

## Creative Arts 3

# Sustaining your Practice



Open College of the Arts  
Michael Young Arts Centre  
Redbrook Business Park  
Wilthorpe Road  
Barnsley S75 1JN

0800 731 2116  
[enquiries@oca.ac.uk](mailto:enquiries@oca.ac.uk)  
[weareoca.com](http://weareoca.com)  
[oca.ac.uk](http://oca.ac.uk)

Registered charity number: 327446  
OCA is a company limited by guarantee and  
registered in England under number 2125674.

Copyright OCA: 2015

Document Control Number: CA6SYP181215

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means - electronic, mechanical, photocopy, recording or otherwise - without prior permission of the publisher (Open College of the Arts)

Cover image: Bristow & Lloyd

This course was written by Doug Burton, Barbara MacDonald and Stephen Monger.

# Contents

<b>Introduction</b>	5
<i>Sustaining your Practice</i> reading list	10
Case studies	12
<b>Part one Project plan</b>	
Introduction	32
<b>Assignment one</b> Project plan	41
<b>Part two Resolving your work for presentation</b>	
Introduction	44
<b>Assignment two</b> Submission of resolved body of work	56
<b>Part three Networking</b>	
Introduction	58
<b>Assignment three</b> Networking	74
<b>Part four Presentation</b>	
Introduction	76
<b>Assignment four</b> Promoting your presentation	91
<b>Assignment five</b> Portfolio and sustaining your practice	92



## Introduction

Welcome to *Creative Arts 3: Sustaining your Practice*. This course represents the culmination of the knowledge, understanding and skills you've acquired throughout the Creative Arts programme so far.

*Sustaining your Practice* builds on the other two Level 3 courses, *Body of Work* and *Research*. It is a self-directed course, structured to support you in:

- resolving your major project from *Body of Work* for presentation
- presenting your project to a public audience in an appropriate form (publication, installation/exhibition, screening, etc.)
- continuing to develop a contextual awareness of your practice
- exploring and articulating the interdisciplinary nature of contemporary practice across the arts, particularly between your two specialist disciplines
- identifying appropriate progression routes into employment, self-employment, professional practice or continued education.

Where *Body of Work* was concerned with finding your personal voice as a practitioner, and *Research* was concerned with contextualising it through relevant research, *Sustaining your Practice* is concerned with articulating that voice to an audience. You'll think about where your work can fit in the 'real world' outside of a university degree course, identify potential progression routes and develop the necessary strategy, self-promotion and presentation skills to help realise your aims.

We don't want you to spend your time on this course developing a new body of creative work because this would take time away from the key elements of this course – promoting, presenting and documenting your work. Rather, you'll adapt and develop the body of work you've already produced to make it suitable for presentation to a wider audience in some way, through a live or online exhibition, a publication, an installation or some other appropriate means. Therefore there will still be a creative element to this course because you'll have to make key decisions about how best to present your work; this will almost certainly mean editing, adjusting and developing aspects so that you can move it forward and meet your aims and objectives.

As with all Level 3 courses, this course will require a high degree of self-motivation and autonomy. You'll use your learning log and the assignments to support the development of self-reflection, critique, time management and professionalism.

Continue to consult the Creative Arts Level 3 Handbook to find out how this course connects to the other Level 3 courses, the expectation of this level of study, the support available to you through OCA and your tutor, and how best to prepare for assessment.

## Course aims and outcomes

*Sustaining your Practice* aims to support you to:

- develop your knowledge of interdisciplinary practices and the creative arts sector and refine your practice to a professional standard
- develop your understanding of the variety of creative strategies available for presenting and contextualising your creative practice
- develop the necessary interpersonal and organisational skills to operate effectively and ethically in a professional creative environment and within ethical frameworks
- foster a sense of entrepreneurship and develop your understanding of strategies to disseminate your work by developing professional relationships with markets and audiences
- further develop your critical, analytical and evaluative skills so that you can identify and develop your creative practice.

On successful completion of this course you will be able to:

- demonstrate comprehensive knowledge of the techniques and theoretical context(s) relevant to your practice and show an understanding of the professional dimensions that underpin a successful artistic practice
- present a coherent and resolved piece or body of work, making creative presentation decisions that complement your subject and/or your artistic strategies
- operate in professional contexts relevant to your practice and requiring the application of specific interpersonal, professional and business skills, within an ethical framework
- independently disseminate your work by establishing relationships and networks with audiences and markets
- confidently engage a public audience with your work and analyse, review and evaluate information relevant to your practice, identifying opportunities for professional and creative development.

## Your course at a glance



### Case studies

To help you consider the breadth of what creative arts practice could be, we've provided a series of case studies showcasing the work of a range of practitioners and a variety of approaches to practice. All of these creative artists are OCA tutors. The case studies take the form of short interviews with Creative Arts Programme Leader Doug Burton and you'll find them at the end of this introduction. You should read these carefully before you start and revisit them during your work on the course; we'll draw your attention to particular case studies at relevant points in the course.

### Part one **Project plan**

Following on from the personal statement you developed in Part Five of the *Body of Work* course, you'll start this course by reviewing your creative practice: the ideals and perspectives that form your creative voice and the thinking, history, and critical debates within your chosen specialisms. A series of tasks will help you research, locate your practice in context, and consider your ideas and how they might stand up to public scrutiny.

