

EXTERNAL ENGAGEMENT + GRADUATE PLAN

Harvey Childs – YEAR 3 (2025)

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ZONE Magazine

Soft Cover

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- *Darkroom Cymatics Workshop (re-run)*
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The Assembly House Summer Open 2025

OPEN CALL

The Assembly House Trust

I found out about the Assembly House Summer Open through the ArtRabbit website. The exhibition is open to all applicants and there is no theme that needs to be followed. The work will be exhibited at the Assembly House in Norwich. The application process took place on their website and required me to provide 100-word statement on the work I am submitting.



The work I submitted came from my project *ROOT via Penllergare*, which I produced in my second year of university. Fortunately, I already had a written statement for the work which I shortened to fit within the 100-word maximum.

A screenshot of an online application form for The Assembly House Summer Open 2025. The form is divided into five sections: 1. Personal info, 2. Postcode and Phone Number, 3. A brief statement on your practice or works submitted, 4. Work 1 details, and 5. Work 1: Upload one image. Each section contains input fields for text and a 'Choose file' button for the image upload.

This is the application process for the open call. The entire application process took place on the Assembly House Trust website in the format of an online form, somewhat like what you would find in Microsoft Forms.

OVERVIEW OF EXPERIENCE

As the announcement for this open call opportunity is set for after this module's submission, there is no further information I can give. So, I will give a brief overview of what I learnt from this external experience.

This was the first time I have ever applied to an open call, so I was initially unsure what to expect. I was introduced to online spaces which collate an extensive range of open call opportunities (such as ArtRabbit and CuratorSpace). This opportunity was found on ArtRabbit, which was accompanied with all necessary information about the open call (requirements, deadline, fees etc.), allowing me to understand whether this would be suitable for circumstances. ArtRabbit provided a direct link to the opportunity's website, making it a lot more convenient.

The front page of the Assembly House Trust included information about the exhibition, as well as providing links to previous productions of the exhibition (this exhibition is held annually). As this was my first experience applying, the application process was very user-friendly and concise in terms of what was expected.

From this experience, I have learnt how and where to look for open call opportunities. I have also had my first experience with the application process, and I have learnt what to expect from future applications.

Voices from the Outskirts

OPEN CALL

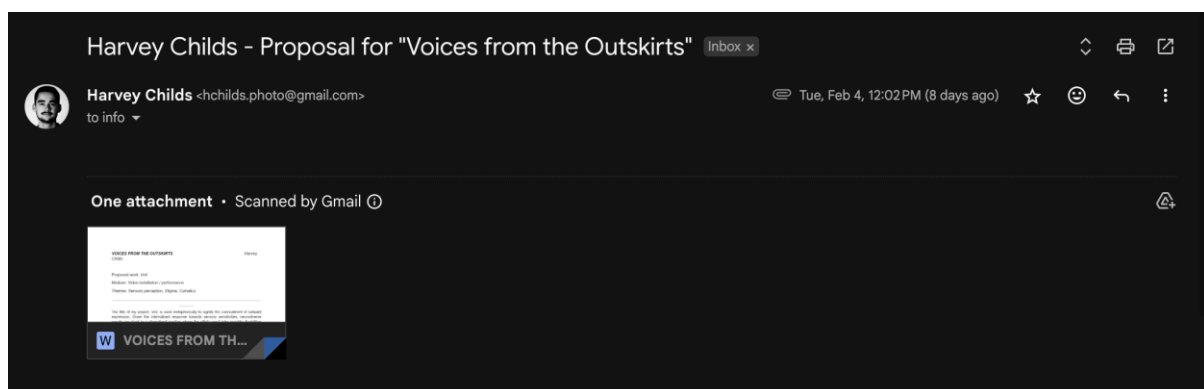
Elysium Gallery

30.05 - 12.07

On the Elysium Gallery website, an open call for the forthcoming exhibition *Voices from the Outskirts* was available for applicants. The exhibition applies to neurodiverse artists of various creative mediums, speaking on sensory perception and atypical experiences. Considering the current work I am developing; this open call was perfect for me.

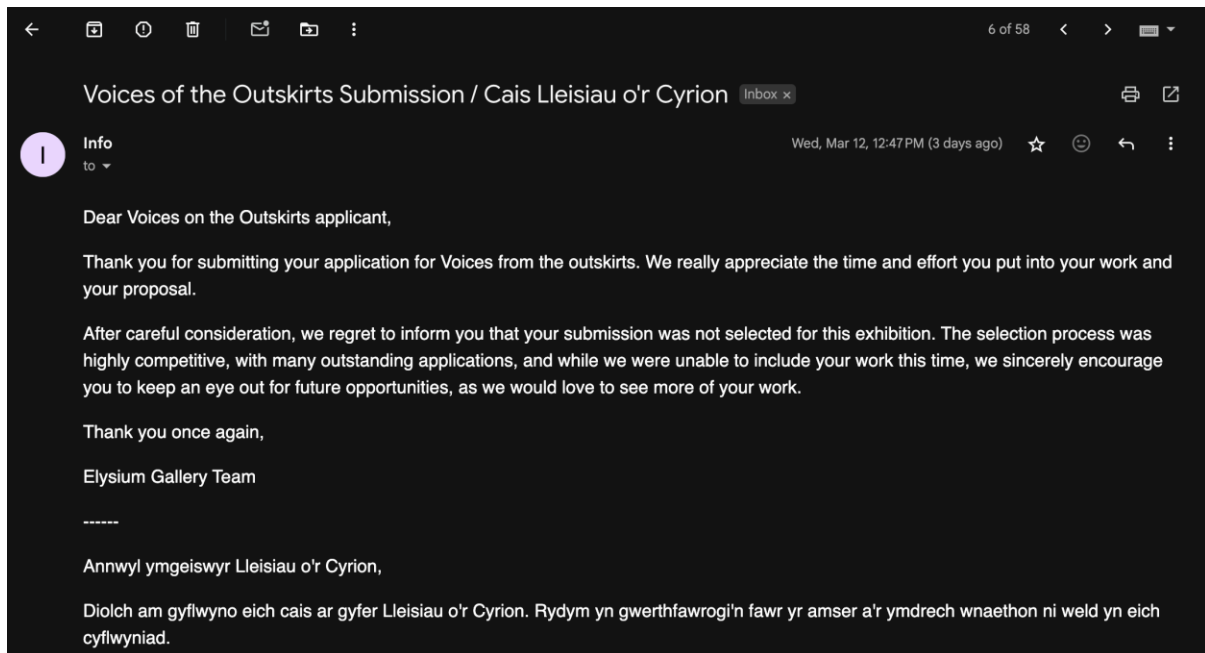
Details: Elysium Gallery is pleased to present, *Voices from the Outskirts*, a group exhibition which invites artists and writers who identify as neurodivergent to explore and express their sensory, emotional, psychological or physical experiences as neurodivergent people, and if they wish, to challenge the negative narratives and beliefs that surround their neurodiversities.

In order to apply, I had to type up a [proposal](#) (500 words max.) with a project statement and referencing to project development. Comparing this application process to the Assembly House Summer Open, this allowed me to explain the context of my work and its relation to the exhibition. The Assembly House Summer Open didn't give me this option, but this is likely because there was no brief.



The work I submitted was my current work on the *Veil* project. This project is still in the process of completion, so I submitted some work in progress videos of the installation.

Proposal Rejected



Unfortunately, my proposed work for *Voices from the Outskirts* was rejected. There are a few factors that could explain this: firstly, the work is unfinished so from the exhibition's standpoint, they don't have a clear picture of what my work is. Secondly, because the work is unfinished, it would be risky to trust that the work will be ready in time.

In light of this, there are some positives I can take from this experience. For example, this was my first time submitting a written proposal to a gallery, and I know what is expected when I need to write another. The gallery may also be unsure of the parameters of my work (dimensions, space needed etc.), so it may be good idea to provide this next time in the form of diagrams and sketches.

OVERVIEW OF EXPERIENCE

As my proposal for this opportunity was rejected, there is no further information I can give. So, I will give a brief overview of what I learnt from this external experience.

