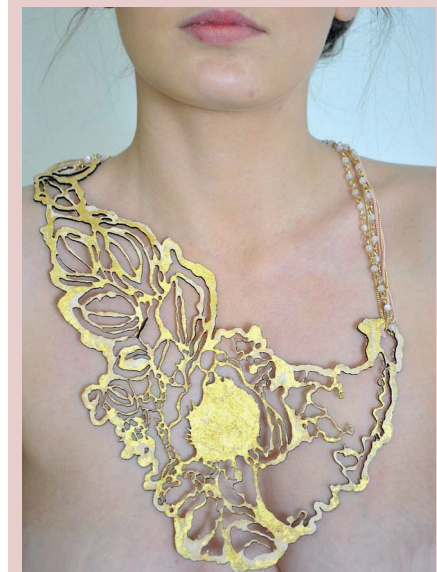
Year 3 features a five-month industry placement, nationally or internationally. A project is agreed in consultation with our industry partners and students are mentored and work towards completing that project in an industry setting. They gain valuable experience on how industry functions and this helps students make the transition from college to workplace.

A graduate story -
Amy Brannigan,
Markier Design -
www.markierdesign.ie



I returned to third level education as a mature student in 2012 on the BA (hons) degree in Textile design at GMIT for its cross disciplinary approach to teaching and the scope to build on my experimentation with textiles and mixed media.

The course was very fluid and open and as my work evolved I had the opportunity to work with the Marine Biology PhD team on the Dublin Rd campus in 3rd year, and with GMIT Letterfrack in 4th year expanding my knowledge of different techniques such as laser cutting in Textile design. My work primarily focused on open latticed apertures based on the Irish landscape that could be worn on the body. In 2013 I won the "Student Designer" award in contemporary lace-making at the inaugural Kenmare Lace Festival. I was chosen to represent the Institute at the 'Knit and Stitch' show in the RDS in 2013 and 2014, where my work was scouted by the Design Centre in Dublin. It was directly from this exposure that I started my own accessory design business Markier Design in 3rd year.



Since graduating in 2014 I completed the GMIT Graduate Entrepreneurship Programme with GMIT's Innovation Centre, this added to my skill set. In 2015 I won 'Young Designer of the year' at Kerry Fashion Week. This year I was titled 'One to Watch' at the SCCUL Enterprise Business Awards in Galway. I would never have had these opportunities if not for CCAM and GMIT. My tutors and the overall faculty have been very supportive of my achievements. The experiences I have had at CCAM have been extremely positive and I would recommend it to anyone who likes to be challenged and push the boundaries of design and creativity.

Apply for the BA in Design

Application for the BA and BA (Hons) in Design this year is through CAO only. In future years a 'Creative Day' is being introduced as a mandatory part of the application process, however for application now, before the CAO change of mind on July 1st, it is CAO only.

BA in Contemporary Art

The creative arts sector plays a significant role in the regional landscape of the West of Ireland. Increasingly the role of the arts and artists are subject to change and renewal.

Consequently, education programmes must be prepared to change and adapt to new conditions and requirements. In 2014 GMIT again re-examined how our art courses could address new demands in a changing national and international cultural landscape. The result was the development of a new programme, the Bachelor of Arts in Contemporary Art which replaced the existing BA in Art & Design. While elements of art programmes will always remain, certain core visual studies - for instance the proposed new programme - is different in the manner that it addresses shifting perceptions in visual culture.

This new award reflects the changing landscape of Contemporary Art. It places an increasing emphasis on interdisciplinary work and the fluid nature and multiple roles played by artists within the cultural sphere and society in general. The programme is structured to provide opportunities for learning within and between the three major pathways of 2D (Paint, Print and Photography), 3D (Ceramics, Sculpture and Digital Media) and Textiles. Students also have an opportunity to engage with new and relevant topics including Socially Engaged and Participative Public Art Practice, Curatorial Practice, and DSLR Filmmaking.

