



MASSEY UNIVERSITY  
COLLEGE OF CREATIVE ARTS  
TOI RAUWHĀRANGI

# 2015 MASTER OF DESIGN HANDBOOK

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## **THE MASSEY MASTER OF DESIGN**

Welcome to the Master of Design, a research degree situated in the School of Design, College of Creative Art, Massey University. This degree is delivered by the School of Design (SoD) which includes research expertise in the areas of graphics, illustration, typography, advertising and digital media and industrial, fashion, textile, performance and spatial design. The SoD is one of three schools in the College of Creative Art (CoCA). CoCA is one of five colleges at Massey and the most prominent on the Wellington campus. Amongst all the creative and enterprising technical and administrative staff, researchers and undergraduate students and the notable facilities--- this will be your home territory for the next phase of your advanced learning experience. Haere mai!

Design as a creative practice is central to the Massey's Master of Design (MDes). The MDes embraces a range of discipline-specific design practices and supports a wide platform of design research topics enhanced by a high level of research supervision expertise. In 2015 this programme takes on a more more specific focus relative to building external relations with NZ industries and advancing industry practices through research projects. Some MDes projects will be filtered through government funding initiatives such as MBIE Callahan Innovation Postgraduate Fellowships where the projects are set and directed by industry partner needs. Other projects will progress as research that seeks to link with industry(ies) via the sharing of facilities, services, expert knowledge or materials which can include in-kind contributions to a student's project. This face to the MDes keys into Massey's research and enterprise goals and enables students to obtain industry experience while contributing to the field via practice-led applied design research. In this case, industry refers to a wide range of associations, agencies, organizations and companies including those engaged in cultural industry activities such as museums, galleries, bespoke artisan associations and philanthropic associations.

The Master of Design features design activity, critical self-reflection and speculative design enquiry. The degree is founded on the capacity for design enquiry, artefacts and processes to inculcate and advance knowledge through innovation and aesthetic refinement. This approach to research is understood variously as creative practice research, research through design, design-led research or research by project.

This handbook is meant as a general guide for your study. It contains basic information needed to manoeuvre through this exciting and sometimes intense learning experience. We encourage you to refer to it throughout your study period and seek to fill the gaps when they occur. It would be impossible to provide all the data necessary to successfully complete this journey, primarily because it is your journey, and because discovery is at the core of the mastery of your own creative design practice.

## **WHAT IS A MASTER OF DESIGN THESIS?**

If you were a postgraduate student in field such as biology, you would most likely be expected to carry out a preliminary period of study reviewing all the literature pertinent to your topic, identify the key points central to a question or issue and then "write up" a thesis which would articulate your findings. The thesis would be a written text (with minor illustrations) and observe the conventions of academic discourse in that discipline. An MDes thesis is far more than just a written document; an MDes thesis consists of two major parts: a substantially developed and advanced body of design work in the form of a space(s), an object(s), a product(s), an image(s), a process(es) and/or an event(s), and a written component called an exegesis of approximately

8,000 words (not including the appendices or bibliography). And because the MDes poses design and creative practice as its primary concern and mode of inquiry, the thesis necessarily includes a presentation of developmental processes, explorations, studies and critical reflection in the context of an exhibition of the design work. In essence, a MDes thesis is the collection of activities, outcomes and presentations of a design-centred research inquiry.

Throughout the next year, your research project will oscillate between all of these design research activities. At times you will find the need to invest time into reading, interpreting and analyzing literature of a technical, theoretical, social or critical nature and, at other times, you will find yourself immersed in making, modelling, sketching, printing processes. Sometimes they will be led by play and intuition and, at other times, they will be directed by plan and determined intent. While the MDes has clear milestones supported by a general structure, there is room for each student to negotiate his/her research project's development individually. (Please note, projects progressing under the auspices of Callahan Innovation industry funding must proceed as outlined in the funding application and complete all the milestones as predetermined.) The primary aim, however, is for the research to proceed explicitly through sustained creative practice.

