

**From The Tatoon Parlour to Venice Biennale;
Professional Practice at Third Year Level, a Case Study.
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The traditional Fine Art Graduate leaves art school with an enhanced folio of personal attributes; creative and critical abilities, imagination, and a full folio of transferable skills. Until recently the notion of business skills or professional placements was seen to be the preserve of those involved in the design disciplines heading toward industry.

Things have changed, students work as they progress through art school. Career development is a key issue and expanding opportunities for artists in the community bring new roles and required skills.

In response to this change we have implemented a new professional practice placement programme within third year Fine Art in Duncan of Jordanstone College of Art and Design. Each of 80 students were placed 'Beyond The Building' in a venue of choice.

A formal interview process articulates each student's own aspirations whilst also describing skills that they would bring to a work opportunity. Once this information is gathered then they are individually matched to events, workshops, professional bodies, organisations and projects. The logistics of insurance and public liability are to be carefully considered as is the practical nature of embedding PP in the curriculum.

Variety here is essential and students have been placed in primary, secondary, and tertiary education. Local arts advocacy projects such as Art Angel and Art Moves have helped develop an understanding of arts based activities in relation to issues of mental health and learning difficulties whilst other community projects work with the elderly and the young.

Commercial and non-commercial public sector galleries offer interesting contrasts, and museums and archives bring new working practices and attitudes to the object and audience. Students have immersed themselves in research projects run by staff and some have shadowed the stressful process of exhibition, in major venues such as the National Portrait Gallery and the Royal Scottish Academy. This year a student will work with the Christian Boltanski exhibition in Paris. Inevitably these events attract press coverage and the student begins to see the behind the scenes reality, and the arts network unfold.

Opportunities are everywhere...magazine editorial boards, theatre set designing, workshops with artists, events planning, the photographic/film and music industries and of course the tatoon parlour extends an ambition to draw!

Two collaborative initiatives will be highlighted during this presentation: students working with Martin Boyce's Scottish pavilion exhibition at the Venice Biennale and our collaboration with The sound festival 'Kill your Timid Notion' at Dundee Contemporary Arts. The range of skills and opportunities that these events have brought have been manifold and we can demonstrate how the regional becomes national and then international with a combination of ambition and planning.