Professional development modules are a significant feature of the course. They provide a focal point for developing the knowledge, skills and understanding that underpin the practical issues of professionalism in the arts. This includes financial management, maintaining a visual profile, entrepreneurial and marketing attributes, the practical management of a career and an understanding of the wide range of career paths in the cultural sector.

These transferable skills match the challenging demands of a fast changing cultural sector. In addition, GMIT Enterprise programmes have offered recent graduates from Art and Design support for developing their careers after graduation.

Engaging the Art World

GMIT has long-established links with industry and their representative bodies and this is evident throughout the Centre for Creative Arts and Media. Many lecturers in CCAM are accomplished in their own practice and have developed a network of professional partnerships which are shared with students.

Entrepreneurship and Enterprise

GMIT ran its first Certificate in Creative Enterprise this year. The course was funded by Springboard with thirty participants. It was very successful, providing the aspiring creative entrepreneurs with the knowledge, skills and opportunity to develop and test their ideas for a new creative product or service. It provided a range of new venture skills including project management, marketing and digital media skills required for a modern creative business.

The practical application of learning is embedded in the programme through real-life project challenges and the incorporation of industry and practitioner guest speakers and contributors into the programme. Participation in team projects ensures students are exposed to alternative knowledge, skills sets and perspectives.



Sculptural Ceramics, created by Molly Ashton, GMIT graduate.

Artist Fiona Rooney with one of her exhibits at the GMIT Graduate Showcase at the Centre for the Creative Arts and Media (CCAM) at Wellpark on the Monivea Road.



Over the years strong links have been cultivated with Galway County Council's and Galway City Council's Art offices and officers as well as other local authority art offices in the region. Other links have been established with professional bodies such as the Arts Council/An Chomhairle Ealaíonn, Visual Artists Ireland, Create, Design and Crafts Council of Ireland, Knitting and Stitching Trade Fair in Dublin, Blue Drum, Leitrim Sculpture Centre, National Sculpture Factory, The Firestation Artists' Studios, Dublin, CAST Foundry Dublin, Bronze Art Foundry Dublin, National Museum of Ireland - Decorative Arts-History-Country, Irish Museum of Modern Art. There are links with galleries and exhibition centres such as Galway Arts Centre, Galway City Museum, Tulca, Galway Arts Festival and 126 Gallery, Claremorris Open Exhibition and the Model Arts and Niland Gallery.

Membership and active participation in these organisations serves to positively inform our staff and our programme development process.

You are your portfolio

At CCAM we work with students to develop career portfolios which are a visual representation of each graduate's abilities, knowledge and skills and which showcase their employment potential and creative expertise. When lecturers at CCAM decided two years ago to explore the option of removing the Portfolio requirement for entry to the new Bachelor of Arts in Contemporary Art programme, it was an earnest response to feedback

from teachers, parents and students. Teachers are in favour of opening up access for students who wish to pursue a career in art or design and to ease transition into third level education. Parents are concerned about their children's Leaving Certificate workload and the additional work involved in preparing a portfolio for Art college. Whilst, mature students, often busy parents themselves, or working part-time, simply did not have the time to create a portfolio.

It was decided in 2015 to pilot entry for the new course based on CAO points alone. Applicants were no longer required to submit a portfolio of work for consideration to this visual art course. The pilot has produced some interesting results. As well as facilitating ease of access for school-leavers and those out of school for a few years, it has created an exciting opportunity for mature applicants that did not previously exist. The mix of younger and older students has hugely enriched the learning experience with mature students' life experience invaluable in supporting their younger classmates, both personally and academically. The resulting high standard of work completed by students during the first year of this new course, and the level of creativity and skill displayed, has been widely praised and has encouraged us to further refine the inclusive entry process.

So while applicants this year still apply directly through CAO only, an innovative 'Creative Day' has been developed for applicants in future years. This approach continues the principles of open access and ease of transition. Applicants have the opportunity to demonstrate their creativity in live exer-

cises that are engaging and fun. They can meet our current students and get a flavour of the activity and energy of the centre. They are invited to bring a number of examples of previous work, if available. Individuals can also submit a letter or statement, in advance, describing their interests. They can then discuss their expectations in a one-to-one consultation at the Creative Day.

Next year's applicants to the courses in Design and in Contemporary Art will be required to attend a Creative Day at the centre. A number of Creative Days will be scheduled in order to give perspective students alternative dates to attend. Applicants can book a place online. The full description and schedule of the Creative Day activities, and the grading criteria, will be available on our website in advance. A maximum of 600 points will be awarded for the Creative Day activities and will be added to the applicants CAO points in determining offers.

Once successful in their applications onto our courses students engage with a programme of study which builds on their existing knowledge and skills. Through a variety of modules and a structured, interdisciplinary syllabus, learners will gather skills through hands-on experience whilst at the same time developing fluency in the visual language of art and design. Such an approach fosters the education and evolution of future creatives and assists students to develop a career portfolio that leads to a productive and rewarding career in art and design.

Changing Contemporary Artists

The conditions of practice for younger art and design graduates are far more accelerated than those of a previous generation. It is necessary for them to be mobile, flexible, resilient to failures and responsive to developing opportunities. In CCAM we provide a supportive educational environment which equips learners with a broad range of specialist and transferable skills that prepares them for diverse roles within the cultural sectors. The courses also prepares graduates who wish to undertake academic or practice-based research to a higher and more specialised level, or opt for further relevant study in order to progress to teaching and educational roles.



Timothy Mullin, Digitally Printed Silk.



In profile....

Aideen Barry



Aideen Barry (b. Cork 1979) is an artist with a national and international profile, whose means of expression are interchangeable incorporating performance, moving image, drawing and sculptural manifestations. Barry's works often involves huge physical and endurance commitments that manifest as visual fictions, meditating on feminist observations and das unheimlich (the other). Recent projects include a performative response to the works of Carol Rama, commissioned by IMMA, A Commission by the Arts & Heritage Trust, UK and the CHANGING TRACKS EU Public Art Commissions 2014. She is currently Artist in Residence at the Irish Museum of Modern Art until the end of the year. Additional upcoming projects include showing in the 2017, 14th Istanbul Biennale, Showing Solo in 2018 MARFA Contemporary Texas US in 2018, solo at Luan Gallery, Lexicon Gallery, curated projects at Lismore Castle Arts and a Major solo Survey show opening this summer at the Royal Hibernian Academy main gallery, entitled Brittlefield. International residencies at the Banff Centre, Vermont Studio Centre, Headlands Centre of the Arts, Art OMI, NASA Kennedy Space Centre and Skaftefell Iceland.