You started to think about possible audiences for your work in Part Five of *Body of Work*. In this course we'll extend the subject of 'audience' as you consider the audience you're producing work for and ways of engaging them. Your first assignment is to produce a comprehensive project plan outlining your plans for finalising your body of work and promoting and presenting it to an audience.

### Part two **Resolving your work for presentation**

Part Two has three strands: resolving your body of work to meet the requirements of your presentation; working on the details of your presentation; and thinking about how you will document and record your presentation. These tasks will necessarily go hand in hand.

Assignment Two will ask you to submit your fully resolved body of work along with the development of your ideas for disseminating it to an audience.

## Part three **Networking**

In Part Three, we take a look at some creative networks; we will also touch on funding opportunities for creative artists. Whether you join organisations, attend gallery events or access collectives online, there is a network for you to showcase your work and join a dialogue with like-minded professionals. During your work on Part Three, you may also wish to make some final changes to your body of work in the light of your tutor's feedback on Assignment Two. The assignment submission for this part of the course will be evidence of your research into creative networks and funding opportunities in the form of your own resources directory. You will also be asked to get some feedback on your creative work from someone other than your tutor and to reflect on this feedback as part of Assignment Three.

## Part four **Presentation**

The final part of the course is about promoting yourself and your work and presenting your fully resolved body of work to an audience. This part of the course is as much about readying yourself for exit into the professional world as it is about completing your studies. To that end, we'll ask you to consider how you will take your work forward, for example by enrolling on an MA course.

There are two assignments to complete for Part Four:

- Assignment Four asks you to submit evidence of your promotional activity (online activity, press release, artist's statement, etc.)
- Assignment Five asks you to submit a portfolio documenting all aspects of your presentation – planning, resolving your creative work, promotion, documentation, audience feedback and your evaluation.

Before you begin, read through the whole course guide to get a clear idea of what's involved and how the various exercises and research tasks link and build towards completion. If there's anything you're not clear about, contact your tutor.

## Assessment criteria

The assessment criteria for *Sustaining your Practice* are detailed below. If you're going to have your work assessed to gain formal credits, make sure you take note of these criteria and consider how each of the assignments you complete demonstrates evidence of them. On completion of each assignment, and before you send your assignment to your tutor, test yourself against the criteria; in other words, do a self-assessment, and see how you think you would do. Note down your findings for each assignment you've completed in your learning log, noting all your perceived strengths and weaknesses and taking into account the criteria every step of the way. This will be helpful for your tutor to see, as well as helping you prepare for assessment.

Look at the chart in the Creative Arts Level 3 Handbook to see how the assessment criteria listed below map to your final grade.

- **Creativity (30%):** Employ creativity in the process of observation, interpretation, problem analysis, proposing, visualising and/or making; articulating independent judgements and a personal creative voice.
- **Research and idea development (20%):** Source, analyse and assimilate research material and develop, test, and evaluate ideas in order to generate ideas and solutions.
- **Visual and technical skills (30%):** Use visual skills in visualising, making and presenting, and materials, techniques and technologies to communicate ideas and information.
- **Context (20%):** Exercise awareness of appropriate historical, critical, professional and/or emerging contexts and debates; be informed by underlying concepts, principles and working practices; and use critical and reflective skills to support a self-directed and sustained personal and/or professional position.

## Assessment requirements

Your work on this course will be assessed on the following:

- A project plan setting out your proposal for how you'll present your work to a public audience and the form your documentation will take (10%).
- A portfolio documenting your audience presentation, with supporting sketchbooks and development work (80%).
- A learning log containing supporting visual/written research, reflections, analysis and other material, including documentation relating to the presentation of your work (10%).

## Sustaining your Practice reading list

Continue to use the reading lists from your Level 2 courses for subject-specific recommendations.

### Recommended texts

*Writers' and Artists' Yearbook 2016*. London: Bloomsbury

Bickers, P. & Wilson, A. (eds.) (2007) *Talking Art: Interviews with Artists since 1976*. London: Ridinghouse

Elkins, J. (2002) *Stories of Art*. Abingdon: Routledge

James, N. (2010) *Interviews – Artists: Recordings 2010*. London: CV Publications

Obrist, H. (2008) *A Brief History of Curating (Documents)*. Zurich: JRP Ringier

O'Doherty, B. ([1976] 1999) *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley, CA: University of California Press

Thomas, G. & Ibbotson, J. (eds.) (2003) *Beyond the Lens: Rights, Ethics and Business Practice in Professional Photography*. London: AOP

Thompson, D. (2008) *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. London: Aurum Press

Thornton, S. (2009) *Seven Days in the Art World*. London: Granta

### Recommended journals

*Ambit* [www.ambitmagazine.co.uk/](http://www.ambitmagazine.co.uk/)

*Creative Quarterly: The Journal of Art & Design* [www.cqjournal.com/](http://www.cqjournal.com/)

*Creative Review* [www.creativereview.co.uk](http://www.creativereview.co.uk)

*Critical Quarterly* [www.wiley.com/bw/journal.asp?ref=0011-1562](http://www.wiley.com/bw/journal.asp?ref=0011-1562)

*Eye* [www.eyemagazine.com/](http://www.eyemagazine.com/)