The relationship between the creative work and the exegesis is understood in variable ways. Typically, the creative work is paramount and central to the project and the exegesis is understood to unpack the theoretical, social, cultural and/ or conceptual ideas that underpin, inspire or direct the design work. The design work and exegesis are complementary and co-dependent and geared towards a specified design audience. The role of the exegesis is to contextualize the design work and offer critical reflection on a student's design research process. While the exegesis offers textual and/ or visual analysis of other creative works and literature relevant to the topic, it also probes the underlying theoretical issues and questions posed, raised, exposed or resolved by the design activity and outcomes. The exegesis is driven by an argument or question and a position grounded in the review of existing literature and design works specific to the thesis topic. The exegesis elaborates on the creative work in a supportive manner. In 2015, students will be provided explicit guidelines for structuring the exegesis supported by several writing workshops that assist to develop content.

Looking at other Master of Design, Master of Architecture or Master of Fine Art theses is very helpful. Many examples from Massey are fully accessible in the library and the library databases offer access to many other institutions. These theses form a valuable benchmark from which to structure a project.

## **SUPERVISION**

Massey MDes students are assigned supervision based on availability, research expertise on the topic and supervision experience. Students have an opportunity to indicate potential supervisors but should be aware that numerous other factors impact supervision allocation.

In 2015, we will be continuing this practice as well as advancing towards developing a research environment where the student is the driver of their own learning experience to a greater degree. To this end, students will find that they may need to have a crit or get guidance from a range of academic researchers and technicians for help on their project. Each student is assigned two supervisors from within the School of Design or if the topic warrants it, from School of Art. Supervisors are primarily in place to serve as mentors, or in other terms, co-pilots. Supervision takes place in a co-operative manner; in most cases, supervisors are co-

supervisors rather than primary or second and supervisors identify how best to split or share the responsibilities. Supervisors are identified as members of the academic staff within the College of Creative Arts who:

- have completed a research degree (master's level minimum) or high-level expertise in art/design or a design-related field;
- are actively engaged in research;
- have some expertise on the student's topic;
- have contributed to the sustained development and culture of the postgraduate program through participation in training workshops, seminars, crits, and symposiums and;
- are able to commit to supervision for the entire period of study, i.e. without extended periods of leave.

In some cases, a single supervisor will be assigned. In exceptional cases, such as a project that demands specific expertise in a very focussed area, supervision responsibility may be augmented by the appointment of a topic-specific consultant internal or external to the College of Creative Art. In all cases, the postgraduate coordinator is a central point of contact for all matters concerning MDes study. Every student will be assigned at least one supervisor with considerable experience supervising and examining students. It is not uncommon for one supervisor to be in a mentoring role for the other as The School of Design develops supervision capability. The roles and responsibilities of each supervisor and the student should be clearly delineated in the supervision agreement such that the student and the supervisors understand what is expected of the other.

The roles of a supervisor are:

- to meet with the student 1 hour per month or the equivalent over the 52 weeks;
- to attend all supervisor meetings and the supervision workshop(s);
- to attend all the student's critiques;
- to liaise with postgraduate coordinator on student progress and needs;
- to identify a list of appropriate examiners;
- to provide support for funding applications and letters of reference;
- to assist with ethics approval process;
- to provide written and verbal comments on textual and visual work-in-progress in a timely and constructive manner;
- to prepare progress reports;
- to sign off on final exegesis to be sent to examiners;
- to offer advice on exhibition preparation, critique and examination presentations;
- to provide guidance and encouragement on the project's scope, breadth, detail and timing to facilitate a successful on-time completion.

At times there is a need for supervision arrangements to change. This may be necessary if a student's topic changes drastically, an academic researcher leaves Massey employment, an academic takes substantial leave or there is an irresolvable discord between a student and a supervisor. In any of these cases, the postgraduate coordinator will assign new supervision in the interest of the student's progress and with respect to existing resources.

