

## FRESHART UNIT FRAMEWORK - UNIT SPECIFICATION

This document forms the definitive overview as to the nature and scope of this unit and is used in the College's quality assurance processes.

**The information in this document cannot be changed without approval (except for the Indicative Content).**

A glossary of key terms is available.

<b>FACULTY</b>	Fine Arts
<b>SUBJECT AREA</b>	Art & Design
<b>SUBJECT FIELD</b>	Fine Arts
<b>UNIT TITLE</b>	Professional Practice

<b>UNIT CODE</b>	<b>YEAR</b>	<b>ECTS</b>	<b>UNIT LEADER</b>
BA/FA403	4	12	Stella Ivi Nikolaidou

<b>DELIVERY MODE(S)</b>	Face-to-face
<b>DELIVERY LOCATION(S)</b>	Freshart College

### **PRE-REQUISITES:**

BAFA/301\*\*

### **CO-REQUISITES:**

None

### **RESTRICTIONS:**

Restricted to students registered on BA (Hons) Fine Arts

### **SUPPLEMENTARY REGULATIONS:**

This unit has no supplementary regulations

## **UNIT OVERVIEW:**

The aim of this unit is to provide students with a range of technical, communication and practical skills to prepare them for their professional practice in the creative industry and/or their further studies. Within this unit students will need to prepare technical papers (cv, personal statement) and present their work professionally following appropriate presentation methods and techniques. They will also show appropriate evidence in understanding of the constraints, ethics, health and safety and aspects of legislation within the production of art and be able to apply them in their degree show.

## **INDICATIVE CONTENT:**

This unit focuses mainly on the preparation of students for their professional life and the work in the creative industry by developing skills and abilities to plan, manage and present their work professionally considering the impact of the audience. Professional practice will help students take decisions regarding the needs of the market and the industry.

Students will be taught through lectures and seminars and will be encouraged to explore different specialisms to help to identify their future art direction and career opportunities.

Students will apply and utilize different methods of presentation when undertaking their degree show and will evaluate the whole experience within their evaluation document responding to the given brief.

## **LEARNING OUTCOMES:**

<b>Learning Outcomes</b>
<b>On successful completion of the unit, students will be able to:</b>
1. Explain own direction within the creative industry and be able to adjust according to market's requirements, legislations, ecology, sustainability and current demands.
2. Develop communication, time management and writing skills through technical writings and exhibition plans and understand how these issues reflect to professional working practice.
3. Show understanding of constraints and relevant rules regarding the production and presentation of work and be able to manage these factors for more successful outcomes.
4. Take decisions regarding final work presentation in consideration of the audience impact and interaction and be prepared to plan, set-up and curate degree show effectively.
5. Evaluate and document degree show activities within the context of professional development.

**TYPICAL LEARNING, TEACHING AND ASSESSMENT HOURS (for the unit as delivered on-site at the Freshart College):**

Learning, Teaching and Assessment activities	Study hours
<b>Contact hours: (total)</b> Comprising face-to-face and online contact hours as follows:	<b>60</b>
<b>Face-to-face (total)</b> - this may include the following:  - Face to face interactive small group session (seminars/workshops/tutorials)	60
• <b>Online contact hours (total)</b> (comprising online activities with mediated tutor input)	n/a
<b>Guided independent study hours</b> (including hours for assessment preparation)	<b>240</b>
Unit Total	300

**ALIGNMENT OF LEARNING OUTCOMES AND ASSESSMENTS:**

<b><u>Assessment Activity</u></b>			<b><u>Learning Outcomes</u></b>	<b><u>Weighting (%)</u></b>
<b>Code</b>	<b>Assessment Type</b>	<b>Assessment Deliverables</b>		
PJ1	Digital artefact Written Assignment Position statement Exhibition plan	Postcards (template/ research) Application for competitions (x2) Updated artists' CV Updated artists' website Letter of application Evidence of degree exhibition preparation	1-5	50%
AS1	Present information in a relevant and negotiated format	Degree show evaluation document	1-5	<b>50%</b>

The assessment items listed above are graded and contribute to the overall unit grade (assessment *of* learning). In addition, there are opportunities for formative assessment (assessment *for* learning), which are ungraded, to support students in achieving the unit learning outcomes. These are NOT listed.

