Student Handbook

A Guide to TLC Magic

Edition revised: 18th July 2017

Version 01

The Learning Connexion Campus

Campus Grounds Key

- ⭐ Reception
- 🟠 Hot Arts Studios
- 🟤 Ceramics, Glass & Wax Studios
- 🔵 Mixed Media Studios
- 🔵 Grange
- 🔴 Taylor
- 🔵 Security and store
- ⚪ Staff Only Areas

- Emergency Assembly Station
- Ⓟ Parking
- Ⓑ Bus Parking
- Road

Grange

Taylor

Lake

182

Eastern Hutt Road

Taita College Field

Hot Arts 2

Hot Arts 1

Ceramics

Mixed Media

Taylor Building Key

Ground Floor
- ★ Reception
- T1.02 / Certificate Room
- Studios
- Admissions
- Programme Support
- Materials Shop
- Information Alcove
- Facilitators' Office

Level 2
- T2.08 / Jewellery Studio
- Studios
- Common Room
- Learning Support
- Recovery Room
- Library
- Library & Financial Advice
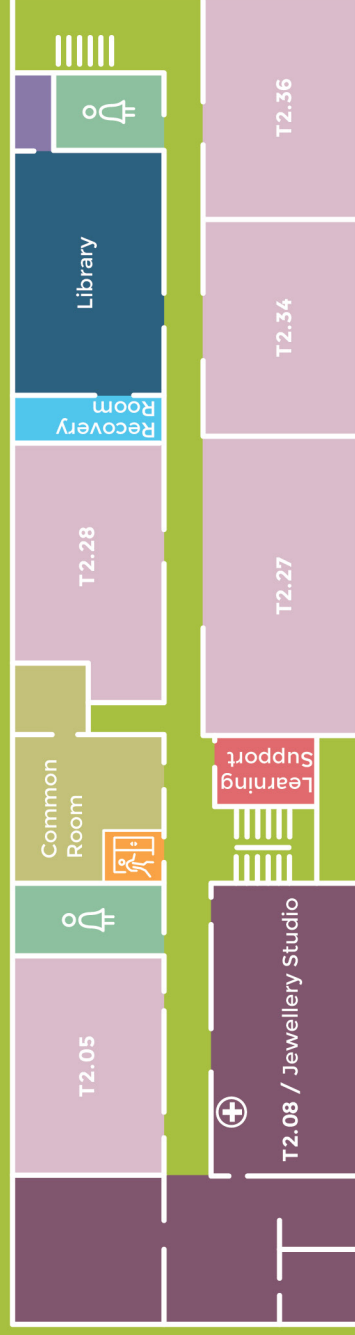
Level 3
- Caretaker's Residence
- Staff Only Areas

- Unisex Restroom
- Men's Restroom
- Women's Restroom
- Lift
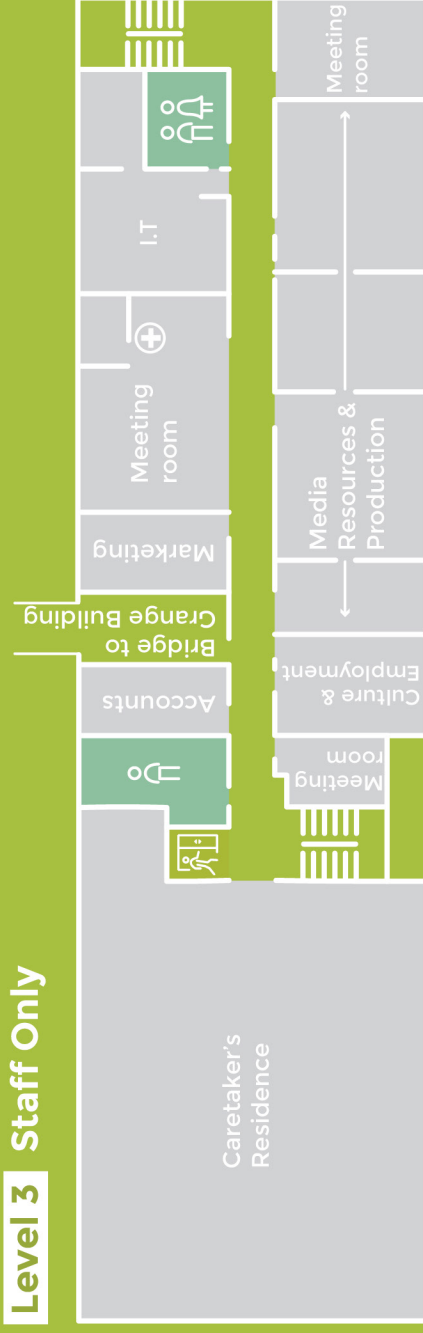- Wheelchair Access
- First Aid
- Emergency Exit