*Interactions: Studies in Communication & Culture* [www.intellectbooks.co.uk/journals/view-Journal,id=165/](http://www.intellectbooks.co.uk/journals/view-Journal,id=165/)

*Journal of Visual Culture* <http://vcu.sagepub.com/>

*October* [www.mitpressjournals.org/loi/octo](http://www.mitpressjournals.org/loi/octo)

*Oxford Art Journal* [www.oaj.oxfordjournals.org/](http://www.oaj.oxfordjournals.org/)

*Poets & Writers* [www.pw.org](http://www.pw.org)

*TEXT* [www.textilesociety.org.uk/text-journal/](http://www.textilesociety.org.uk/text-journal/)

*Ubiquity* [www.ubiquityjournal.net/](http://www.ubiquityjournal.net/)

*Varoom* [www.varoom-mag.com/](http://www.varoom-mag.com/)

## Recommended websites

Art Angel [www.artangel.org.uk/projects](http://www.artangel.org.uk/projects)  
BBC Writersroom [www.bbc.co.uk/writersroom](http://www.bbc.co.uk/writersroom)  
BFI screenonline [www.screenonline.org.uk](http://www.screenonline.org.uk)  
Brain Pickings [www.brainpickings.org](http://www.brainpickings.org)  
Bridgeman Education [www.bridgemaneducation.com/](http://www.bridgemaneducation.com/) \*  
The Design Council [www.designcouncil.org.uk](http://www.designcouncil.org.uk)  
Google Art Project [www.googleartproject.com/](http://www.googleartproject.com/)  
*Journal of Visual Culture* blog [www.journalofvisualculture.org/blog](http://www.journalofvisualculture.org/blog)  
National Gallery London [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
Olga's Gallery [www.abcgallery.com/](http://www.abcgallery.com/) \*  
Oxford Art Online [www.oxfordartonline.com](http://www.oxfordartonline.com) \*  
The Poetry Society [www.poetrysociety.org.uk/](http://www.poetrysociety.org.uk/)  
Process.arts <http://process.arts.ac.uk/> \*  
Saatchi Gallery [www.saatchi-gallery.co.uk/](http://www.saatchi-gallery.co.uk/)  
Tate Gallery [www.tate.org.uk](http://www.tate.org.uk)  
VADS visual arts resource <http://vads.ac.uk> \*  
Visual Methodologies [www.sagepub.com/rose/default.htm](http://www.sagepub.com/rose/default.htm)  
Writers and Artists [www.writersandartists.co.uk](http://www.writersandartists.co.uk)

\* Log on access via OCA student site: [www.oca-student.com/resource-type/online-library](http://www.oca-student.com/resource-type/online-library)

## Case studies



### Case study 1

#### **Hayley Lock: Risk-taking, presentation and professionalism**

Hayley Lock is a contemporary artist working with many different creative processes to make work that delves deep into her own understanding of the conscious and unconscious mind. Lock collaborates with many creative professionals, working across disciplines in order to inform her practice.

#### **DB: Can we start by discussing your current approach to developing ideas?**

HL: I'm currently working on a project where I'm looking at the occult, which sounds dark but it's from a creative perspective. I've been asked to do this show at the Minorities Gallery, Colchester (show as yet untitled). I've had a conversation with the curator and we've found a middle ground where he had looked at my practice and a joint interest in Osman Spare. [Austin Osman Spare, 1886-1956, English artist and occultist.] We thought it would be a great way to develop my creative thought and research processes in line with his. I start my creative process by reading and researching for months; I then put the brakes on and decide to have conversations with people around the subject. I'm interested in the constructed word, history and language. This has been my practice for the last six or seven years.

#### **DB: How do you use hypnosis to open up imaginative possibilities in your work?**

HL: I use actors quite a lot as well as myself in performances. I was talking to the actor Graham Howes about his day job as a hypnotherapist after using him as a narrator and actor in an Arts Council-funded film that I directed called 'The Blue Light', which was commissioned and written by the science fiction writer Liz Williams. For this project I had been entrenched in body language and unconscious and conscious forms of movement and this way of working seemed fitting. I am interested in systems of belief and from that conversation I have moved on to research and explore spiritualism and hypnosis ... all those kind of things. He explained that you can't really do a project about hypnosis unless you do it yourself or at least try to go under, which I was nervous of to start with. I was quite fearful of it to be honest, because it was the unknown, but in my opinion and experience it's really good to ask yourself questions and to not get too comfortable within your own practice.

The first time I attempted hypnosis we looked at past life regression. Graham always sets up safe strategies for if he had a sense of any discomfort but this has never been needed. I found out through his techniques that I am really susceptible to hypnosis. Apparently creative people are quite open to tapping into this otherworldliness. As a result of the success I've had with hypnosis I'm learning more about when the conscious and unconscious selves are at play. Since then I've felt the need to do performances around this research, which has been quite new to me but the public have responded really positively towards it.

**DB: Could you tell me more about your performance at the British Psychological Society and how you constructed it?**

HL: I worked in collaboration with Graham on the evening. I have to explain again that I go under very quickly; because of this the practicalities can become very tricky. Senate House in London where I was performing to the British Psychological Society became a very public space on the evening due to the number of events and performances that were also open to the public on that particular evening. Graham is not allowed to hypnotise me in front of people and so it's interesting all the things you have to control around that. I did some automatic writing in response to a previously transcribed written piece that Graham read to two audiences that evening. We were lucky enough to set up in a beautiful oak-clad room and it was dark, atmospheric and very theatrical, laid out quite by chance with a huge central table mimicking a séance. We had two groups of around 60 people in the space that evening. As I use reflection and mirroring a lot in my work in terms of my own interests within psychological research, I mimic my thoughts through the assemblage of prisms, a reoccurring dark glass as a prop and sound.

The performance to the British Psychological Society was the first public presentation for me and I wasn't sure how I was going to react to either the space or the audience. What resulted was a performance that responded to the energy of the people coming into the space as well as the reading and the sound and so it became a really physical experience for me. In the performance I was writing automatically through trance; often re-writing the transcript of that event feeds back into my next body of work, whatever that becomes.

**DB: From your documentation and feedback of the performance, can you expand on how this develops your work?**

HL: At the moment I'm looking at the language around performance. My recent performance/live event at Test Space, Spike Island left a residual conversation around the sense of what a performance is for me in terms of its realness rather than a series of performed events that have an obvious structure/expectation and I'm still trying to work it all out. The documentation consists of photographs, films and sound; I become synaesthetic as well whilst in a state of trance and so I've been looking at extending the spoken word in reference to the experience. [Synaesthesia is a condition where a sensation in one sense, e.g. hearing, triggers a sensation in another sense, e.g. taste.] The sensation of being hypnotised whilst I'm slipping in and out of consciousness is something that I am looking at more closely within the context of my work and it is always interesting taking conversations post-performance to enhance my ideas.

**DB: How do you approach applying for funding as part of your practice?**

HL: I'm currently in the process of applying for Arts Council funding as an individual. If I can't get funding then my upcoming project will be self-funded. I rely on the generosity of those people that are helping me with my research. Often in return I offer creative involvement somehow. If they want to contribute a piece of writing or contribute some work to a publication in support of the overarching project then I am open to their input.

**DB: It's almost like a system of trade in order to get the work done.**

HL: Yes very much so. In the first instance I fire out loads of emails to all sorts of people and then I'm always amazed that they say yes, so trading seems to work with those that wish to contribute in some way!

**DB: Does your presence on websites like Saatchi Online, Axis Web and your blog create debate around your work and/or create opportunities, connections and peer discussion?**

HL: That world has completely opened up everything that I am currently doing. I had some work on Saatchi Online, then a few months later I was interviewed by Laura Bushell for Saatchi Online, which then (I think) spilled out to Zoe Pilger who was writing for the *Independent*. Laura came to my studio to talk about the work. After that I ended up speaking to Rebecca Wilson from the Saatchi Gallery who invited me to drinks with a few other artists at the gallery. Zoe came to a show I was doing at Transition Gallery in London and wrote a nice review for that. It's opening up all the time. You don't have any sense of who is looking at your work whilst in the studio making intimate, quiet work, but just by putting things online loads of things start and continue to have happened.

**DB: You're currently working with record producer and DJ Jamie Jones, producing work for his ongoing world tour. How did this come about?**

HL: He's a musician based in LA, London and Ibiza and he saw some of my artwork online, possibly through the Saatchi website initially. His team then contacted me through an email asking to visit me at my studio to discuss a collaboration with Jamie. I have been paid handsomely (and rather unusually) for some artwork in this instance. It's a bit more commercial in terms of output as the work is built into a VJ set travelling round the world and will be part of a merchandising campaign, but he sees it very much as a collaboration in terms of affiliating his music with my artwork and he's very generously putting my name out there with his, presenting me and my work to a different audience.

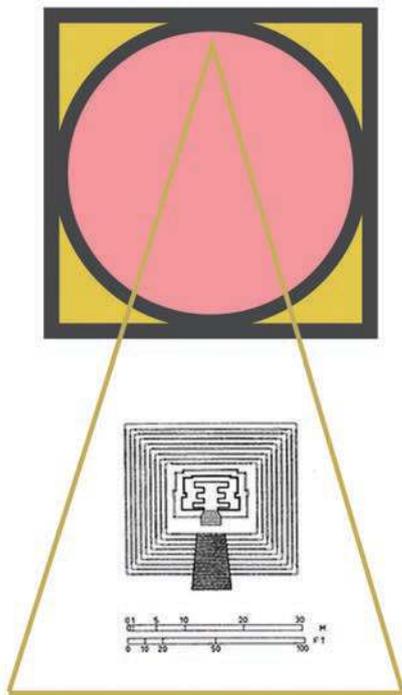
**DB: Finally, what do you think the demands are in reconfiguring your work for a client?**

HL: The initial conversation was really important with Jamie Jones because I wasn't that sure about it in the first instance. I find I quite often talk about my work having a graphic base to it in look, but I'm not a graphic designer. Having Skype conversations around the work before agreeing to it is crucial in the decision-making process for me and Jamie and his team were very sensitive in that regard. It is very much about the person I am dealing with for me. Being very engaged with the work is crucial.

See: [Link 1](#) (Note that some links are listed separately at the end of this course guide (by course part) for ease of updating.)