**Assessment Methods:**

Ongoing course work and technical writings, final exhibition set up and presentation, Attendance\* / Participation

Research development	10%
Project development	40%
Evaluation - self assessment of own work	5%
Exhibition/Preparation set up	40%
Attendance and participation	5%
<b>TOTAL</b>	<b>100%</b>

**Reading list:**

**Books:**

1. Wang, S. (2023), A Bodies-On Museum: The Transformation of Museum Embodiment through Virtual Technology. Curator, 66: 107-128. <https://doi.org/10.1111/cura.12534>
2. Smith, T.E. (2012). *Thinking Contemporary Curating*. ICI Perspectives in Curating.
3. André Gali and Adamson, G. (2017). *On collecting*. Oslo: Norwegian Crafts.
4. Hans Ulrich Obrist and Raza, A. (2015). *Ways of curating*. London] Penguin Books.
5. Lupton, E., Lipps, A. and Cooper-Hewitt Museum (2018). *The senses : design beyond vision*. New York, Ny: Copper Hewitt, Smithsonian Design Museum ; Hudson, Ny.
6. Heather Darcy Bhandari and Melber, J. (2017). *Art/work : --everything you need to know (and do) as you pursue your art career*. New York, Ny: Free Press.
7. Γιώργος Μαυροΐδης [George Mavroides] *Η ζωή και το έργο του [His Life and Work]* G. Georgis et al.

### Journals:

1. Art review-<https://artreview.com/>
2. Art monthly-  
[https://www.artmonthly.co.uk/?gclid=Cj0KCQiA54KfBhCKARIsAJzSrdrFbHAXCs3RMuT7FYxObeKpm-Dpyd2JkEeg6TlxGnzDolgo7faCMisaAic8EALw\\_wcB](https://www.artmonthly.co.uk/?gclid=Cj0KCQiA54KfBhCKARIsAJzSrdrFbHAXCs3RMuT7FYxObeKpm-Dpyd2JkEeg6TlxGnzDolgo7faCMisaAic8EALw_wcB)
3. Frieze-<https://www.frieze.com/>
4. Gallery Guide- <https://www.thegalleryguide.co.uk>
5. Art Rabbit- <https://www.artrabbit.com/>
6. British Journal of photography-<https://www.1854.photography/>
7. Hyperallergic-<https://hyperallergic.com>
8. Munnelly, K. (2022). Motivations and Intentionality in the Arts Portfolio Career. *Artivate: A Journal of Entrepreneurship in the Arts*, 11(1).  
doi:<https://doi.org/10.34053/artivate.11.1.163>.

### USEFUL SOURCES:

1. Art review-<https://artreview.com/>
2. Art monthly-  
[https://www.artmonthly.co.uk/?gclid=Cj0KCQiA54KfBhCKARIsAJzSrdrFbHAXCs3RMuT7FYxObeKpm-Dpyd2JkEeg6TlxGnzDolgo7faCMisaAic8EALw\\_wcB](https://www.artmonthly.co.uk/?gclid=Cj0KCQiA54KfBhCKARIsAJzSrdrFbHAXCs3RMuT7FYxObeKpm-Dpyd2JkEeg6TlxGnzDolgo7faCMisaAic8EALw_wcB)
3. Frieze-<https://www.frieze.com/>
4. Gallery Guide- <https://www.thegalleryguide.co.uk>
5. Art Rabbit- <https://www.artrabbit.com/>
6. British Journal of photography-<https://www.1854.photography/>
7. Hyperallergic-<https://hyperallergic.com>
8. Munnelly, K. (2022). Motivations and Intentionality in the Arts Portfolio Career. *Artivate: A Journal of Entrepreneurship in the Arts*, 11(1).  
doi:<https://doi.org/10.34053/artivate.11.1.163>.

### Recommended readings:

Authors	Title	Publisher
Paul Wood	Conceptual Art	Delano Greenridge Editions
Danielle Krysa	Creative Block: Get Unstuck, Discover New Ideas. Advice & Projects from 50 Successful Artists	Chronicle Books

Tate Publishing	Conceptual Art in Britain 1964-1979	Tate Publishing
Peter Goldie	Philosophy and Conceptual Art	Oxford University Press
Hossein Amirsadeghi (Editor), Maryam Eisler	Art Studio America: Contemporary Artist Spaces	Thames Hudson

**APPROVAL/ REVIEW DATES:**

**Version: 1**

Date of approval: