Formative feedback

Student name:	Gesa Helms		
Tutor name:	Rachel Smith		
Degree pathway:	Creative Arts	Student number:	492645
Course unit:	SYP	Assignment No.:	4
Feedback format:	Video	Date:	23.3.22

Overall feedback

This is a really exciting and rich submission, despite your comment of it being functional (in terms of the paperwork documentation) The ongoing work and the richness of the process of the workshops is clear. The development your practice in finding ways to sustain and develop beyond the degree is to be commended. You are finding confidence in how to articulate your approach and actively seeking an audience to engage with the methods of your work.

The video of the workshops are useful and the one I have seen hold many lines of enquiry for future work, some of which we discussed in the tutorial - as this is so recent give yourself some time to reflect more on the process and what worked and what didn't, as well as what has been revealed at this stage about sharing your methods with others.

If you are going to include any of the video in your submission do be sure to document the permission from your participants.

We talked about the tight deadline now for A5 and how you would use the remaining time before assessment to pull all of the different elements you wanted to submit, while keeping some of the tabs in your mind that you described 'open' for future development - not everything might be necessarily completely resolved at this stage, as this is about sustaining a practice, and the outcomes for you are the work that is produced in the workshops as much as the resolved body of work.

What follows is a good summary of our discussion

Feedback based on Learning Outcomes

- *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.*
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This tutorial takes place just after the three workshops, it reviews these along with the ongoing process of engagement via a/folder series, notably around the various forms of engagement and social media uses; it discusses what needs to be concluded, the format of the portfolio for A5 and how the substantive enquiries (relational contact and archiving) can be captured at the end of the course.

Event series and research
I start talking about the schedule for the past couple of months and that I am not getting to catch up with my writing so this submission is functional and a bit boring; the limits of self-institutionalisation and the work involved with being your own secretary.
The three events run over ten days and thus in a tight time schedule but that allowed also for an insightful intensity; three of my closest artist contacts came to all three and that was really useful. 21 people came to the conversation, 10 to each of the making event, at all were people I didn't know. The making workshops were OCA, several former and long-standing peers, but also researcher friends of mine; they generated a lot of research in themselves.
Rachel watched the video of workshop 1 and found it fascinating to watch. I elaborate how the kaleidoscope process offered them a really simple paper roll but of course once the attention turns inward it opens up so much as discovery; we included cuts to the instruction and so light began to fall into the kaleidoscope.

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[post this audio of the kaleidoscope process]

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With Susan someone joined who is very experimental and experienced in making and using the camera tools; also that several dialled-in with their phones as second device so a lot was possible. Being a student and this is my engagement allowed me to test these things which I wouldn't have dared otherwise. This has been brilliant and really insightful.

The three events with the a/folders as part of this became quite big and generated lots of conversations around it. It was hugely generative for conversations and links but also thus quite demanding.

Zoom audio transcriptions: Santa types, a senator and an account type were the transcriptions for cyanotype.
I mention the poetry assignments of reading back into zoom for transcript.

Auto-correct in the document as a piece of work. Slippage between intention and correction.
Most my written communication is in English, with my best friend I talk German but as audio messages; but now I write in German on my English keyboard on the phone in German and decided to let all the a/correct stand. And if we don't know what we are talking about we can ask.
A/correction as performance reading, being fed through google, read out and friend interjected when she arrived at the auto-correct and people were laughing; that is not the intention to be funny but people laugh. Laughter as embarrassment of not being fastidious enough to correct one's typos.

The submission is functional, but what comes out of the workshops and the public spaces you have going is so rich and generous.

Artist statement and press release are old and/or one's I am circulating on social media. I really enjoyed finetuning how I use the three SM platforms and use them to tweak into IG and Twitter after I started comfortably on FB, this was really useful and to try out the different forms, stories and DMs.

I hadn't considered <u>direct messages</u> as means before and to load stuff into them. The general posting of an A/Folder on Twitter has not returned anything yet, some folded on but nothing has been returned so far. The stuff returned is what has gone into groups or in the workshops. From Monday, there are six, seven uploads on the events padlet but the other stuff sits quite dispersed; they know about it, they engage in it but not necessarily returns and I am okay with that. So, putting these in DMs as a very related to claustrophobic setting is interesting: are you okay with being asked and then not returning.

Rachel asks: What was the method or thought process of how that worked? I sent it to three people in Whatsapp. Two are interested in methods, I sent it to them after I sent to my school friend, with: look this is what I am doing. But which one do you mean? (#6 Go to the meadow). Affirmation: this is really interesting, looking forward to have time with it; silent since but part of an ongoing conversation. I may get something back, I haven't done this so far but was thinking of doing so: each workshop had an A/Folder attached; two new ones and the conversation had #6 Go to the meadow and I want to prompt this.