The MDes is a research degree that is based on independent self-directed study. Supervisors are guides, not teachers, and as such they are meant to respond to, not direct, a student's progress. Supervision meetings, therefore, should be no more than one hour every four weeks or the equivalent, and be scheduled at a regular agreed upon time, day and place. An agenda provided to supervisors before, and meetings notes after these meetings are the responsibility

of the student. Students should bring new design work to each meeting and are encouraged to hold meetings in the studio or a place that allows the design work to be seen and discussed. Students are reminded that the MDes extends across a 52 week year and supervision follows suit.

It has become common for students in the MDes programme to take on employment in addition to study. Though Massey does not have any policy or mandates on the matter, full-time students are encouraged to keep their employment to no more than 12 hrs per week (28 hrs/wk for part-time students). One year is a very short period of time to develop a body of advanced design work to the level of excellence the Master of Design demands. So managing your work and study life is important.

## **SEMINARS**

A series of seminars will be held in the first week of the MDes year. These seminars are a mandatory requirement for every new MDes students. Part-time students are required to attend these seminars, preferably in their first year of study. They are also welcome to attend these seminars in their second year as a means of meeting the new cohort and brushing up on skills important to their project's completion. These seminars serve several purposes:

- to knit the cohort through social and learning activity;
- to refresh and advance conventional research skills and techniques;
- to elaborate upon the nature of design research in theory and in practice and;
- to initiate each student's project through short intensive design activities, discussions, workshop and writing exercises such that a newly revised and freshly considered project proposal is constructed and ready to present at the first crit.

Topics to be covered in the seminar include: What is a master of design? (spirit, scope and vocabulary), journey mapping, design process, the relation between theory and practice, library, databases, literature review, Endnote, ethics, critical reflection, interpretation, analysis, and creative practice journal. (See MDes Schedule.)

These seminars will also introduce students to a range of relevant literature on the subject of design research practices. A collection of texts can be found on the 197.800 STREAM site.

At the end of the first two weeks, formalised meetings with supervisors begin. From there on, each student is expected to accelerate their design activity in the context of self-directed study, supervision meetings, crits and informal self-initiated collegial gatherings.

## **CRITIQUES**

During the year, there will be four critiques (crits) at which each student will present work in progress. The aim is for these crits to be casual, exploratory and insightful; they are not meant to be an assessment exercise or point of judgement. Each crit will chart ongoing development of your design research activity. These are calculated to advance each project at a steady pace and expose it to regular useful and insightful feedback. These crits focus on design development; as the design discovery process progresses, the design becomes more and more informed by contextual research including literature and design analysis. After each crit, students prepare a short reflective document called a "writing practice" that documents the presentation, identifies the major points of the crit and responds accordingly. This visual and textual document sets the course for the next few weeks of study. In many ways, this document affords development of writing skills in preparation for the exegesis. The writing practice is due

one week after the crit day as a digital PDF document submitted to the STREAM site. Supervisors are able to access student submissions from this site.

Crits take many forms. In recent years we have advanced the crit to be much more interactive, informal and open to conversation. The crit is a forum:

- to show the design work;
- to trial new forms of display including site specificity;
- to share findings and developments;
- to discuss craft, techniques, processes or aesthetics of design works;
- to test audience response;
- to experiment with new forms of telling the story of the project;
- to get a sense of where the project could go; and
- to measure how well students and audience are communicating and listening.

Each student is dedicated 30-90 minutes (including discussion) depending on which crit. Students can deliver and site the crit how and where they see fit. Guest crits will be invited at the suggestion of the student; sometimes guest critics will come from industry or other parts of the university when appropriate. Supervisors are always welcome to attend their student's crit but it not mantaory. An open invitation to crits is extended to the CoCA community and experts from industry are often invited as guest critics.

For an expanded understanding of the critiques possibilities, see the STREAM general folder.

Presentation of actual drawings, movies, models, material studies— i.e. creative works- should be the norm for presentation. You may frame and situate the crit as you see condusive to the research; if the design work is site-specific, lead us there. If it demands a large wall or floor space, orchestrate it that way. If you organize to use your crit time to observe us 'using' the product as you present it, set the crit space up so it works that way. Presenting, displaying and spatially considering your project during these crits will afford you experience for the final exam presentation and exhibition. Unless the design work is specifically digitally-based, virtually-bound or incredibly difficult to present otherwise, students should reconsider from using PowerPoint.