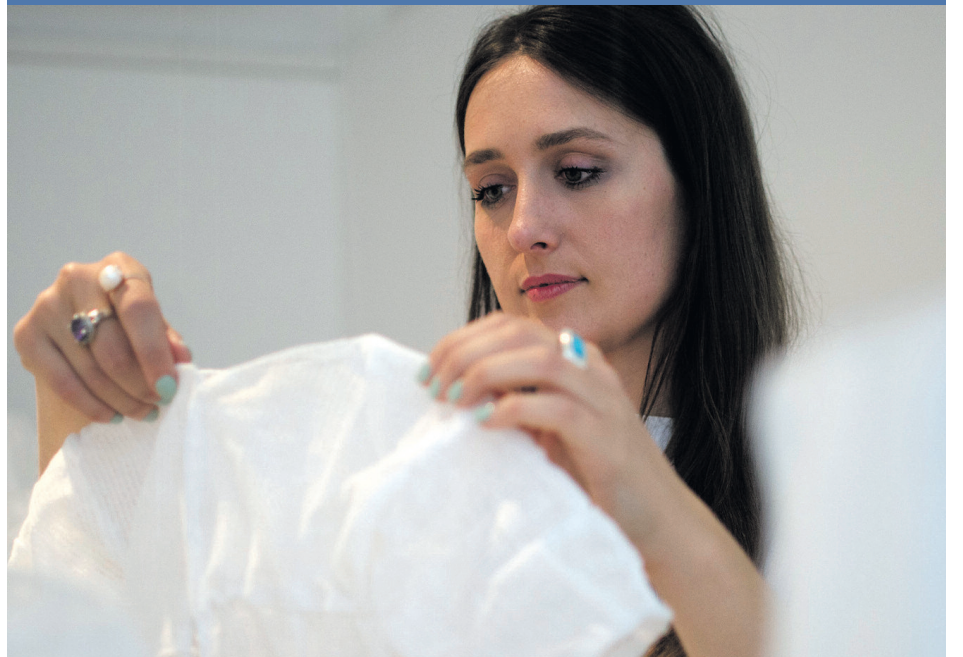
The artist's works are in permanent collections at the Arts Council of Ireland, Art Omi Collection & Francis Greenburger Collection (New York), NUIG Collection, Galway City & County Council, Mayo, Cork & Dublin City Councils, the OPW, Centre de Art Contemporany, Malaga ESP and the Banff Centre, Canada. In 2009 Barry was selected for Futures '09 at the RHA and has since shown in Mothers Tankstion, Liste Art Fair, Basel, Grafit Gallery Bulgaria, Museum des Beaux Arts, Lyon, Modern Museet Sweden, The Wexner Centre, Ohio and Louse T. Bloudin, London.

Awards include The Arts Council Bursary Award 2010, 2012, 2014, 2016, Project New Work Awards 2008, 2010 and in 2010 she was short-listed for the prestigious AIB Prize and has recently won the 2017 Lexicon Commission Award.

Barry graduated from CCAM/GMIT in 2002 with a First Class Hons in her BAFA Sculpture, and winning the Hewlett Packard Award. She is now a lecturer on Sculpture & Combined Media Course, and is a principle supervisor on the post graduate fine art programme at Limerick School of Art and Design.

<http://www.aideenbarry.com/>

Katie Moore



A native Mayo woman, hailing from the town of Foxford, Katie Moore graduated from GMIT in 2015. Years ago, Katie discovered the Centre for Creative Arts and Media (CCAM) during time spent doing a portfolio course in Westport. After visiting the Centre on open day, she knew GMIT was the right choice for her.

"I really enjoyed the programme; I learned so much and gained invaluable skills. The lecturers were great and very generous in sharing their ideas and knowledge. Art History and Critical Theory were fascinating subjects to study, perfect for learning about, and discussing art. I equally enjoyed all that I learned from the Digital Media module."

Before enrolling in the BA in Art and Design, Katie worked as a Millner, and also interned with fashion famous design giants like Philip Treacy in

London and John Rocha and his team in Dublin.

Katie's recent work has included a commission residency with the Mayo County Council on an installation piece for the 1916 Rising Commemoration. Katie also has a number of solo exhibitions this year and plans to continue developing her career as a visual artist.

"I feel very lucky to have studied at CCAM. One of the most important parts of the centre is its atmosphere. It is so welcoming and everyone is very friendly and approachable. During my final two years of study at GMIT I had to spend a lot of time working from home, due to health problems related to having Cystic Fibrosis. To say that the staff and college were supportive is an understatement. It was great for me to have that support."

<http://www.katiemoorevisualartist.com/about>

Pathways for Creative Enterprises - Dr Paddy Tobin, Head of Centre

"I see us having a very strong creative region. I would like to actively connect the region to CCAM as a source and ongoing feed of creative people. We currently have over 400 students on creative programmes in Film, Art, Design and Enterprise and we expect to grow to double this number over the next five years. We need to support development pathways for these graduates and I think the provision of centres, hubs or zones is very good for creatives. ..."