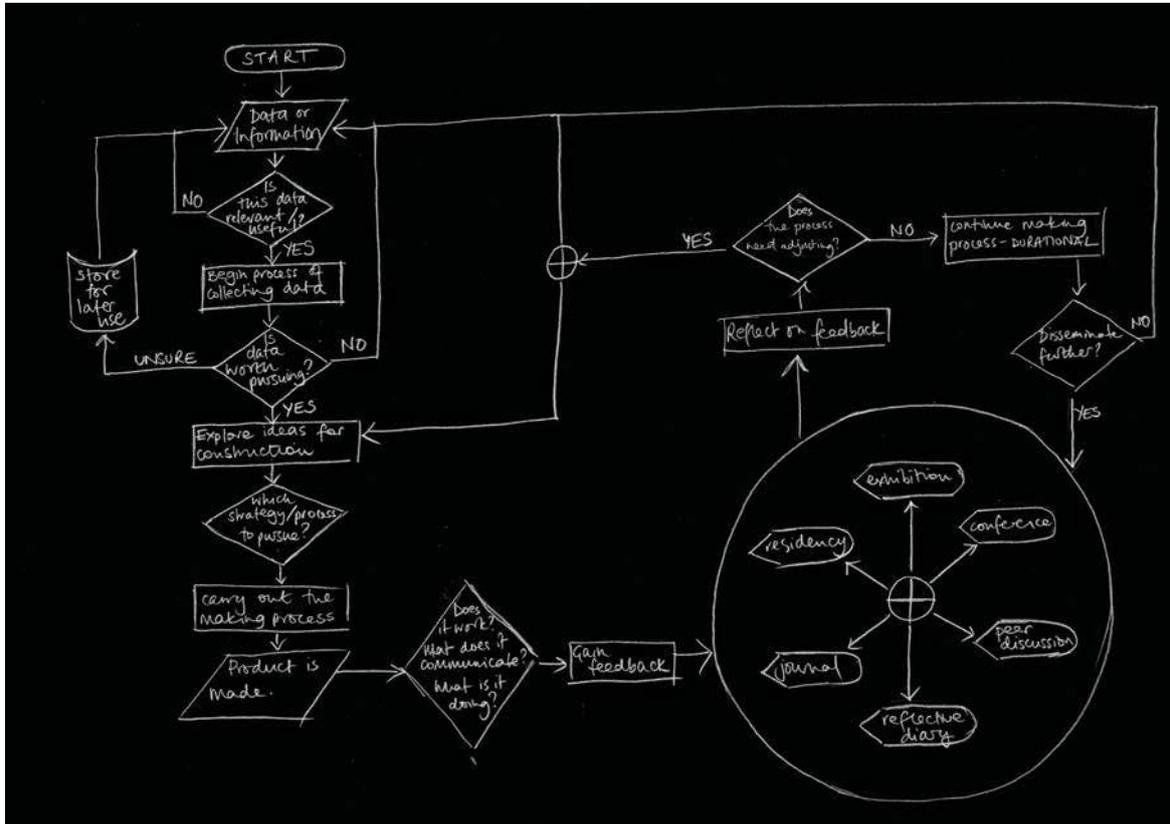


Hayley Lock, *Passing through the Motherhole Performance*, Test Space, Spike Island, 2015  
Photography@Max McClure ([www.maxmcclure.com](http://www.maxmcclure.com))



Hayley Lock, *Passing through the Motherhole Performance*, Test Space, Spike Island, 2015  
Photography@Max McClure ([www.maxmcclure.com](http://www.maxmcclure.com))

# Part one Project plan



Rachel Smith

## Introduction

The way we think about ourselves as creatives and the positions we argue for can evolve over time, just as culture and technology does, to meet the needs of our changing society. Whatever name or title you give yourself – Musician, Textile Artist, Designer, Illustrator, Sculptor, Photographer, Writer, or any combination of these – the one thing you should not do is restrict the way you think about your individual creativity and the opportunities that present themselves to you. Part One therefore begins with two exercises that, building on your personal statement for *Body of Work*, will help you locate your practice within the wider creative arts world. You'll then turn your thoughts and ideas to getting your work out into that world and before an audience by writing a project plan document outlining your intentions for this course.

### Articulating a position

The following exercises are designed to help you define and articulate your own position within the creative arts.

#### Exercise Five practitioners

Throughout your studies you'll have discovered a large number of practitioners working in a variety of ways. Some will be working in one of your chosen disciplines, others in your second discipline – and hopefully you've encountered at least one practitioner whose work encompasses both.

- Make a list of five practitioners who broadly work in similar ways to you, overlap with some of your ideas, approaches and processes, or have opposing practices that you still admire.
- What is the subject matter of your chosen practitioners' work?
- What are they responding to in their work – industry, advances in technology, public debate, social or environmental concerns, political argument, creative research, a particular audience or location, or something else?
- What makes their ideas contemporary and of significance within the creative arts?
- What can you learn from them?
- How could you start a conversation with them?

Write this up in your learning log along with images of your chosen practitioners' work.

## Exercise Ten key moments

With the rise of the internet and the spread of technology and self-publishing, society has never been so active in curating lives and telling stories. Popular formats like Instagram, Facebook and Twitter enable people to talk directly to their audiences through carefully chosen, or sometimes less carefully chosen, content.