### **PROGRESS REPORTS**

Approximately six months into study you will receive a progress report that summarises the strengths and weakness of your project in its developing state. You will have the opportunity to respond to this report in written form as well as in discussion with your supervisors. While they are not a formal assessment tool, progress reports can assist to identify students who need to acquire extra skills or knowledge sets.

### **EXAMINATION**

Preparations for examination start in the middle of the year as students' projects begin to take substantial shape and direction. Examiners are identified by a team of supervisors and the postgraduat coordinator and then approved through the CoCA Postgraduate Quality Excellence Committee (PG\_QEC) (Students do not have a say about who their examiners are.) Each student is examined by two examiners; one within Massey and one external to Massey. (Typically, when a student is also a staff member, two external examiners are identified.) Examiners are selected based on their academic qualifications, expertise on the topic, experience supervising and examining at a Master's level, and on their availability. Frequently, examiners are selected because of their ability to examine more than one thesis in the cohort. It

is common practice to exclude individuals from an examining role if they have had significant input into the student's project. Supervisors may not examine their own students.

Each student submits 3 soft bound hard copies of his/her exegesis with one digital copy prior to examination. This is an online process that will be facilitated by the PG administrator and includes a form requiring your supervisor(s) signature. In most cases, unless there is something significantly in error within the exegesis, this become the final copy on record in the library.

Each student is allocated a space to display the design work. A convenor will be identified to run the examination. The examination begins with a period of time allocated for the examiners to view the work together and in relation to the exegesis that they have just been given. This phase is followed by a period of time set aside for students to present their project. This presentation can take several forms ranging from a formal powerpoint type presentation, to casual conversation or a question answer period. The examiners and convenor will then retreat to hold a conversation to determine the mark. Within 10 days, examiner's submit a report of overall comments specific to the assessment criteria and outline any revisions if required.

At this point the reports and recommendations are reviewed by the Chief Examiner (CoCA Pro Vice Chancellor) in consultation with the postgraduate coordinator and then processed and approved through the PG\_QEC. The reports are then delivered to the student and his/her supervisors. Unless there are major revisions to be made, the exegesis submitted for examiners become the official final copy put in the library. An opportunity to supplement this copy with images of the final design work will be identified.

There are several categories of grades that a student can receive:

- A, B or C
- Fail with major amendments required. In this case, students will receive a very specific list of the aspects that need addressing. The student can choose to make these amendments in the time period specified and then receive a C or C+ grade only after the thesis has been re-examined.
- Fail without an option to resubmit.

Students will be sent their final mark by the Academic Office after the marks have been verified.

## **EXHIBITION**

The Masters Exhibition is one of the jewels in the CoCA crown of creative achievement! It is a public display of the ingenuity and inquisitiveness for which The School of Design is well-known. It demonstrates our commitment to design research. In 2015, all student having completed in the last twelve months, will be invited to include their work in M, an exhibition of Master of Design and Master of Fine Art (design or fine art) held in conjunction with EXPOSURE, the CoCA undergraduate end of year exhibition. The exhibition will be curated to work within a designed exhibition system, the exhibition budget and the time resources available. Text, signage, lighting, invitations, posters, opening food and drink, vertical and horizontal display surfaces and computer technology will be developed by a team of academics, technicians and the MDes students.

An exhibition opening will be planned and each student is welcome to invite family, friends and professionals from their discipline of area of interest. An email invite will be provided close to the date for students to distribute.

## **PROOFING/ EDITING/ FORMATTING**

Students are responsible for all proof-reading and copy-editing of the MDes exegesis prior to it being sent to examiners; supervisors are responsible for indicating areas and aspects needing improvement and may offer demonstrations of best practice where practical. If students require additional advice and guidance on editing their exegesis, they are encouraged to seek the assistance of the Massey Learning Advisor. Students should plan to submit a full and final exegesis to their supervisors in order to ensure a polished exam copy and get sign-off, an indication that the project is ready for examination.