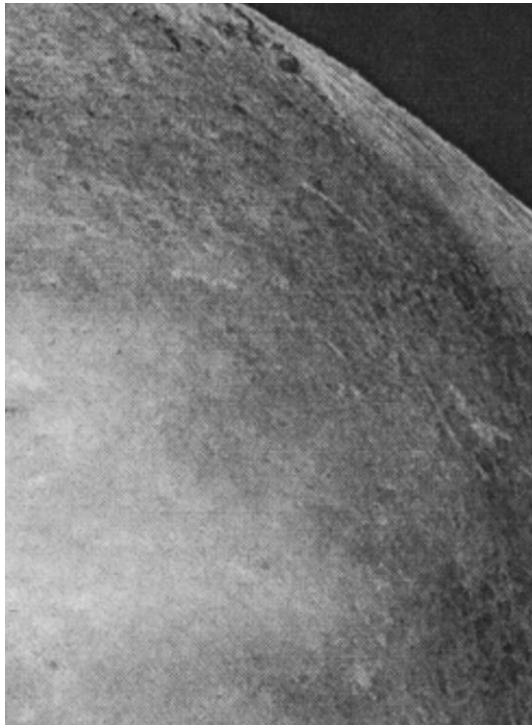
This opportunity spoke directly to my practice as a neurodivergent artist and was my first encounter with an exhibition which spoke on this topic. This opportunity was found on ArtRabbit, so my track record with this service so far has been positive.

This open call was proposed by the Mission Gallery, which unlike the Assembly House Summer Open, is local to me. Also, in comparison to the Assembly House Trust's open call, I was expected to develop my own project proposal, compared to one being provided for me. However, I was expected to provide a less extensive proposal, only needing a statement and examples of work. There was some miscommunication between me and the Mission Gallery regarding access to my proposed work. This was quickly resolved, and the Mission Gallery's admin were very patient.

Regardless of my rejection, this experience has taught me to seek out opportunities which suit into my area of research; this could help to reach my work to specific demographic which is under-represented in the art world. I have also gained experience in writing my own proposal and communicating directly with galleries. To address the moment of miscommunication, I will make sure to that the location of my proposed work is easily accessible.

ZONE Zine

Via the Zone Zine website, they have announced an open call for the fourth edition of the ZONE Magazine. The call is open to all applicants, regardless of experience or discipline, and there is no theme that needs to be followed.



Theme

There is no specific theme. Although we are photography based, our call is open worldwide to all types of visual arts; photography, painting, illustration, sculpture, design, film stills, etc. Basically anything printable in a book. No restrictions in terms of age, accomplishments, approach... You can send images from one or more projects but note that they will still be considered individually.

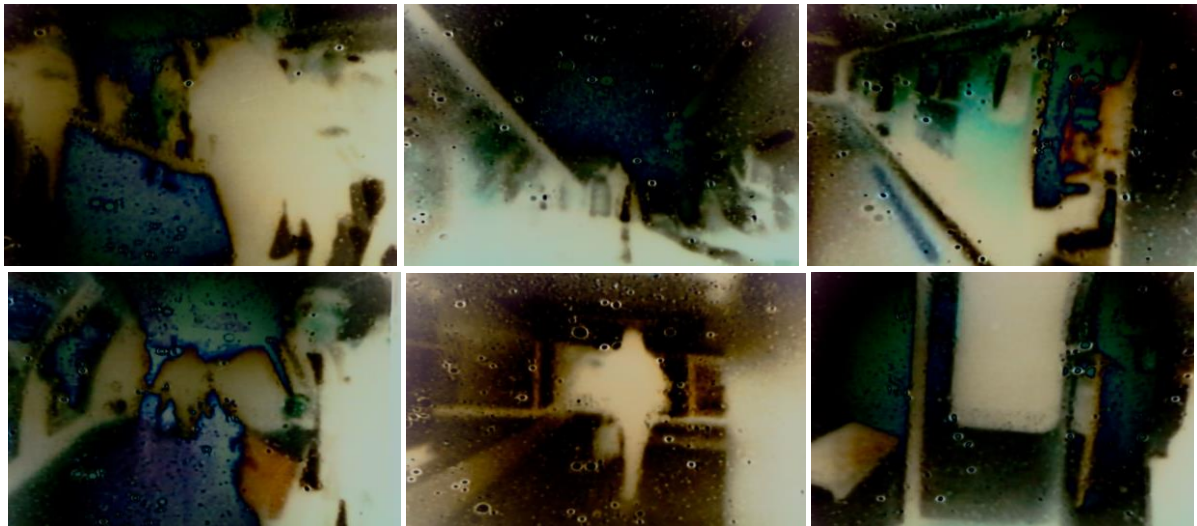
Winners

Winners get published in ZONE's 4th collective book with a high quality offset print amongst visual artists from all around the world. Also, we will share our favorite works on social media throughout & after the call even if they don't make it in the book. Artists selected for the book will also have the chance to buy as many copies as they wish at 50% off.

Selected applicants will see their work published in the fourth edition of ZONE Magazine, as well as promotion across their social media networks. Unlike previous submission processes, this open call requires a fee to enter (€10 ≈ £8.78). When compared to other paid open calls I have come across, this is quite generous, especially when you consider that selected artists will get a discounted price on ZONE Magazine issues.

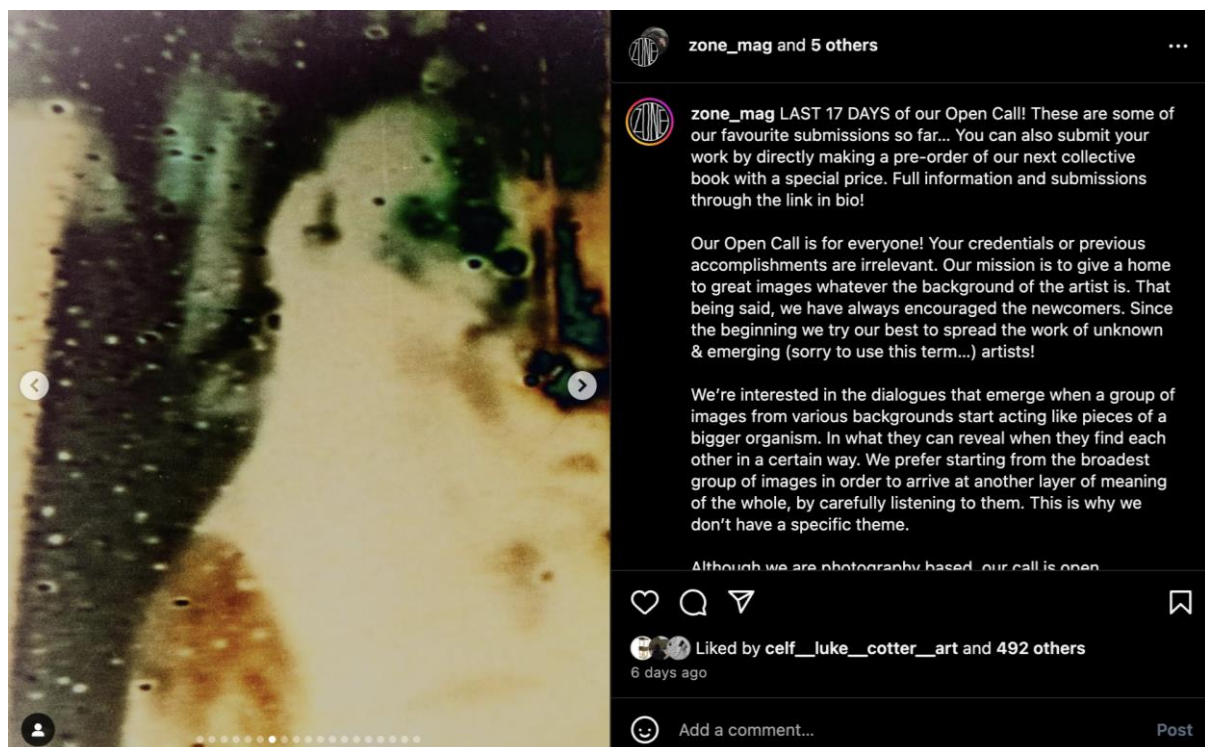
Amongst requested mediums, this open call allows installations stills to be submitted. This is great because I have recently produced some of this for my current project. Looking at previous issues of ZONE Magazine, I also think these stills would suit ZONE's vision.