This exercise asks you to consider your present ideas on creativity, your immediate history and to reflect further back into the history of one or both your chosen specialisms to curate a line of 10 key events that have formed your creative position.

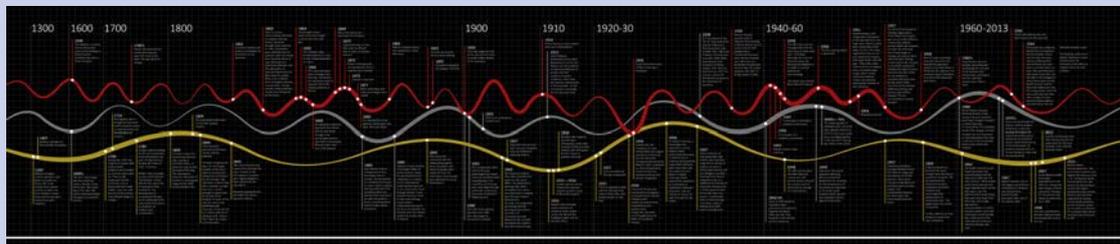
Your time line will be individual to you and is a creative statement that presents an argument for your position. You could consider your practice as part of a movement, part of a human relay of shifting creative ideas, or a reaction to the history of your chosen specialism(s) itself.

Find an appropriate way of presenting your timeline. If one of your chosen specialisms is visual communications you could present this as a piece of information design. You might find these two websites helpful:

[Link 1](#)

[Link 2](#)

Explain how the events you've chosen have influenced your ideas and what you've learnt. You may also decide to include further contextual information, dates and images/drawings.



Time line for Glenside Hospital Museum, Bristol, 2015 © John Ravi

## Exercise Looking forward

Now imagine your timeline extending forwards into the future with your work on it. How do you see your work moving forward? Here are some questions to help you start thinking about future opportunities for your creative arts work. Hopefully the case studies have given you some food for thought on several of these points.

- Are you looking to earn income from your creative skills?
- Do you aspire to making your creative arts practice your full-time job or do you intend to pursue it as an interest?
- Do you want to take your degree forward into postgraduate study, for example by doing an MA (see Part Five)?
- Do you see a clear line between commercial and personal work or would you hope to reconcile the two?
- How does your combined creative activity fit within the wider creative arts world?
- Will you continue to integrate your two specialisms beyond this course or do you intend to prioritise one discipline?
- How can the subjects you come across on a daily basis and have unique perspectives on, feed into your creative arts practice?
- Do any of the ideas you're working with have currency? Are they being discussed in the media?
- How could you extend the discussion around these subjects through creative work?
- How could you make your project for this course work towards your future development, whatever that is? It could be a valuable opportunity to make contacts, for example.

Write this up in your learning log along with any other thoughts you have about your future creative arts direction.

## Presenting your work to an audience

Having considered the wider context of your practice and how you might move forward in the longer term, you'll now think about how you can get your body of work before an audience in the immediate future, preferably in a way that will start to meet the longer term aims you've identified. Your next task is therefore to write a project plan document outlining your plans for the rest of this course.

Learning how to write an effective project plan or proposal will be a useful skill above and beyond this course. Whether you're applying for a grant to fund a project or contacting a business or other organisation for access or support with a more commercial venture, you'll need to be able to articulate your ideas, needs and ambitions within some kind of written document. Even if you have no clear outcome for a project in mind, writing a proposal can be an effective way of getting down what you *do* know about your project!

For this course your personal project from *Body of Work* will need to evolve into an outward-facing project. This can take the form of an exhibition (live or online), performance, recital, installation, event, pop-up show, public lecture, screening, book – whatever you like provided it reaches an audience. For simplicity's sake, we'll refer to this as your presentation, whatever form it takes. Your presentation will form the content for Assignment Five but, as these things take time to organise and you need to produce a project plan for Assignment One, you should start thinking about it now.

We want you to be creative about how you engage with your audience/locality. Think about the way you want to work in the future and select an appropriate format to show with. Work with the resources you have available, whether it's on your own or collaborating with others to achieve a unique outcome.

Below are some examples of innovative ways of presenting work. You will be able to research many more. In case study 1, for example, Hayley Lock describes how she incorporated hypnosis into a performance event at the British Psychological Society:

*The performance to the British Psychological Society was the first public presentation for me and I wasn't sure how I was going to react to either the space or the audience. What resulted was a performance that responded to the energy of the people coming into the space as well as the reading and the sound and so it became a really physical experience for me. In the performance I was writing automatically through trance; often re-writing the transcript of that event feeds back into my next body of work, whatever that becomes.*



Hayley Lock, *Passing through the Motherhole* Performance, Test Space, Spike Island, 2015  
Photography@Max McClure ([www.maxmcclure.com](http://www.maxmcclure.com))

The photomontage artist Peter Kennard has a project called *News Truck* that replicates a newspaper seller's stand:

*News Truck has ten giant news-screens which are carried inside it, plus one on either side. It is a rapid response vehicle, which I can wheel out to the financial heart of London whenever there is a shudder on the stock market... It's a way to engage in debate, in the actual environment where the transactions are going on.*

[www.peterkennard.com/main/my\\_art/my\\_art\\_set.htm](http://www.peterkennard.com/main/my_art/my_art_set.htm)

Poet Simon Armitage has collaborated with imove, Ilkley Literature Festival and Pennine Prospects to create seven Stanza Stones, each of which is engraved with a poem responding to the language and landscape of Yorkshire, in particular the Pennine Watershed. The 50-mile walk from Marsden to Ilkley takes in all seven stones. See [Link 3](#)

You could also look at some examples of 'land art' for inspiration, for example the work of Richard Shilling who makes sculptures from natural materials found in the area.