"At the moment, we seem to view the hubs as mainly start-up platforms. While it might be true that most creative enterprises are unlikely to grow to a significant size, we should consider the potential of hubs as sustaining communities for creatives, and as connected parts of a larger creative community or ecosystem. We could develop the creative enterprise centre at CCAM as incubation, feeding connected hubs with creative enterprises that can sustain themselves long term. "

"I'm interested in the idea of 'unifying' enterprises that would collaborate with a range of different types of creatives as well. The Animation and Game Design sector is a good example; they need to work with visual artists of all kinds, people with object or model making skills, people with film production skills, creative writers etc. They create virtual environments with buildings, interiors, wonderful visual scenes, incredible stories, characters, costumes - ..."

"If we, as a city and a region, can remove bar-



Dr Paddy Tobin, Head of CCAM.

riers and develop the pathways, the infrastructure and supports to enable Creative Enterprise to develop international markets, collaborate successfully and flourish as small businesses, I believe we have the people and the talent who will get on with the creative work and achieve wonderful things."

■ Extracts from an interview with Jo Lavelle, Editor, *A Tribal Vision - Galway's Creative Culture* (atribalvision.com)



Paul Geraghty, Emerging Artist Bursary award recipient, and Lynne O'Loughlin, Lecturer in Print, at one of Paul's exhibits at the GMIT Graduate Showcase at the Centre for the Creative Arts and Media (CCAM). PHOTO: JOE O' SHAUGHNESSY.

GMIT proud to be part of Galway 2020

GMIT is one of the many city and county organisations involved in Galway 2020's bid to become European Capital of Culture. The Institute congratulates the team on their great work so far. The Centre for Creative Arts & Media (CCAM) and GMIT's College of Tourism and Arts (CTA) have engaged extensively with the 2020 team and contributed to the plans that were submitted.



BA in Film & Documentary



This is a very exciting time for students to attend our Film & Documentary course.

Recently, Galway was designated as a UNESCO City of Film: and when one considers the multitude of agencies based in Galway (Galway Film Centre, Ros Na Run, Creative Europe, Tel-e-gael, TG4, Solas Studios, Picture Palace, Galway Film Fleadh etc) – something is clear: Galway's industry thrives through the passionate, can-do attitude of our workforce – of which GMIT graduates are a significant component.

The Film & Documentary course is run in partnership with the Galway Film Centre in the Creative Arts and Media (CCAM) campus of GMIT. Along with the education programmes, new creative companies are basing themselves in CCAM all the time – recently gaming and animation companies have secured tenancy. This is exciting because, as new media converges with traditional filmmaking, it serves to offer more pathways to our students.

Ours is a three-year, Level 8 course and is very intensive. The first year is broadly foundational where students get to sample a wide variety of specialist skills, and for the second and third year, students elect which areas they would like to concentrate on. In terms of genre the first year's work is within the genre of documentary, when in second year students work within the genre of fiction, and for their final year they elect which genre they would like to work within.

There is a huge emphasis on working within teams on projects and as such, staff help students develop their intercommunicative skills to work as part of a team to serve the ambition of various project work throughout the course.

At this point, Irish Cinema is in a very healthy place which is reflected in the quality of national work in our cinemas and the record number of Irish filmmakers attending the Oscars. There has always been a very fruitful interplay between offshore productions (big budget that offer experience for Irish crews such as Star Wars) and our indigenous productions. Equally, in recent



Students on a set producing and directing a film as part of Degree studies.



Animation scene created by GMIT Film & Documentary students.

Visual sector while others work in Dublin, London or Los Angeles.

But wherever our alumni travel to they never leave the film and documentary department at GMIT; they are part of a precious network for our staff and future graduates, a network that is creative, supportive and pioneering.

Pathways in the Film Industry

- **Editing** - Students gain an advanced knowledge of video editing software and become familiarise with the art, process and aesthetics of visual storytelling for both fiction and documentary.
- **Cinematography** - Students learn the fundamentals of camera operation: data wrangling, focus pulling, camera movement (jibs and tracks) and lighting – the photographic means to express the dramatic value of the documentary or drama.
- **Production Design** - Students explore a variety of genres and examine the functions, techniques and aesthetic of Production Design – students design and create all aspects of the visual story of a film.
- **Sound** - Students gain experience and knowledge of all aspects of location recording and post production sound to allow them to work as an audio professional in film and tv related industries.
- **4D Design** - The 4D module encompasses a range of contemporary post-production processes for film and documentary practice: these include CGI, environmental art, virtual cinematography, green screen and compositing. The module is delivered through a combination of traditional studio instruction and virtualized cloud-based materials.
- **Screen writing** - Creating an imagined plot and convincing original story for film and documentary. A core concern of the subject is to have students develop a narrative through visuals (show, don't tell). They will examine Aristotle, Joseph Campbell, Syd Field, and Blake Snyder for ethics, necessity, plot and structure.

Masters Degree in Creative Practice

The Centre for Creative Arts and Media recently received approval for a new Masters Degree and a Post-Grad Diploma in Creative Practice. The programme will be offered in September 2016 and will provide progression opportunities for graduates from a variety of creative disciplines. The MA and PG Dip in Creative Practice offer artists, designers and filmmakers a creative and critically informed environment in which to develop and consolidate their practice. The course will support imaginative, experimental and interdisciplinary enquiry through a range of media and approaches. Students will choose one of four strands in which to base their study: (a) contemporary art studio practice, (b) digital cultures, (c) film and lens based media, and, (d) socially engaged practice.

The course is structured so as to balance general and specific demands of various practices. Students will be encouraged to work collaboratively as well as be independent, self-directed critical thinkers. The emphasis of the course is on the student completing a large prac-

tice-based project. This culminates with the production of a final exhibition, film screening or project presentation for both MA and PG Dip students, with an additional thesis requirement demonstrating appropriate critical contextualization of the practice based work for MA students.

The MA in Creative Practice is a 12-month 90 credit course. The PG Dip is an 8-month 60 credit course. In both programmes there are three mandatory taught modules; Themes and Issues in Creative Practice (10 credits); Professional Development (10 credits); Research and Innovation (10 credits).

Students undertaking the MA would also undertake a 60-credit Research Project. Students undertaking the PG Dip will undertake the Creative Practice Projects for 30 credits. Students graduating with a PG Dip can also return later to undertake the Minor Thesis for additional 30 credits in order to achieve their MA award.

years, we enjoy a golden age of television drama and our students have been able to attend seminars such as Talking Drama (hosted by our partners in the Galway Film Centre) where they can hear the working methodologies of top-tier showrunners like Beau Willimon (House Of Cards), Stuart Carolan (Love/Hate), Vince Gilligan (Breaking Bad) and Brian Cogman (staff-writer, Game of Thrones). It is enlightening for our students to recognise that the challenge to find their voice within their own work (short films/ documentaries), is one that all creatives face.

Our graduates are 'Thinking Practitioners', with a varied skillset who have a grounded, industry-ready ability to integrate within a variety of industries. Some graduates work on Television (we have graduates on Game Of Thrones, Penny Dreadful, Ripper Street, An Klondike), feature films, commercials, documentaries, and post-production facilities houses. Some students set up their own companies with the advent of digital technologies, much commercial work is now published on the net, rather than television or the cinema. Many graduates work within Galway's Audio



Model house created by GMIT Film & Documentary students.

Graduate profiles....

Luke Morgan



LUKE MORGAN – “Education is not the filling of a pail, but the lighting of a fire.” One of our finest wordsmiths, W.B. Yeats, said that. And when he wasn’t filling pails or lighting fires, he was winning Nobel prizes.