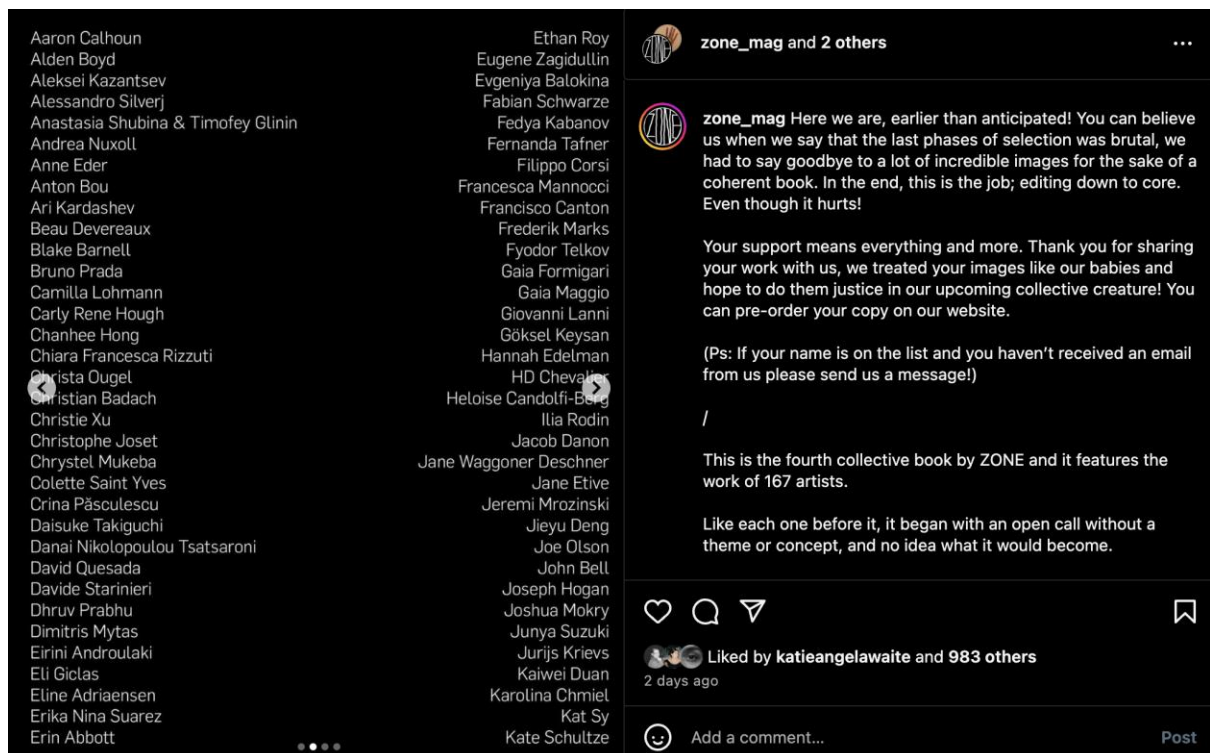
I have submitted a series of edited installation stills from my current project, *Veil*. The application process for this open call was probably the most straightforward. After paying the entry fee, I was directed to a WeTransfer page, where I uploaded my files and provided my Instagram username.

Featured in Instagram Post



My submitted work was featured on ZONE Magazine's Instagram page, alongside other submissions. The admin describes these works as "our favourite submissions so far", with makes me feel optimistic about the possibility of being published.

Proposal Rejected



My proposal for ZONE Magazine was rejected. Looking through their announcement post on their Instagram page, it is clear that there was a lot of competition; thousands of submissions narrowed down to 167 selected artists.

In light of this, being featured on their Instagram page is an accomplishment in itself. In fact, it brought a lot of traction to my page.

OVERVIEW OF EXPERIENCE

As the announcement for this open call opportunity is set for after this module's submission, there is no further information I can give. So, I will give a brief overview of what I learnt from this external experience.

This open call was recommended to me by a peer on my course. This would be my first time applying to be featured in a publication. Unlike my previous applications, this one required a fee to enter (€10 ≈ £8.78), which compared to other prices I have seen was very reasonable considering the additional perks they offer chosen applicants.

The application process for this open call was similar to the Assembly House Summer Open, where I was given a form to complete and attach my work to.

This was my first time being featured by an established arts company on social media, which brought a lot of my Instagram page through a collaborative post between me and ZONE Magazine.

This opportunity has taught me about the similarities between applying for an exhibition and for a publication, and how physical work can be transferred into a book format. I have also learnt the impact of social media collaboration and promotion and how I can reach a wider audience through Instagram's online tools.

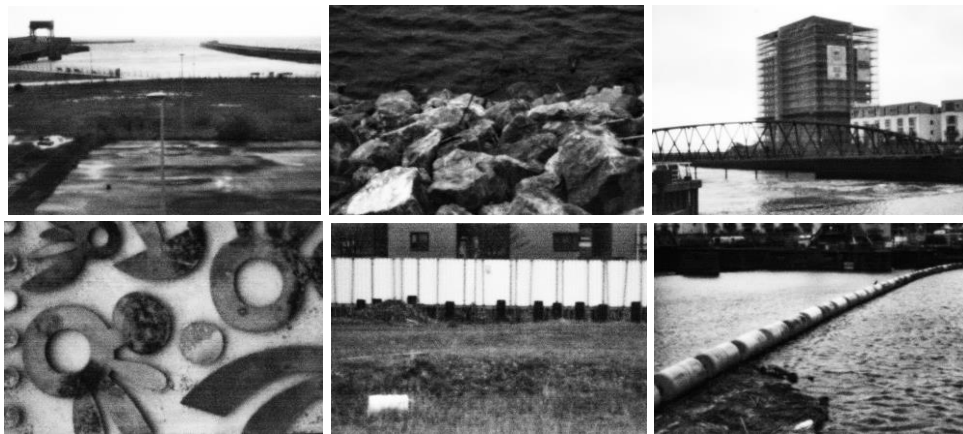
Soft Cover

OPEN CALL

Swansea College of Art

Via the Curator Space website, Swansea College of Art posted an open call for their photo-book publication, *Soft Cover*. This “celebration of the photo-book” calls out current and former students at Swansea College of Art to submit never-before published work for a collaborative photo-book. There is no theme that needs to be followed, as long as the work has not been produced in a publication format prior.

The application process takes place on the Curator Space website. The criteria required was a selection of 5-10 photographs, both uploaded separately and in a proposed publication layout. They also asked for a 100-word biography and a 200-word statement.



I submitted 15 un-used photographs from my project *A Figure of Eight*. I also submitted a [photo-book layout](#) made on InDesign.

OVERVIEW OF EXPERIENCE

As my proposal for this opportunity was rejected, there is no further information I can give. So, I will give a brief overview of what I learnt from this external experience.

Compared to my previous application for a publication, I was asked to curate several pages for my proposed work. I was expected to consider layout and sizing, and how they impact my work in a book format. I have only used InDesign once for a previous project, so had to adapt my previous knowledge for this proposal.

The work I proposed derived from a previous project that was already made to for a photo-book, so I already had an idea of how I was going to curate my images. This work already contributing to a previous publication may have been a contributing factor to why it was rejected. Next time, I may consider building a separate body of work for a publication, challenging myself to consider the impact of curation.

Members:

- Eszti Fulop
 - Cristina Castro
 - Harvey Childs
 - Saskia Bartlett
 - Serena Killen
-

Ethos - “SEEDS is a photography collective who want to give back by sharing their knowledge of alternative processes and professional practice.”

Our collective is made up of members who all bring value and specific areas of expertise. I would consider myself a critical thinker who is able to find solutions, Serena brings a lot of experience and organisational skills, Cristina is enthusiastic and forward-thinking, Eszti provides inclusivity as a Welsh speaker, and Saskia has an adept knowledge on the fundamentals of photography.

Our first course of action as a collective is to host a series of bi-weekly workshops. Each workshop will cater towards a member’s specific area of interest:

Harvey, Eszti – **ALTERNATIVE PROCESS**

Serena – **STUDIO AND PROFESSIONAL PRACTICE**

Cristina, Saskia – **FUNDEMENTAL AND PHILISOPHICAL**

Our workshops will be open to 5 participants each (we can always re-run if there is demand). Each workshop will begin with a brief presentation in Studio 1, which is booked out all-day for third year students. Alongside the host will be another member photographing the workshop for marketing and archival purposes. Each workshop will follow a 2-week timeline; the first week will be dedicated to planning the workshop, the next week will be for hosting the workshop. As an extension, outcomes from our workshops will be scanned and displayed in a “mini exhibition” outside the Mac Suite; this will be a great opportunity to promote our collective.

The first workshop will be on “darkroom cymatics”, hosted by myself. The workshop is best suited to me as it directly derives from my current practice. In preparation, I developed a brief 15-minute presentation which will be shown before heading down to the darkroom, and a [lesson plan](#) so I understand how the workshop will be structured. To

promote the workshop, we designed a [poster](#) and prepared an announcement email, which will both be distributed on February 18. One the day, there will be another member of the collective taking photographs during the workshop for promotional and archival purposes. As this will be our first taught workshop, we will be holding a mock session amongst the group to practice the workshop.

Mock Workshop

The mock workshop was a great idea, as it gave us a better idea of the flow and what needs to be adjusted. This is what we gathered from this workshop:

PREPARATION

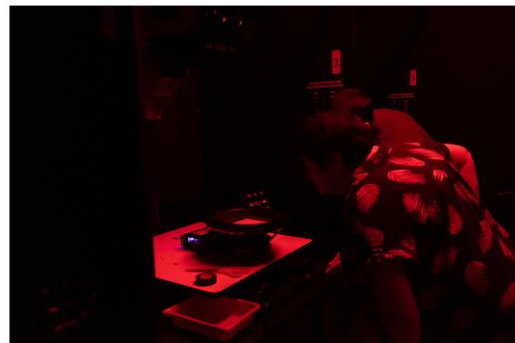
- **Pre-workshop** – We initially planned to start the workshop at 11:30, however, we ended up starting later as I had left the preparation to the last minute; this only heightened my nerves. Next time, I will set up the equipment and other materials further head of time.

PRESENTATION

- **Introduction** – It is important to note that many attendees will not know who I am or what the workshop entails. To begin my presentation, I should introduce myself (as a third-year student and a member of SEEDS) and perhaps how the content of the workshop relates to my practice.
- **Speaking** – Prior to the workshop, I wrote out a lesson plan which bullet-pointed talking points for the presentation. It's expected to be nerve-racking being my first time, but I found myself reading directly off the screen (the PowerPoint is 5 slides long) which ended up cutting the presentation short. It may be a good idea to prepare a script which will allow me to provide a more informative presentation.
- **Health and Safety** – A group member pointed out that I should run a health and safety briefing before going down to the darkroom, especially considering that some attendees may not have used the darkroom space before.

WORKSHOP UNDER-WAY

- **Briefing** – Some attendees may be unfamiliar with the equipment and processes used in the darkroom (developing, cymatics). I should give a brief introduction to these before starting.



Promotion

On February 25th (13:30 - 15:30), we will be running a darkroom cymatics workshop. We will be learning how sound can be visualised through alternative photographic methods - we will be developing **watergrams** in this workshop.

Due to the slower pace of the process and this being our first taught workshop, there will only be **5 spots** available. You can sign up [here](#).

We will meet in Studio 1 for a brief introduction to cymatics, before moving down to the darkroom.

Look forward to seeing you all!

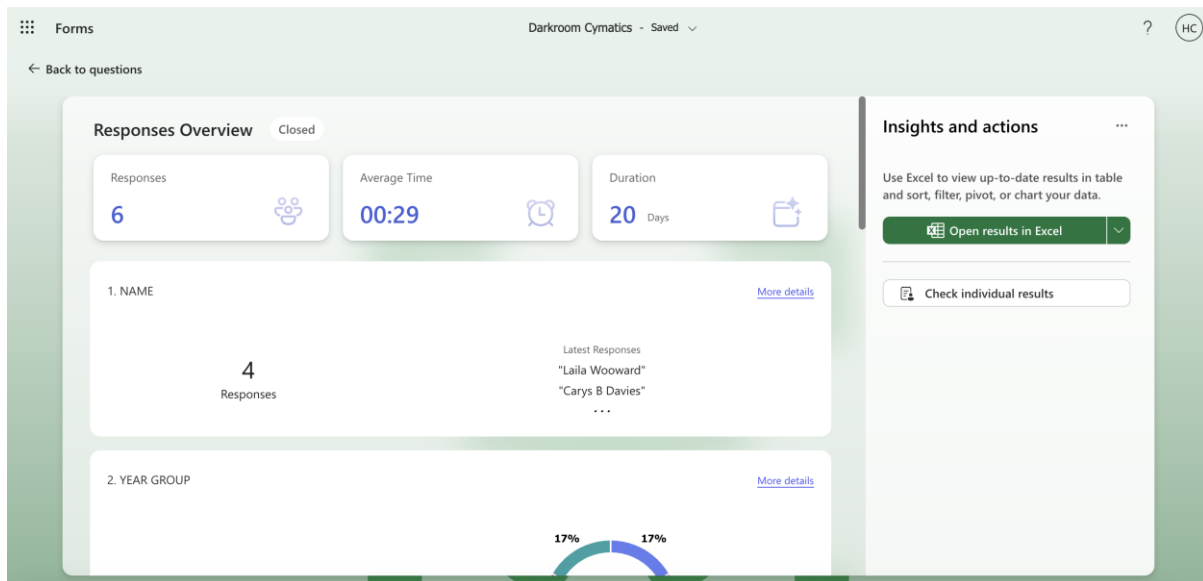
- SEEDS Collective



We sent out an email to all year groups (including courses outside of photography) with details about the workshop. We added a link to a sign-up form so anyone could book a spot directly from the email.



We also did the same on our Instagram page, directing people to the link in the bio.



The responses to the workshop came in very quickly. Mostly photography students signed up (as expected), but there are also two students outside of the photography courses, one from Fine Art and another from Foundation.

First Workshop – Darkroom Cymatics

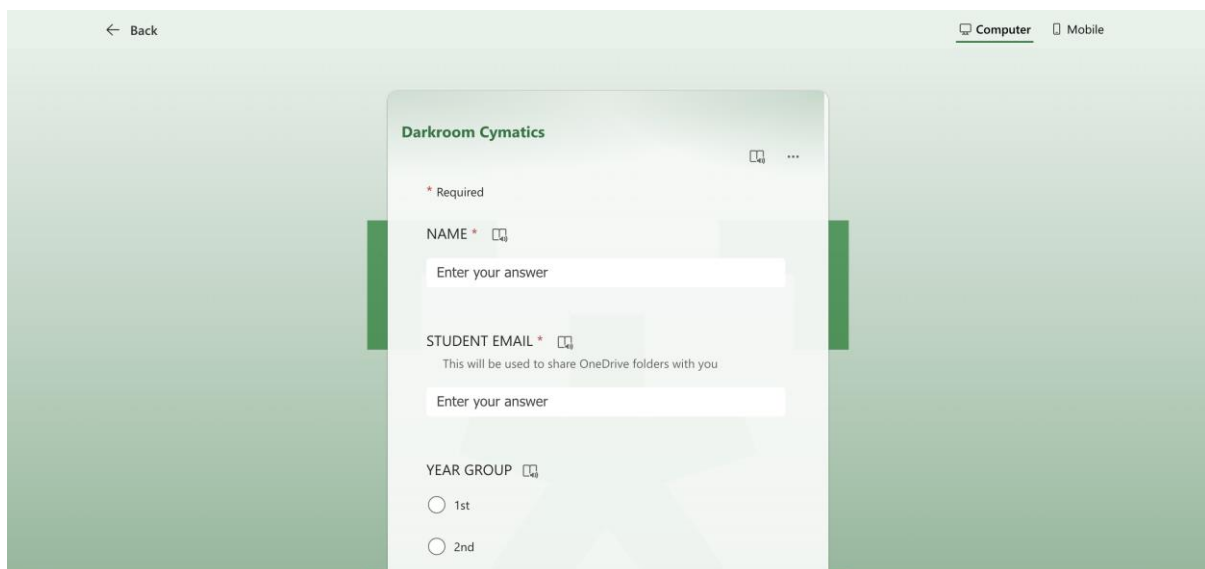
On February 25, we held our first workshop – Darkroom Cymatics – held by myself with the assistance of my group members. 6 participants were projected to attend, however, only 3 came. As far as first workshops go, I would say it was a success. But it was also an opportunity to figure out what needs fixing:

WHAT WENT WELL

- **Speaking** – My presenting ability was a bit shaky in the mock workshop; I proposed the idea of creating a script. I didn't make one, however, running through the presentation by myself helped me to feel more prepared. Also, my instructing ability felt more natural.
- **Time** – The duration we set for the workshop (13:30 – 15:30) was perfect as we ended the workshop on time.
- **Engagement** – The participants who came were very interested in the process and co-operated accordingly.

WHAT NEEDS FIXING

- **Sign-up form** – There were a few issues with the booking process. Firstly, most participants did not provide their names when booking. Secondly, some had difficulties accessing and upload work to the designated OneDrive folder. The folder was embedded in the sign-up form as a link, but many needed permissions to edit it. To resolve these issues, we will separate the OneDrive folder from the booking form, sending an invite once the workshop is fully booked. This means that it will be required to provide a name and student email.
- **Capacity** – The number of attendees was nice for our first time. However, there was a high demand from departments around the university and the set booking capacity (5 spots) could not accommodate them. We can increase our booking capacity to 10 spots, splitting across two groups of 5. This means that will need to run the workshop twice. It has been suggested that our workshop can flow quicker if we let the participants try for themselves, of course, providing assistance if needed.

A screenshot of a web form titled "Darkroom Cymatics" on a light green background. The form is titled "Darkroom Cymatics" in green text. It has a "Back" button with a left arrow and "Computer" and "Mobile" device icons in the top right. The form contains three required fields, each marked with a red asterisk and a required field icon: "NAME", "STUDENT EMAIL", and "YEAR GROUP". The "NAME" and "STUDENT EMAIL" fields have text boxes with the placeholder "Enter your answer". Below the "STUDENT EMAIL" field, there is a note: "This will be used to share OneDrive folders with you". The "YEAR GROUP" field has two radio button options: "1st" and "2nd".

We have made it a requirement that attendees must provide a name and email.

Darkroom Cymatics Workshop (re-run)

Due to high demand from departments around the university, we re-ran the Darkroom Cymatics workshop. This gave us the opportunity to apply any necessary adjustments. We expanded the capacity from 5 to 10 spaces, splitting them into even groups. We also improved the flow of the workshop, having a member of the group helping with the developing which allows a quicker transition between attendees. By making it required to provide a name and email, the process of sharing a folder and organising work was much easier. In our previous workshop, the double-exposure outcomes were not as successful as expected. To fix this, I increased the contrast of the images to bring out the lights and darks.

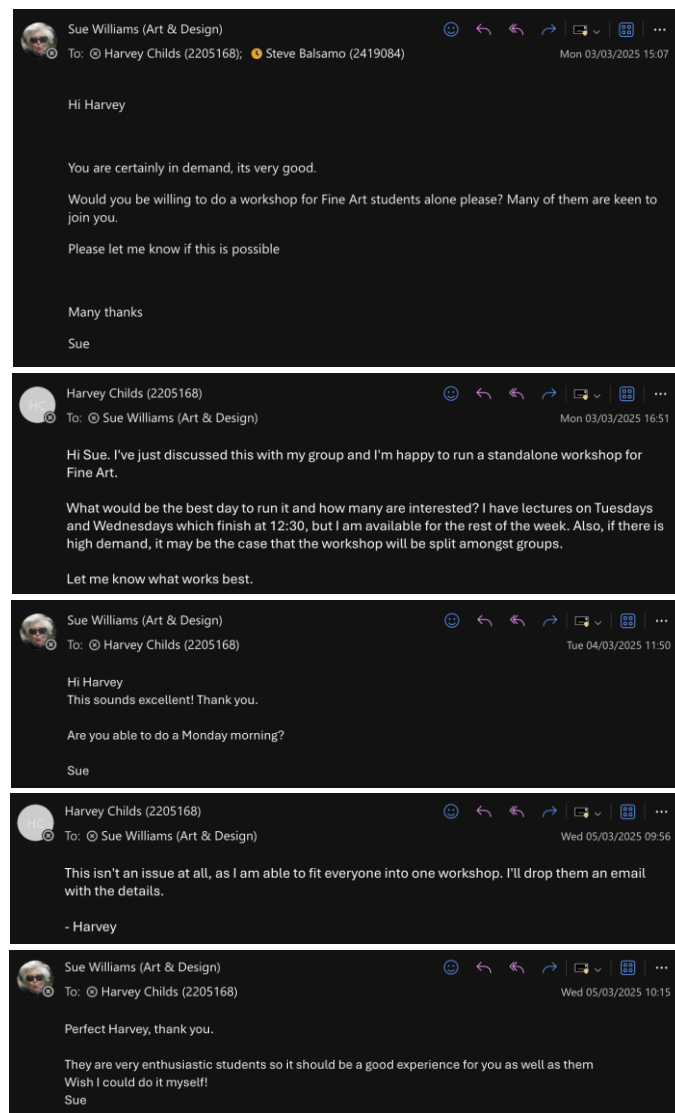
Fortunately, only one person from each group dropped out, leaving us with two groups of 4. Some attendees had some trouble uploading work to the shared OneDrive folder (mostly Fine Art students); they said that they did not have much experience using OneDrive. Having said this, they were still able to send work through email. Those who attended were very keen to learn the process, showing a high level of engagement and enthusiasm. It was also great to see an MA student participating.



As you can see, the results from the double-exposures were much better this time round.

Approached by Sue Williams (Head of Fine Art)

Upon the success and demand of the Darkroom Cymatics workshop, Sue Williams contacted me by email to discuss the possibility of hosting a workshop for Fine Art students.



Workshop with Fine Art Students

Sue provided me with their student emails so I could both sent them information about the workshop, and to share the OneDrive folder with them. Unfortunately, they were unable to access the folder. It seems that only Photography students have been able to access the OneDrive folder, as this has been a recurring problem for students in other departments. To resolve this, I gave them the option to send their materials by email, which worked fine.

WHAT WENT WELL

- **Attendee enthusiasm** – Those who came to the workshop were interested in the process of cymatics and were patient when things were being set-up.
- Outcomes – We developed very strong darkroom prints using image and sound references.

WHAT NEEDS FIXING

- **Nerves** – This workshop took place outside of the collective, so I didn't have my group members assisting with the workshop. I need to get more comfortable hosting workshops independently.
- **OneDrive folder** – I need to find a way for all departments to access a shared folder. I may want to investigate an alternative to OneDrive (Google Drive?).



Rory Duckhouse (of Yellowback Books) met with us via Teams to promote G|39's upcoming artist and radical book fair. We took this opportunity to promote our forthcoming exhibition, *MURMUR*. Myself, Josh, Esme, Cristina and Saskia attended the book fair with hopes to fundraise a solid amount of money towards our exhibition budget.

Sparking Conversation

As well as raising money, we attended to promote *MURMUR* directly. We were able to engage in thorough conversations about our work and the exhibition. There was a particular instance where a man named Brian Vanduyn approached us with a keen interest in our work and exhibition. He discussed with us individually about our projects and even requested to reserve a set of Esme's work for purchase, as well as a signed book by Karsten Obrietan.



What we raised

In total, we raised £95 towards our exhibition budget. We have already raised our target amount; however, this extra money can still be useful towards other aspects of our exhibition.

OVERVIEW OF EXPERIENCE

I have considered the idea of booking my own stall at an arts fair with the means of selling and promoting my work. This opportunity was my first time putting this into practice and I would say it was a success. It was also inexpensive to book a stall (it cost £15 for a double table).

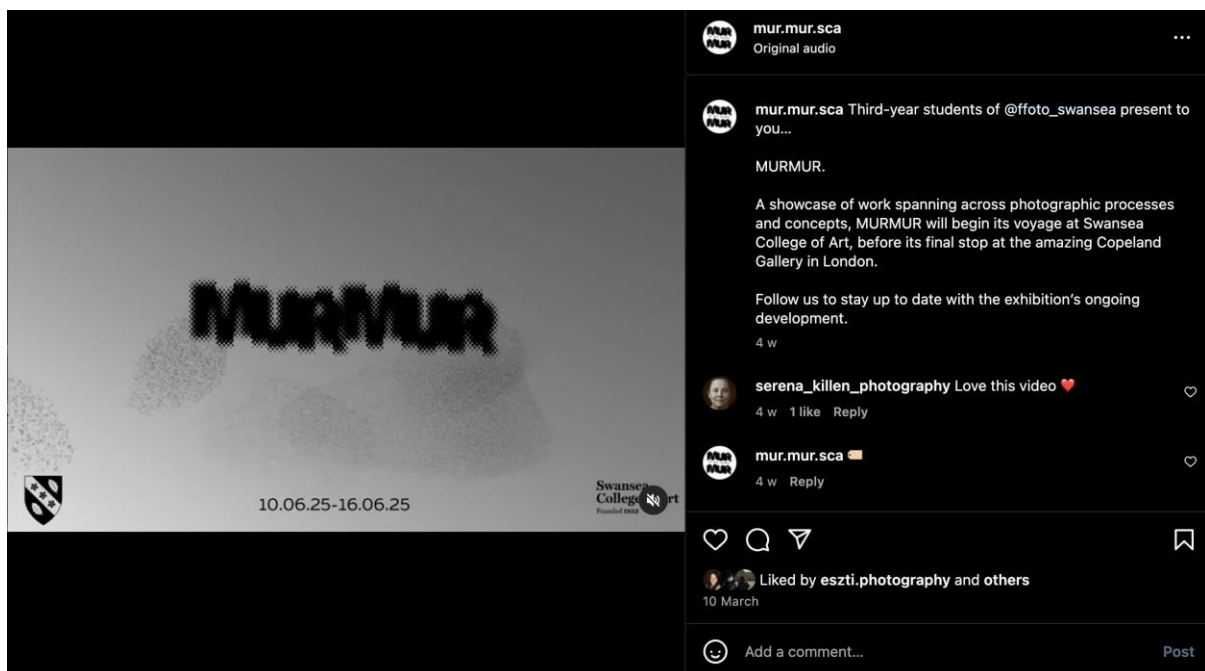
From this experience, I will investigate other opportunities for me to sell my work at an arts fair. This opportunity has also taught me how to handle payment systems, as well as negotiating pricing for individual works.

Looking back at previous efforts of social media presences (*PANOPLY* and *COMMA*), I put myself forward to manage our Instagram page for *MURMUR*. Without throwing anyone under the bus, I have felt that the online coverage for our previous exhibitions has been quite lack-lustre. And as someone who is a bit of a perfectionist and enjoys the organisational aspect of art promotion, it felt right to take a lead on this.

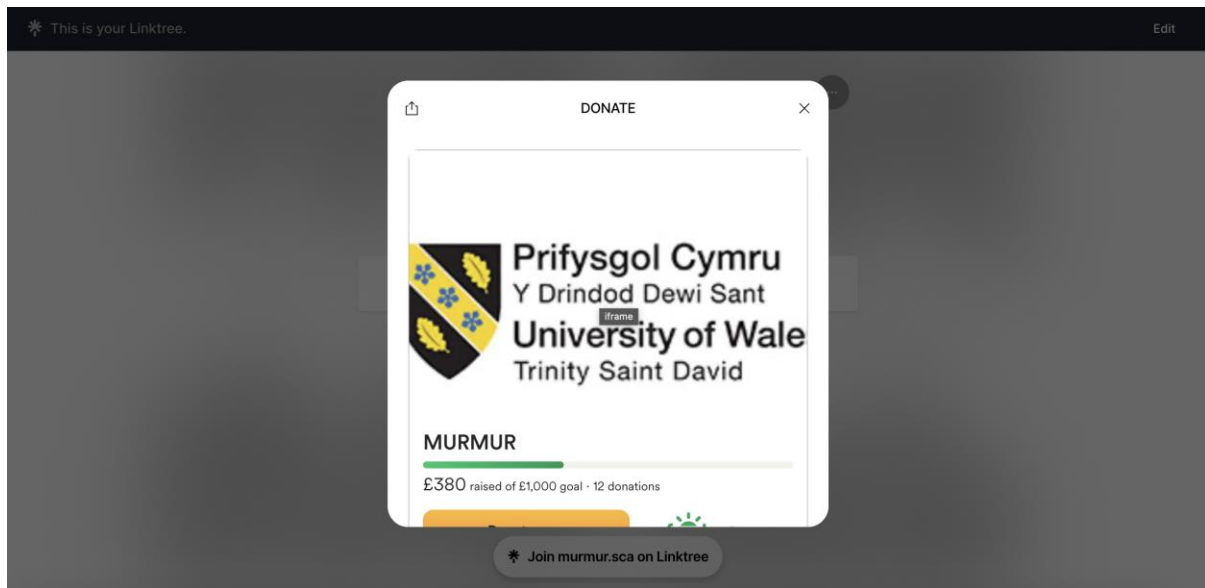


Gaining Followers

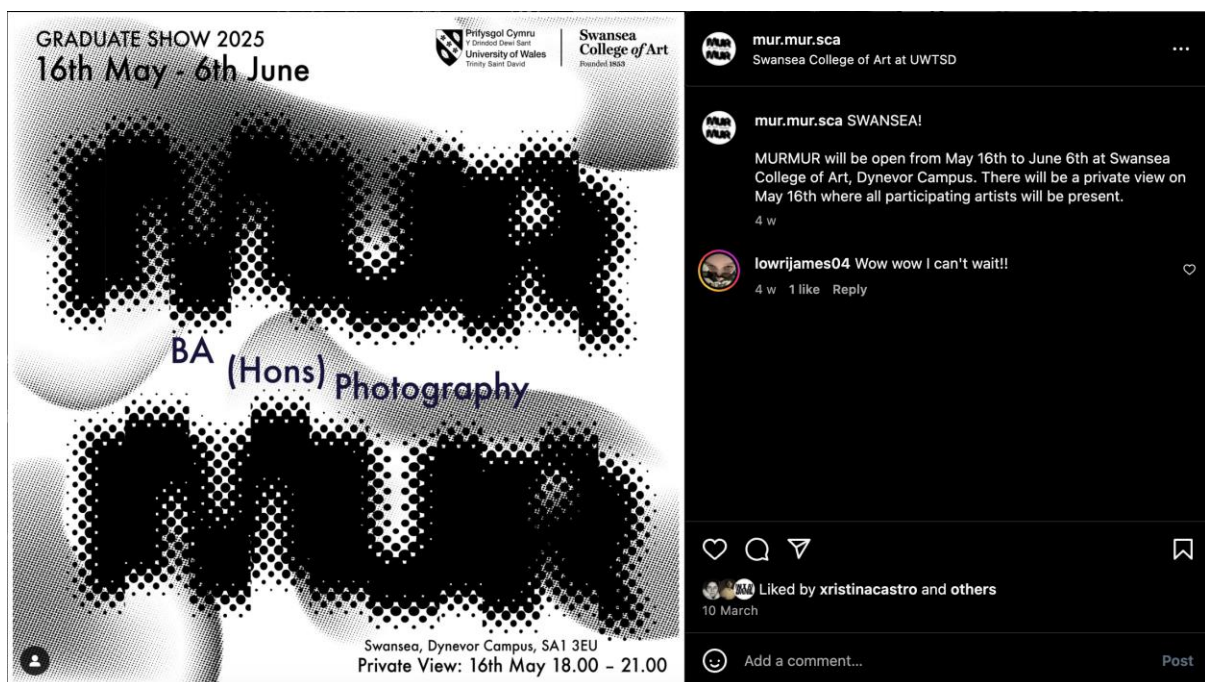
To start gaining a following, I went the university's "Following" and started following everyone. Pretty quickly, we started gaining a rapid flow of followers.



The exhibition announcement video, made by Will Steadman, also helped greatly.



The page's bio has a Linktree link which directs users to GoFundMe pop-up, where people can donate towards our exhibition budget; this has currently raised £380.



Jodie Chung has worked extensively to develop eye-catching promotional assets for our exhibition. This poster was reformatted for a social media post, alongside the accompanying poster for our London show.

Artist Announcements / Headshots

Cristina Castro and Serena Killen volunteered to set-up a Lighting studio session to develop headshots for artist announcements. Cristina provided me with the files so I could edit them in accordance with our house-style. In the artist announcements, I paired their headshots with their project statements; not everyone is settled on titles yet so this can be adjusted later.



GRADUATE PLAN

Overview

This graduate plan will introduce my intentions for the future as a postgraduate. The intended postgraduate routes I will be addressing in an MA in photography, hosting a series of workshops, and continuing to develop a body of work.

By applying for an MA in photography, I will get to continue my academic career and develop my knowledge of photographic processes and concepts which will further impact my work, as well as having further access to analogue facilities. During my time with SEEDS Collective, I have grown fond of the productional and educational side of the arts. I hope to pass on my knowledge within my specific research area to educate people and promote myself as a practitioner. Like many, I will also be continuing my practice as an artist, as a means to home in on my specific area of research. This will also be helpful in accommodating my work throughout the MA course.

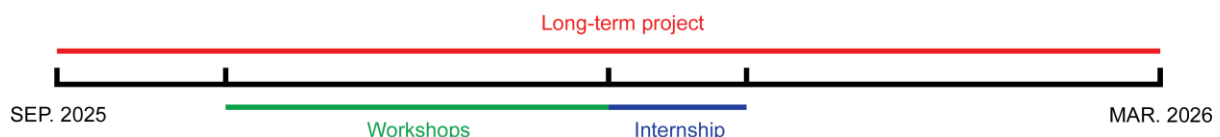
To build a clearer picture of what I hope to do in the future, I have developed a 6-month timeline of events which apply to my chosen career paths. To address my application to an MA, I hope to begin a long-term project which will influence the creative direction throughout the MA course. I plan to approach creative industries and spaces to produce a series of community workshops based on my practice. This means I will need to directly approach and map out spaces near me. Regarding my creative practice, I hope to apply for a gallery internship. The skills I gain from this will help me to engage in art curation, producing my own open calls.

Before I decided my chosen career paths, I first addressed the skills I have gained over the past 3-years in university. Working within an arts environment, as well as being familiar with the space works greatly in my favour when I consider applying for an MA. I have also gained positive relationships with lecturers and peers. My work with SEEDS Collective has provided me with many skills that will become useful when arranging my own workshops, such as organisation, production and marketing. Also, having led my own workshops with the collective has prepared me future independent workshops. And of course, the creative and conceptual knowledge I have gained over the last 3-years has taught me what will impact my work as an artist. And considering the MA, this knowledge will only increase.