See [Link 4](#)

Of course, the method you choose for getting your work out into the public domain will very much depend on your intended audience. If you have decided to combine creative writing and drawing in the creation of a children's book, for example, you'll need to consider how you can reach an audience of the appropriate age. In this case you would also have to consider how you would reach the parents or guardians who would bring your audience to your exhibition. Bear in mind that potential employers are always interested in creative ways to engage with people and you can showcase your practice through your activity.

The documentation of your exhibition is just as important as the event itself; this can often reach a wider audience for longer and can form part of your self-promotion on websites and blogs. Simon Armitage's 2013 book documenting the Stanza Stones project has reached an audience way beyond those who have actually done the 50-mile walk, for example.

## Exercise Think about your presentation

As well as being an assessment requirement, having your own exhibition, producing a solo publication or contributing to shared equivalents are exciting opportunities to present your practice to a wider audience, friends, family and OCA peers. To get the ball rolling, look at any existing spaces near where you live; also look at appropriate online exhibitions, collective magazines or publications. Pick examples that you find interesting as a practitioner and think might work for you. Reflect on these in your learning log.

Initial things you will need to consider:

- What work will you put in the exhibition? Roughly how many pieces of work do you have and what else are you considering including? Remember, you'll have an opportunity to develop your body of work further so it doesn't matter if you're not quite there yet.
- Are you going to have a solo exhibition and/or publication or a group show? If you're not sure, write a list of pros and cons for both options. Join or set up a forum on the OCA student site to see if other students are interested in getting involved.
- How big does your presentation need to be for it to be a success? You might have ambitious plans for your work, but think about the kinds of exhibition spaces you have access to, the scale of any publication you want to make or the amount of time you have to commit to organising your presentation. Be realistic about what you can manage so you're not setting yourself up to fail.
- What resources can you gather? Are you aware of any existing exhibition spaces, alternative spaces such as cafés or potential pop-up spaces you can use? You may want to make initial contact to see if these spaces are available.
- What timescale are you working to? When do you want your presentation to be ready? When will you have your work finished and will this fit with your OCA assessment times?
- Practically, what do you need to do to make your presentation work? Make a preliminary list of things you need to do and the order in which you need to do them.
- How will you document your presentation?
- Will you need to access any funding? Please note that we are not expecting you to organise a presentation on a scale that requires external funding, but this is something you'd need to consider if your plans were particularly ambitious. Even if your plans are relatively small-scale there could be certain expenses, e.g. for room or equipment hire or printing costs. How will you meet these?

Make some notes in your learning log. These considerations will form part of your project plan.

## Exercise Think about your promotional strategy

As part of your project plan document, you'll also need to consider how you intend to promote yourself and your work. How you do this is your choice and will depend on your project. This is not something you can leave to the end of the course, not least because you'll need to include a summary in your project plan.

Although you'll finalise your promotional strategy in Part Four, it should run alongside your work over the course as a whole; for that reason you should read Assignments Four and Five now.

Essentially your task is to identify your target audience and propose a way of reaching them. You may have several targets: prospective employers, music, art and design or literary journals and reviewing blogs, publishers, and/or your public audience or someone else. You'll need to be creative in responding to this task and tailor it towards your own practice.