The University has published some guidelines for postgraduate thesis documents: <http://www.massey.ac.nz/massey/research/library/help-and-instruction/theses/thesis-presentation-guide.cfm>. Most students find the need to stretch the limits by a change in size, orientation, binding type, etc. Students are encouraged to seek out assistance on the use of INDESIGN and the various formatting options from other students or technicians. Many students choose to get assistance (sometimes paid) from people experienced in software specific to text and image layouts. The review of existing thesis documents in the library will prove very helpful for you to see how other students have dealt with formatting. This will help to determine your own approach.

Please observe that within the College of Creative Arts, researchers, including postgraduate students, are encouraged to adopt the citation and reference style according to their topic and projected readership. This choice should be clearly noted in the final exegesis.

After the exhibition, students are required to provide a collection of high-res images of the final design work as well as the design process on a USB and a signed permission form that allows Massey to use the images for marketing, recruitment and teaching purposes.

## **THE STUDIO**

In 2015 all MDes and MFA students are provided with studio space on the Wellington campus within close walking distance to the library, and café in Block 10 Level A of the Museum Building. The studio has a collection of private spaces and shared spaces and a kitchenette that is close to other postgraduate students and academic researchers. The initiative to share studio space across institutes, disciplines and postgraduate degree programs is intended to encourage exchange, discussion, skills and knowledge-sharing. Though there are numerous ideas about what constitutes a studio and what contemporary studio practice is, having a studio is a privilege; it is one of the vital components to your study. We expect that you will find a way to make it work for you, to use it regularly, and to see it as a primary site of engagement with your peers, supervisors and your project.

The studio is a semi secured space which means that you will need to use storage boxes or other means to secure your valuables and rely on your local community to keep a watchful eye. The building is accessible to postgraduate students from 24 hours each day including weekends and holidays. Access is granted via swipe cards. Any security issues should be reported to campus security and the postgraduate coordinator. Students are encouraged to keep a cell phone on them and take precautionary measures when arriving or departing the buildings late at night. The studio is for the exclusive use of currently enrolled MDes and MFA students only.

There is a collection of studio furnishings available for students to use: tables, chairs,

computers, storage units etc. During the first week we will determine what you and your project need, divvy out what we have, build some new pieces, mark out a suitable space and adjust the situation as projects mature or students find new ways of working. We see this as a fluid situation that adjusts over the year. Please do not lend out or shift equipment or furnishings out of the studio. If you find you need other furniture or equipment needs repair, please contact the postgraduate coordinator.

## **COMPUTERS**

The MDES and MFA studios house numerous MACs (4 dual boot and 12 regular IMACS) and PCs each loaded with a host of generalist and specialist software. Students are encouraged to have their own laptops. Wifi is available and each student receives 20GB of storage space on their home drive. These computers are likely to be dispersed throughout the studio. (It is against Massey ITS Policy to shift the computer equipment yourself.) You are to practice good working habits by using home drives to store work rather than the desktops (an imperative especially for those working on films, videos or animations). There are more students than there are computers, so sharing and negotiating access at peak times is crucial. Other computer labs can be found in the library, Block 11 or Block 12. Projects that are computer-driven will require students to have their own laptops. If you require specialist equipment or software above and beyond that supplied, you should have signalled this at enrolment so it can be loaded. Any additional equipment or software may have to be at your own expense.

In the event of a computer malfunction, including printers, scanners and other accessories, please log a job with ITS by emailing [help.desk@massey.ac.nz](mailto:help.desk@massey.ac.nz) or calling extn 5200. (You can also log a job while on campus using the new ASKIT form on the ITS website.) Be courteous to the next user by leaving a note on the piece of equipment outlining the issue and indicating that you reported the fault. Please contact the postgraduate coordinator if the problem persists or does not get attention in a few days. MDes students can print/scan from any of the Massey copiers using the new FollowMe service provided by ITS. Students will also find very good software and computer hardware prices at <http://www.lapshop.co.nz/all>.