Research

When considering applying for an MA in photography, I would need to research universities with part-time photography MA courses, whilst accommodating to my current position. The factors that will need to be considered are location, travel cost and duration, and course length. I would ideally like to stay local; however, I am open to expanding my range. I have currently investigated 3 universities which offer part-time MA photography course: Swansea College of Art, Cardiff Met, and UWE Bristol. Out of the three courses, Swansea's *Contemporary Dialogues* course offered the longest course length (18 months), compared to Cardiff and Bristol's (1 year). Considering the locality and travel factors, Swansea College of Art is so much more convenient for me in terms of both pricing and accessibility; applying to either Cardiff or Bristol would mean longer travel distance, thus being less cost efficient. If it wasn't already apparent, Swansea's *Contemporary Dialogues* is the course I will be applying to in the coming semester. Another factor to consider is that applying to different course would mean I would need to adapt to an entirely new environment or form new relationships, which is not ideal for me. Staying in Swansea means I am familiar with the environment and the people, especially considering that some of my peers will also be staying. Moving on to my anticipated series of workshops, I first would need to consider to spaces available to me and the feasibility of proposing my workshops to them. I have noted down 3 establishments which could possibly facilitate my workshop: Swansea College of Art, Elysium Gallery, and Llwyn Y Bryn. These locations are all plausible, however, how I approach them may differ. Regarding the Elysium Gallery, they offer an online form where I can inquire about hiring space for workshops; they even emphasise an interest in unique processes. Proposing a workshop within the university shouldn't be difficult as I have managed this before. Approaching Llwyn Y Bryn will be different as a would likely need to develop a proposal to send via email, detailing the ins and outs of the workshop. Luckily, I have a personal connection to this location as I am a former student, and I am familiar with the members of the photography department.

Planning



Creating a postgraduate timeline allows me to map out my next steps. From September 2025 to March 2026 (6 months), I will be developing a long-term body of work which relates to my area of research. Between October and December, I will begin to roll out my workshops to proposed spaces. The beginning of October will primarily focus on developing a lesson plan and approaching spaces to facilitate my workshops. And

starting in January 2026, I will be applying for a gallery internship with the hopes of gaining skills in curation and exhibition production.

Preparation

I have considered my current position and how it may impact my postgraduate plan. Considering my application for an MA, I have an extensive knowledge of Adobe Suite software, so I won't need to be re-introduced. Regarding the fact that many of my peers will also be applying to this course, I will be familiar with the people I am working amongst. Leading workshops within a collective has provide me with many skills that will support me when producing and marketing my workshops, as well as corresponding with the necessary people. Also having attended many workshops during my time in university, I have witnessed first-hand how a workshop should be run.

Having spent 3-years in an arts university, as well as 2-years in an arts college, I feel I should be confident in my capability to extend my education into an MA. Also, being surrounded by current MA students has been very helpful as I have been observing the work they have produced during their MA. As mentioned, my participation with SEEDS Collective has given me experience in not only producing a workshop but also speaking to an audience and controlling the flow of my teaching. This experience has pushed me to step outside of my comfort zone as someone who is particularly sociable. During my participation within 5 total exhibitions, I have assisted with exhibition installation and social media management, which will be useful if I plan to develop my own exhibited open call opportunity.

Though I mention feeling confident about applying for an MA, I am still unsure of the structure and what I should expect. The best thing I can do to address this is by directly reaching out to a current or former MA student and ask them what they did throughout their course. The main issue I have encountered regarding the development of workshops is that Swansea has limited facilities that will cater to my subject area. By expanding my range of locations (possibly outside of Swansea), I can reach a wider audience and make my workshop more accessible. Producing my own open call after the gallery internship means I will need to be consistent in my marketing, and my social media presence is something that I am inconsistent with; this would be the best option in terms of marketing. Once again, a concise schedule will encourage me to stay consistent in my posting.

Getting Started: Reflecting on my 3-year development

Before I begin to decide possible career paths, I would like to look back on my three years of study at Swansea College of Art and how I have developed as an artist and practitioner. From here, I can pin-point any skills and milestones I have gained and how they can begin to point myself in the right direction.

YEAR 1

I entered my first year of university off a 2-year stint at Llwyn Y Bryn, an arts college not too far from the Dynevor campus. Because of this, I had some prior experience in an arts environment and have acquired skills such as working with the Adobe suite and other practical methodologies. Having said this, one thing I feel I didn't gain was a voice, given that most if not all assignments had a specific criterion to be followed.

In my first year, I was given the opportunity to explore photography as more than simply responding to briefs. I was introduced to the theoretical side of photography, like semiotics and how certain gestures silently convey emotions; I was also exposed to the idea of photography as a vocal device. We were encouraged to work with short deadlines in our first module, compared to my time in college where we had longer periods between deadlines.

I learned how to write about art, which is something I was completely unfamiliar with prior to university. Despite being photography-focused, my first written essay led me to decipher Picasso's *Guernica*, applying my knowledge of photo-theory to a fine art context.

YEAR 2

In my second year of study, we were tasked to respond to a found object – no context given or information – we were expected to develop a body of work through our own self-led research. This meant that I had to apply my knowledge of semiotics and symbolism to craft a body of work. The finished work would later be displayed in our first exhibition, *Panoply*. Through this, I learnt about the process of installation and curation, and how it further impacts your work. This knowledge was later applied to our site-specific exhibition, where we had to produce work in accordance with the space given; this was also my first experience working within a group.

In the end of the second year, I wrote what is called an "Independent Inquiry" which highlights a specific area of research that will be carried into the third year.

YEAR 3

So far in my final year, I finally found my “voice”. I have decided to dedicate my future practical research towards the neurodiverse experience. I have also become more drawn to the experimental, analogue methods as opposed to traditional photography. In anticipation of our forthcoming degree shows, I have experienced the process of planning, fundraising and advertising an exhibition. The work I am producing for this exhibition directly correlates with my chosen area of research, which means the work I produce is entirely self-led. Given that our work will be exhibited in 2 locations (Swansea and London), we must consider how we want our work to exist with different environments.

As part of the External Engagement, I and other students formed a collective called “SEEDS” with the ethos of passing on our knowledge through workshops. This has majorly improved my ability to lecture and instruct other people, as well as my organisational skills.

Acquired Skills (over 3 years)

- Adobe suite
- Working in an arts environment
- Responding to criteria
- Understanding of photo-theory
- Working with short deadlines
- Writing/talking about art
- Responding to object
- Installation
- Curatorial planning
- Self-led research
- Site-specific art
- Proposal writing
- Exhibition planning
- Organisation
- Advertising
- Teaching
- Fundraising
- Social media management
- Correspondence

Choosing a Post-graduate Path

Reflecting on these skills I have gained over three years; I will be applying them into a possible career path which is both enjoyable and fulfilling. I am quite set on staying local.

MA – Applying for a part-time MA will allow me to stay in education. I will also have access to darkroom and other photography facilities, building on my knowledge of alternative processes. Also, applying for a part-time MA will give me the opportunity to work externally whilst remaining in education.

Workshops / Teaching – During my time with SEEDS Collective, I've come to realise that I really enjoy the teaching and organisational aspect of working in the arts. Whether this means continuing the collective post-graduate, or proposing workshops under my own name, I can utilise my experience of developing workshops as a possible career path.

Practitioner – Like many students, we are likely to be continuing our own practices post-graduate. Alongside an MA and workshops, I am going to carry on developing my practice, applying to open calls, exhibitions and publications.

MA: Locations and Establishments

The university I apply to needs to offer the following:

- Part-time course
 - Darkroom facilities
 - Affordable and accessible commute
-

Swansea College of Art

Offers part-time: YES – MA Contemporary Dialogues

Course duration: 18 months

Darkroom facilities: YES

Commute: 15 min. (bus)

Requirements: 2.1 or higher

Cardiff Metropolitan University

Offers part-time: YES – Photography Master's Degree

Course duration: 1 year (FT), 2 years (PT)

Darkroom facilities: YES

Commute: 2 hr. (bus > train)

Requirements: 2.1 or higher

UWE Bristol

Offers part-time: YES – Fine Art: Photography

Course duration: 1 year

Darkroom facilities: YES

Commute: 1 hr. 47 min. (bus > train)

Requirements: Portfolio review

Swansea College of Art is realistically my first choice for an MA course as it is familiar, and the commute is both fast and local (36/25 bus, 15 minutes). I am used to the lecturers and the space, so it won't be like I am entering an entirely new environment. Also, students from my current course are likely going to be staying there for an MA.