I am a recent graduate of the Film & Documentary course in GMIT and I am in no way comparing myself to W.B. Yeats. However, his sentiment rings true with me: my lecturers opened my eyes to Bergman, Fellini and Abrahamson, and (in true monkey-see, monkey-do fashion), I was inspired to make films.

At the moment, I am working as a screenwriter in the Irish film industry. Three of my feature-length scripts have been optioned and are currently in development with production companies around Ireland. Recently, I travelled to the Norwegian Short Film Festival at Grimstad, in the south of Norway, in order to look for a Scandinavian co-producer for my next short film. The methods by which I accomplish my work today were devised in a GMIT classroom, encouraged

Ryan Keane



and refined by GMIT lecturers. Through my teachers, I received industry contacts that I am currently working with. A good word from Celine is almost as powerful as a shiny Level 8 bachelor’s degree.

Galway is a UNESCO City of Film, and with a growing audio-visual sector that employs over 600 people, the time to jump on the reeling bandwagon is now. I’ve always wanted to tell stories, and doing this course enabled me to take risks, fail, improve and flourish on film sets. There was a necessary and helpful balance between practical work and academic study, with classes tailored to my individual needs.

The fire it’s set off in me is not a candle-light, or a Bunsen flutter. It’s a goddamn flamethrower. One that’ll keep my future bright for years to come.

RYAN KEANE – I still struggle to find words to describe the incredibly comprehensive and enjoyable experience I had at GMIT, and the wis-

Heather Mills



dom and wonderful personalities of the lecturers I studied under; not only were they ambassadors of the creative practices, they were kind, and by the time I left, they were friends.

Since leaving that warm environment of learning, I’ve landed fast on my feet, flying over to London to engage with a thriving and energetic industry. Equipped with tools and nuggets of wisdom that have helped me in more ways than I can count. I started as an intern for an integrated distribution and marketing platform, named We Are Colony - a global film streaming platform, and in my tenure of one year, I’ve risen through the ranks to now hold the position of Digital Content Specialist.

As well as my nine to five, I am working as a Video Editor for independent fiction film, and also as a Videographer and Editor for documentary film here in London, on top of efforts to secure publishing for my latest novel.

People who love what they do are few and far between, and I’m conscious of the old adage ‘if

you love your job, you’ll never work a day in your life’. I happen to be that lucky, and I’m eternally grateful to GMIT for making that possible.

HEATHER MILLS – Ireland is such an exciting place to be producing animation and the industry is expanding exponentially and is now recognised as one of the world-leaders in animation.

During my Film and Television degree it soon became apparent to me that I was particularly happy working in the production department and my lecturers encouraged it. I was lucky enough to land my first industry job straight out of college as a Production Assistant in a Galway based animation company.

In a few short years (and a lot of different projects) I worked my way up to Production Manager and worked in this position on three different internationally co-produced CGI-animated feature film. It was a steep learning curve. We were the only company in Ireland producing CGI-animated features at the time which made it all the more rewarding when those films sold around the world.

Over the years, I have worked with numerous different animation studios in various countries such as Denmark, Germany, France, Finland, Iceland and Estonia and my work has taken me all over Europe. I have also worked across a range of different formats including traditional 2D, CGI animation and stop-motion animation.

A couple of years ago, I was hired to line-produce a stop-motion series which was being produced in the first dedicated stop-motion animation studio in Ireland and I am now responsible for the studio’s slate of projects.

With all of the skills and experience that I have gained over the years, the seeds were sown during my time at GMIT. When you’re a student and learning about applying for international funding and distribution, you never dare to dream that one day you might actually be able to put it into practice. Now I am about to go into Production on the first stop-motion feature film ever to be produced in Ireland (a co-production with Estonia and Belgium) and I am very proud to be, for the first time, one of the Producers on the film.



GMIT’s Film & Documentary Programme Chair Celine Curtin (2nd, front row) with third year students.



CCAM supplement

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