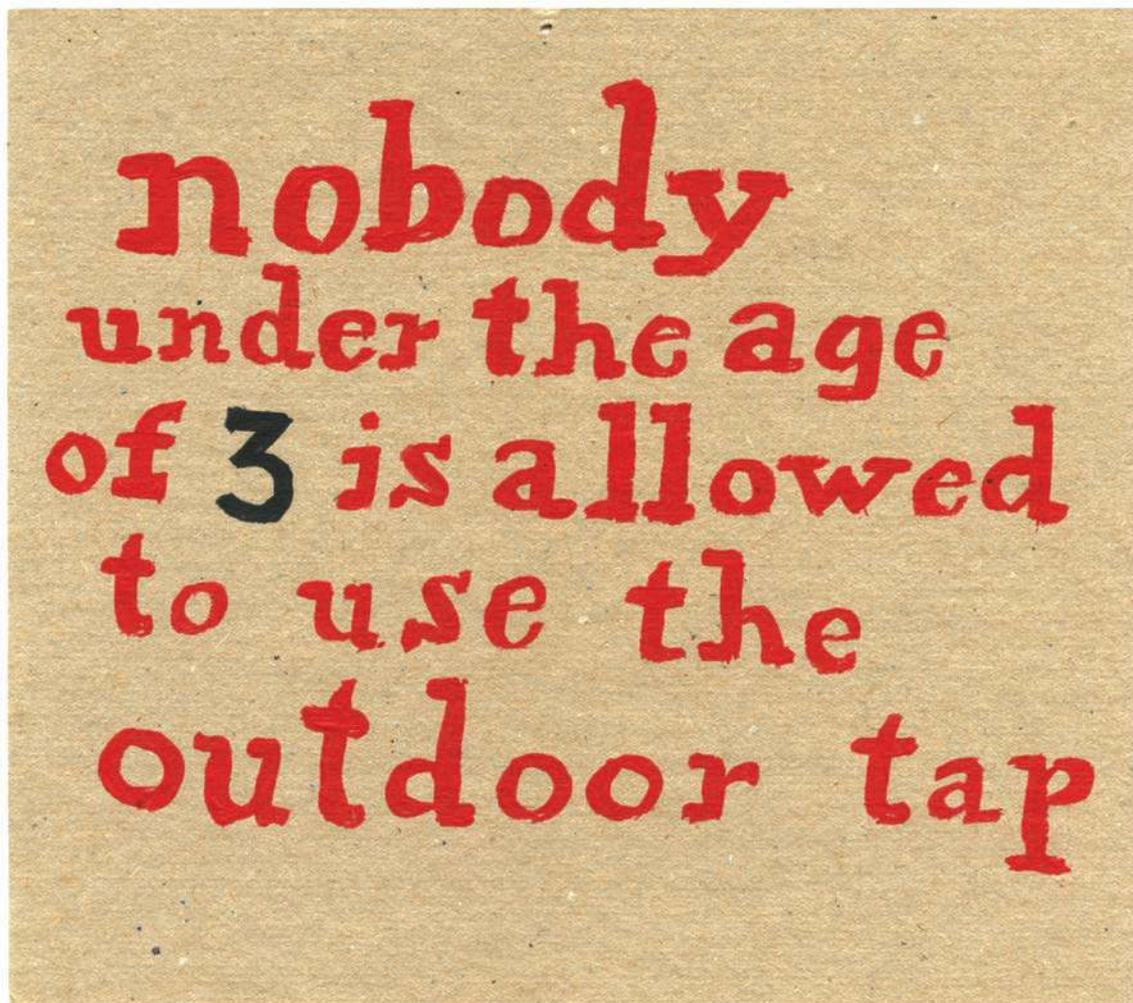
Use the headings below to help you – and add your own as necessary.

- What is the nature of the body of work you're promoting? What is its theme and format?
- What is its function? Do you want it to educate, inform, entertain, or some combination of these?
- Who are your target audience?
- How will you reach them? What will you do or produce to do this?
- Do you have any key dates or deadlines? For example, when is your intended exhibition space available? Do you have to consider any collaborators' timescales?
- What journals or blogs would be interested in your project?
- What regional media/newspapers would be interested in your project?
- What potential employers are you looking to reach or invite?
- What events are planned for your area that you could join/use/attend?
- If applicable, how will you integrate promotion of your body of work with your professional profile?
- Will you create a new website or use an existing one? If so, does it look professional?
- How might your exhibition affect others? (Read the sections on health and safety and taking an ethical perspective in your Level 3 Handbook for help with this.)

You're not expected to come up with a full-blown promotional strategy at this point in the course! You might not even be able to answer all these questions yet and your thoughts might change as you work through the course, but you should be able to give your tutor an indication of what you might do to promote your presentation, whatever form it takes. Write down your thoughts and try to answer some of these questions in your learning log. Also consider creating a visual guide, like a thought map or spider diagram, to help you organise your strategy at this stage.

There is more on promoting yourself and your work in Part Four.

If you've been thorough in exploring all the options in the previous two exercises, you should be starting to get a sense of how you might develop your work from *Body of Work* for public presentation and your thoughts on this should also form part of your project plan. You'll get the opportunity to revisit, and if necessary modify, your body of work in Part Two.



Bristow & Lloyd

# Assignment one

## Project plan

Use the headings below to help you write your project plan document – and add others of your own where appropriate. Write up to 500 words.

- Your name/student number/course
- Project title

### Introduction (background details and context)

- What are your two subject areas?
- How have you combined these in your body of work?
- Who are the practitioners that influence you? How and why?

### Aims and objectives

- What do you aim to achieve in and through your project?
- What additions or changes do you need to make to your existing body of work to meet your aims?
- How does your project relate to your ambitions beyond the course?
- How can this project help you sustain your practice?

### Schedule

- What is your schedule and work plan between now and the end of the course?
- Is this realistic and achievable?

### Resources

- What resources will you need to access?
- Will you incur any costs? If so, how will you meet these?

### Audience

- Who are you presenting your work to?
- How will you engage with them?
- What type of venue, location, website, etc. are you intending to use?
- Is it appropriate? Is it available?
- What permissions will you need?
- What is your outline promotional strategy?

Feel free to include relevant images, diagrams, quotes, etc. For example, under 'background' in your introduction you could include an image(s) of relevant work in order to contextualise your project to your tutor and the assessors. If you wish – and particularly if visual communications form an element of your project – you could design your project plan as a professionally finished document, print or PDF.

Once you've drafted your project plan, send it to your tutor.

## **Reflection**

Remember to check your work against the assessment criteria listed in the introduction to this course guide before you send it to your tutor and make some notes about how well you believe your work meets each criterion.

## **Reworking your assignment**

Following feedback from your tutor, you may wish to rework some of your assignment. If you do this, make sure you reflect on what you've done and why as this will demonstrate responsiveness and learning to the course assessors.