Workshops / Teaching: Locations and Establishments

Alongside studying for an MA, I would like to establish a workshop-based practice which will allow me to share my knowledge to the community. Whether this means continuing with SEEDS Collective or setting up independently, this gives me the opportunity to involve myself with the organisational aspects of arts practice.

When proposing workshops to galleries, schools or community projects, I need to make sure I have access to the following:

- Darkroom facilities
 - Studio / meeting space
 - Screen for presentation
-

Elysium Gallery

Darkroom facilities: [YES – Thirdspace First Floor](#)

Studio / meeting space: [YES – Bar](#)

Screen for presentation: [NO](#)

Commute: [20 min. \(bus > walk\)](#)

Swansea College of Art

Darkroom facilities: [YES – B/W Processing Darkroom](#)

Studio / meeting space: [YES – Studio 1, 2, and 3](#)

Screen for presentation: [YES](#)

Commute: [15 min. \(bus\)](#)

Llwyn Y Bryn

Darkroom facilities: [YES – B/W and Film Developing](#)

Studio / meeting space: [YES – Lecture rooms](#)

Screen for presentation: [YES](#)

Commute: [40 min. \(bus > bus > walk\)](#)

THIRDSPLACE FIRST FLOOR DARKROOM

Sustainable Photography Darkroom workshops

Dates/times: 11am, 1pm and 3pm on Sat 5th and Sun 6th October

Booking required. Email: dan@elysiumgallery.com

The workshops will explore mixing your own chemicals to process silver prints, mixing developer and fixer. Using different organic compounds to explore the printing process, all will be done under red light conditions in a darkroom. During the workshop we will create photograms using different objects, both natural and manmade. (all provided)

The workshop is open to all aged over 9, children need to be accompanied by a parent/carer.

Daniel Staveley is an experimental analogue photographer working in the darkroom, creating black and white images using recycled water, and a variety of nonharmful chemicals to create abstract and digitally printed images.

Workshop Thirdspace hire enquiries - ENG

* Required

Running Workshops at Elysium

This information is only accessible to individuals working within the organisation and Law enforcement (Child protection services etc.) and kept safe under the Data Protection Act of 2018. It will only be used regarding the workshop enquiry. Any issues, queries or general questions on data protection, please contact kezia@elysiumgallery.com

When this form is submitted, you'll automatically be added to a query list which is checked weekly. If you don't hear anything back within a week, please contact kezia@elysiumgallery.com

1. First Name *

Enter your answer

2. Last Name *

Enter your answer

Elysium Gallery offers an enquiry form on the website, where you can propose to run a workshop in the gallery space. Pictured above is an example of a darkroom-based workshop ran by Daniel Staveley, who works with alternative and eco-friendly materials. It seems that the Elysium Gallery are open to experimental processes which suits my practice.

Llwyn Y Bryn – Possibility

As a former student at the Llwyn Y Bryn campus, I feel that they would be very welcoming of my workshops. I am also already familiar with the facilities and environment of Llwyn Y Bryn.

Working as a Practicing Artist

I would like to continue my practice as an artist along with the MA and leading workshops. Admittedly, I am a bit of a procrastinator when it comes to producing work independently (with no brief) and I feel that taking my practice more seriously will encourage me to produce more work.

Post graduation, I will become more fluid in terms of creating work and trying to get my name out as an artist. To do this, I will do the following:

- Apply to open calls
- Produce photo-book/s
- Optimise web-presence
- Connect with other artists
- Apply for a gallery internship

SWOT Analysis

I have highlighted possible career paths post-graduation, as well as establishments which can facilitate them. Now, I need to reflect on my current situation; what I know and what I don't. To do so, I will carry out a **SWOT analysis** to map out my strengths, weaknesses, opportunities, and threats which may interfere with my paths. This will also help me to figure out what I can do now to better prepare myself for my future.

MA Contemporary Dialogues

I have a more than competent knowledge of using Adobe Suite products (Photoshop, Premiere Pro, etc.) as well as working within various workspaces. I hold strong relationships with emerging MA students and lecturers, so it likely won't be the case of working amongst a completely new set of people.

What I feel is holding me back from applying for an MA is my overall confidence, or lack thereof, and a feeling of apprehension. This may come from my premature notions of what an MA is.

By applying to an MA, this gives me prolonged access to facilities which will allow me to continue furthering my practice and learn new processes. I will also gain a stronger conceptual knowledge of photography, which can help me understand how my work can be made more impactful. By applying to a part-time course, I can continue my practice externally alongside my studies.

I am not completely sure of the MA's structure; however, I have been informed that comprehensive writing about my work is expected and feel that this is something that I may struggle with.

What Now?

To address my apprehension, it may be a good idea to figure out why I feel apprehensive to apply for an MA, and how it may link to my lack in confidence. If I am unsure of the structure, it may be worth reaching out to a current or past MA student to learn what to expect. I also need to take a deep dive into my practice and work out what exactly I want my work to explore.

Workshops / Teaching

Working with my collective, I have gained some experience in leading workshops, as well as promotion and organisation. Throughout the last three years, I have also attended many workshops across different process, and I have seen first-hand how a workshop is structured.

With this in mind, I have very little experience leading a workshop independently as I would have my group members accompanying me. I have also only taught in smaller groups (5 max.) and I would need to figure out how to adapt my workshops for a larger capacity.

This would be a great opportunity to give back to the arts community, considering how much they have taught me and helped me grow as an artist over the years. This is also a great way to gain connections and share my work to a wider audience.

Being an artist in Swansea, there are a limited number of spaces to host workshops, which may make it difficult to facilitate.

What Now?

As I have only lead workshops with assistants, I can start to produce workshops as an individual artist. To build confidence, I can try producing a series of workshops via YouTube or social media. Doing this can help me gain experience teaching alone, as well as reaching a wider audience. To address the limited arts spaces, I can start to map every available space in Swansea, maybe considering spaces outside of Swansea.

Practitioner

STRENGTHS

- My work has a specific research topic
- My practice is “niche”
- My work speaks on a current issue

WEAKNESSES

- Less experience in curation
- Small social media presence
- No experience discussing my work as an artist

OPPORTUNITIES

- Becoming a notable artist in my research topic
- Pursuing art as a job

THREATS

- My “niche” is less common in terms of open calls and exhibitions

What Now?

As I have little experience in curation, I could look into a gallery internship to see first-hand how an exhibition is put together. I find it difficult to keep my online presence frequent, which means my work isn't being seen. I can start to put together a schedule for my social media presence so that I am producing a consist flow of content. Talking about my work is a great way of get my name out. In connection with my workshops, I can also use these as opportunities discuss my work in relation to its process. As my research area is less prominent in the arts world, I can take action into my own hands. I can lead my own solo exhibitions or publications, as well as creating my own open calls to broaden the conversion of neurodiversity in the arts.

6-Month Post-graduate Timeline (Sep. 2025 > Mar. 2026)

This post-graduate timeline will accommodate my chosen career paths (MA, Workshops and Practitioner). As there is a restricted time-period, I will try to adapt these activities within these 6 months, possibly overlapping each other.

MA | 6 months – September > March 2026

To accompany the extensive work I will be producing across the MA course, I will be beginning a long-term project based on my specific research area. I feel this is better to start earlier to gain a conceptual understanding of my creative direction, going into the MA course. The main issue I may encounter with this is that it may interfere with extensive workload that is to be expected. The best way I can address this is by developing a schedule which will allow me to keep up with my university work alongside this body of work.

Workshop | 2 months – October 2025 + December 2025

As I am still a novice at presenting workshops, I don't want to bombard myself with a constant run of workshops. This is why I am proposing the idea of a bi-monthly series, which will give enough time to approach industries and arts spaces. So, I will be mapping out local spaces where I can host these workshops. As a result of this, I hope to gain notability in my specific research area and promote myself as an artist. Also, this will help build my confidence in discussing my work to a wider audience. As my work requires specific facilities (darkroom, presentation space), my options may be narrowed due to limited resources in Swansea. This problem can be solved by considering a broader range of spaces outside of Swansea which may have the facilities I need.

Practitioner | 1 month – January 2026

As part of my work as a creative in the arts industry, I am interested in the curatorial and organisational aspects of arts production. This is why I would like to apply for gallery internship, or a course in art curation. With the first-hand knowledge and skills I obtain from this experience, I would like to produce my own open call. Whether this is in the form of an exhibition or publication, my interest in this comes from the lack of open call opportunities in my specific research area. Of course, handling the workload of an open call can be overwhelming for one person and the participation of an internship may interfere with my MA. What seems to be a common resolve is to develop a definitive schedule which addresses any possible conflict. And it may be useful to seek out

assistance with overviewing the open call responses, especially when deciding which entries to accept.