-- chronologically later but related to DMs and social media:

<u>What is visible and what is hidden in these platforms</u>; e.g. chat in zoom, some is hidden but when you save it it shows the private chats to you; so what these communication channels.

What, e.g. would happen if you DM all your followers, which is such a remote connection and if you DM, what response would you get and who would block you as result?

My best friend from high school started sliding into my DMs, and that is how it started, and then sent to my both methodology friends, who are really interested in the objecthood of the zines, while my high school friend is interested in who I had become. Which one do you mean? Rock'n Roll.

My FB became public for the past six months since I started Twitter and seeing what my previously carefully bounded FB publics are all open, so what does that mean to how I write and what I hide further; so doing this allows me to understand Twitter better by having this resonance. In turn, I now use DMs much more than I did 2-3 years ago, in the past we discussed in very long comments threads publicly acceptable versions of what now goes into DMs.

So temporality and site, and with one I do change platforms and use it as register shift how younger people use across platforms. It speaks to some of the other stuff that I am interested in. And this part of the engagement also created a lot of data and insight.

Use of audio, phone and meeting in the pub and proximity and distance of what form of relationship happens when. Audio messages to hold more complexity when tired. For me communication over distance has always been common, and it doesn't foreclose intimacy and closeness. For him though, it is meeting in pub round the corner where this happens.

Voice messages and video art in a gallery: to sit for an hour and the need to listen to this; texting as tighter, but also with read receipts off so you don't know where it comes. Come meet us here.

Commitment before mobiles that needed honouring as there was no way to find out why not otherwise.

It speaks back to <u>the immersion of BoW</u>: reconfigured: when do you let yourself commit to it as relational contact. And it's fascinating to see how the site of the transformer station and meadow and how archiving and moving out of the site, as diamond shape opened out and now it narrows and ends up with narrow, tight connections again.

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I want to send a feedback request, via a google form to everyone signed up, and to prompt the A/Folder project too.

I raise recording sessions as concern, I don't usually as I often work with sensitive matters and it's valuable to be able to simply speak and it dissipates; but of course this isn't sensitive as such; and I was glad to articulate the recording.

A couple of people didn't surface in the conversation and Wednesday, anonymous iphone log in, or chat but without saying; one of them got in contact in IG and fed back.

Resolution at end of SYP
Need to become clear what to resolve, what to put towards conclusion. Many tabs are going, a lots of possibilities and it's exciting as this is about you setting yourself up to progress.

Each workshop has a presentation, Wednesday tightly timed; I wanted to have recordings of the work, so I have these three now (need to check visual recording quality). What I submit is a portfolio, considering what goes for assessment. The A/Folder and the Events padlet stand as documentation as is; archiving and participation as research question for SYP and I want to write this up; the Q as to what, where and when the work is, as substantive interest in these events and SYP as towards the idea of the toolbox. How does relational contact function in this space, so once I step back in from the non-human way of how BoW presented to tying it back into drawing/contact and 1:1 performances. – These are what I want to put forward to SYP.
I hadn't thought about the toolbox for a while, the three strands took precedence, but of course they are the toolbox.

Working towards the November assessment.

Towards the end I ask Rachel: Is there anything else you feel I need to consider? (what stays open, what is to be closed). She replies that it's hard right now to know as there will many open tabs and they are not all visible to her. If you submit the series of padlet spaces with a functional document and a little more reflection on the blog. But: what more do you want to get out of this personally?

The timescale is a bit tight but that is how that year went. I also had assumed the six months extension was just a formality but also that SYP would start half-way through but then rules and timescales had changed. But there is nothing in it to be concerned about, this is about setting things up to move with and onwards, and I made good use of that framework.

Action points

- assemble the portfolio, expanding on current submission and send it next week

- feedback request to participants

- reflection blog post

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<tr><td colspan="2">Assignment Schedule

The following schedule sets out a pace of study that suits you, and within the overall timeframe of your course end date. These dates can be negotiated with your tutor.

Contact <i>Learner Support</i> learnersupport@oca.ac.uk if any personal or health issues begin to impact on your ability to study, or <i>Student Advice</i> studentadvice@oca.ac.uk for queries about study resources, time frames, finance and funding, or any general enquiries.</td></tr>
<tr><td>Assignment One</td><td>~~Due...20/7/21~~</td></tr>
<tr><td>Assignment Two</td><td>~~Due...30/11/21~~</td></tr>
<tr><td>Assignment Three</td><td>~~Due...15/1/22~~</td></tr>
<tr><td>Assignment Four</td><td>~~Due...15/3/22~~ > moved back by a month to allow for events to feed back</td></tr>
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Assignment Five	Due…28/3/22 extended to 4.4.22 - Tutorial 6.4.22 10am zoom
Assignment Six	Due...n/a
Course end date	13.4.2022
Summative Assessment	February / July / **Novembe**r [Identify which assessment student is aiming for] Link to current deadlines?