## **WORKING IN THE STUDIO**

The studio supports a wide range of research and learning activities; it is a place to work, experiment, draw, read, reflect, model, discuss, collaborate, create, present - all the activities associated with design research. Due to health and safety regulations, it is not, however, a place to build large physical objects, use loud power equipment or noxious solvents. These activities should take place in the 3D Workshop in Block 11 or in the Textiles Lab.

As the studios are home to numerous students, you are asked to respect the working environment by using headphones, keeping the studio (and associated kitchen) tidy and maintain a healthy balance between studying and socialising. It is for this reason that as a warm and comfortable space, the studio encourages collegiality as much as it does creativity. If, however, differences arise that cannot be resolved student to student, please contact your supervisors or the postgraduate coordinator.

The university does not supply such items as dishwashing liquid, coffee, tea and sugar or milk. We encourage students to sort this out themselves; it is your studio.

## THE LIBRARY

You will be introduced to, and are encouraged to become familiar with, the resources and services available at the Massey University Wellington Library (Block 5) and the Library website (<http://library.massey.ac.nz>). In particular, you will find the library resources such as databases, inter-library loan, citation software and sourcing references invaluable. In addition, students are entitled to use any New Zealand university library (except University of Auckland) and any Wellington regional public library providing they are resident in the rating area concerned. There is also a facility for sourcing books from a number of Australian and NZ libraries called BONUS+. (Ask the librarians for more information.) The New Zealand National Library/Te Puna Matauranga o Aotearoa is also open to you along with the facilities of the Alexander Turnbull Library.

Massey has incredibly knowledgeable and helpful librarians; Paul Orsman and Craig Cherry share a position specifically dedicated to the needs of the College of Creative Art staff and students. They can be contacted on 801 5799 extn 6712 or P.D.Orsman@massey.ac.nz or C.Cherrie@massey.ac.nz. Students are welcome to make appointments for help with literature searching, Endnote and other Library requirements. Some of the basics will be covered in the seminars at the beginning of the year. Please note that students are able to purchase a copy of Endnote software from ITS for use on their personal computer. See [http://www.massey.ac.nz/massey/staffroom/national-shared-services/information-technology-services/software/available-software/endnote/endnote\\_home.cfm](http://www.massey.ac.nz/massey/staffroom/national-shared-services/information-technology-services/software/available-software/endnote/endnote_home.cfm)

## THE LEARNING CENTRE

The Wellington Campus has a Student Learning Centre located at Block 5, Level A. Appointments are always a very good idea especially at the end of each semester when demand for assistance is high. You can also access information on the workshop sessions and other services this unit offers each semester at <http://studentservices.massey.ac.nz/massey/students/student-services>.

## OTHER SoD FACILITIES

The School of Design on the Wellington Campus is a technology-rich resource. Obtaining access, permission and basic health and safety awareness is crucial. During the first weeks of semester 1, you will be taken around to all the facilities, introduced to the technicians and given a brief overview of what you would need to do to use the equipment. Remember, most of these facilities also serve the undergraduate students!

**The Textile Print Lab located in 10B12 includes traditional silk screen printing, digital embroidery, felting and many other processes.** This facility is open 8:30am- 4:00pm weekdays. Due to Health and Safety Regulations, all users are required to have prior knowledge on the particular techniques and safety compliance practices within this lab.

The **Fashion Design (level C Block 10)** area has an extensive laboratory environment and collection of equipment which is accessible for students with experience in this area. Again, health and safety requirements and training must be met. Anyone wishing to use these resources should contact Deb Cumming, Mary Ellen Imlach or technician Carol Stevenson for further information. Common supplies can be purchased at the Design Hub on Block 10 level C.

**The 3D Workshop** located on the ground floor of Block 11 is a facility open to all students engaged in study within IDIE. Access is granted to other postgraduate students with training. The workshop facility includes a full range of wood, metal and plastic fabrication equipment and requires the use of safety gear and an orientation augmented by training on equipment and processes. Uli Thie currently manages this workshop.

### **FAB LAB**

Adjacent to the 3D workshop you will find Fab Lab Wellington, the home of all things to do with digital fabrication. It is managed by Wendy Neale. The best time to obtain training is at the beginning of semester 1. If you have a project which demands heavy to moderate use of this workshop, you are requested to coordinate your activities with the workshop staff so that peak demand periods can be managed. The Workshop and Fab Lab are typically open from 9-5 weekdays – consult their door signs regularly as there are sometimes special classes or events that close it generally.

### **Toy Store: Audio Lab, Green/White Screen, digital equipment:**

Students are directed to the Toy Store Block 12 level C and see Kier Husson, ICD Technician, extn 62379, [K.Husson@massey.ac.nz](mailto:K.Husson@massey.ac.nz).

### **UNIVERSITY RESEARCH POLICIES**

Massey Research Ethics: <http://www.massey.ac.nz/massey/research/research-ethics/>

Massey University Library: <http://www.massey.ac.nz/massey/research/library/>

Massey Student Code of Conduct: <http://www.massey.ac.nz/massey/about-massey/calendar/2009-calendar/statutes-and-regulations/code-of-student-conduct.cfm>

Massey Research Management Services: <http://www.massey.ac.nz/massey/research/research-management-services/research-management-services-home.cfm>

### **OPPORTUNITIES**

Massey Scholarships and Awards: <http://awards.massey.ac.nz/>

See in particular: Massey Masterate Scholarships which are reviewed twice per year  
Use this site to search for other scholarships but read eligibility requirements carefully.  
Students will receive notices of scholarships and events via STREAM regularly.

**DINZ BEST Awards:** [www.bestawards.co.nz](http://www.bestawards.co.nz)

**The New Dowse Student Craft Design Award:** <http://www.dowse.org.nz/Join-In/Get-Involved/Awards-Internships/Student-Craft-Design-Award/>

**IDEA symposiums and conferences:** <http://www.idea-edu.com/>

**The NZ Postgraduate Conference:** <http://www.nzpgc.org.nz/>

**IDIE MDes Award:** see Forms in course folder

**Reddot Design Award:** <http://en.red-dot.org/2037.html>

**Lovell & Berys Clark Scholarship/ Industrial Design only:** see Massey scholarship site  
Vodafone ID Dunedin Fashion Awards/ [www.id-dunedinfashion.com](http://www.id-dunedinfashion.com)

World of Wearable Arts/ [www.worldofwearableart.com](http://www.worldofwearableart.com)

Westfield Style Pacifika/ [www.stylepasifika.co.nz](http://www.stylepasifika.co.nz)

Hokonui Fashion Awards/ [www.hokonuifashion.com](http://www.hokonuifashion.com)

The Villa Maria Estate Cult Couture/ [manukau.arts@manukau.govt.nz](mailto:manukau.arts@manukau.govt.nz)

Debut at Fashion Exposed/ <http://www.fashionexposed.com/debut.html>,

Mittelmoda/ [www.mittelmoda.com](http://www.mittelmoda.com)

Australia Wool Award/ [www.tawfa.com.au](http://www.tawfa.com.au)

Hand and Lock Embroidery/ [www.handembroidery.com](http://www.handembroidery.com)

Domus Academy Awards/ [www.domusacademy.it](http://www.domusacademy.it)

New Zealand Costume and Textile Symposium

FINZ- Fashion Industry New Zealand: Industry body held annual conferences includes industry/education research

IFFTI- International Foundation of Fashion Textile Institutes- annual Conferences

ITAA- International Textile and Apparel Association- annual conferences and journal- 'Clothing and Textile Journal'

New Zealand Costume and Textile Symposium- annual symposiums/ journal- historical/cultural /design practise research for practitioners/ curators/ academics

In addition you can sign up to receive notification of upcoming conferences, events and employment opportunities thru the following suggested list servers (some disciplinary specific):

**IDEA** (Interior Design/ Interior Architecture Educator's Association): <http://www.idea-edu.com/>

**s-architecture**: <http://s-architecture.blogspot.com/>

**AHRA**: [http://www.ahra-architecture.org.uk/Member\\_join.php](http://www.ahra-architecture.org.uk/Member_join.php)

**Conference Alerts**: <http://www.conferencealerts.com>