Ground Floor

- Facilitators' Office
- Materials Shop
- Admissions
- T1.34
- Information Alcove
- Programme Support
- Reception
- T1.05
- T1.02 / Certificate Room
- Wheelchair Access

Level 2

- Library
- Recovery Room
- T2.36
- T2.34
- T2.28
- Common Room
- T2.27
- Learning Support
- T2.05
- T2.08 / Jewellery Studio

Level 3 Staff Only

- Meeting room
- I.T
- Meeting room
- Marketing
- Media
- Resources & Production
- Accounts
- Bridge to Grange Building
- Culture & Employment
- Meeting room
- Caretaker's Residence

Grange Building Key

Ground Floor
- G1.01 / Computer Graphics
- Washroom
- G1.14 / Darkroom
- G1.16 / Photography
- Artist in Residence
- G1.05 / Design
- G1.15 / Printmaking
- Printer Room

Level 2
- Staff Only Areas
- Interview Room (Distance Delivery)
- Archive Room

Level 3
- Staff Only Areas

- Unisex Restroom
- Men's Restroom
- Women's Restroom
- Lift
- Wheelchair Access
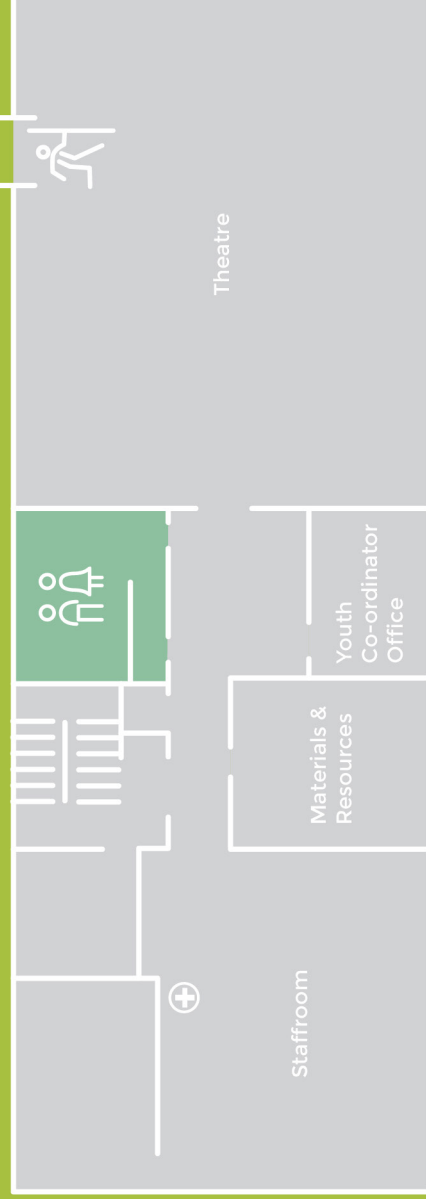- First Aid
- Emergency Exit

Ground Floor

G1.16 / Photography

G1.14 / Darkroom

Washroom

Printer Room

G1.15 / Printmaking

G1.05 / Design

G1.01 / Computer Graphics

Artist in Residence

Wheelchair Access

Level 2

Archive Room

Interview Room

DD Programme Support

DD Mentors' Office

Mentors' Office

Staff Office

Restricted Programmes Office

Level 3   Staff Only

Bridge to Taylor Building

Theatre

Youth Co-ordinator Office

Materials & Resources

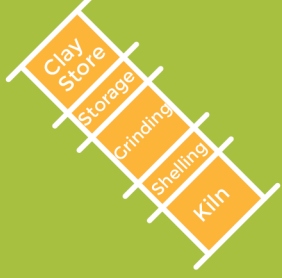Staffroom

3D Department Key

Ground Floor

- 🟠 Hot Arts Studios
- 🟤 Ceramics, Class & Wax Studios
- 🔵 Mixed Media Studios
- ⚪ Staff Only Areas

- Unisex Restroom
- Men's Restroom
- Women's Restroom
- Lift
- Wheelchair Access
- First Aid
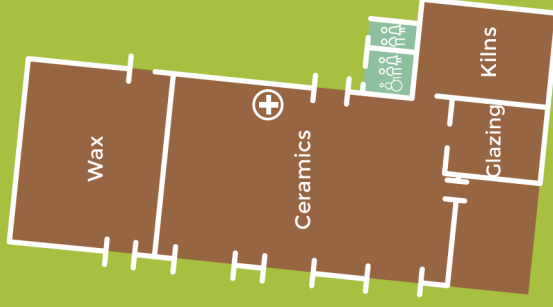- Emergency Exit

Ground Floor

Emergency Assembly Station

Ceramics, Glass & Wax

- Wax
- Ceramics
- Glazing
- Kilns

Hot Arts 2

- Clay Store
- Storage
- Grinding
- Shelling
- Kiln

Hot Arts 1

- Gas Storage
- Black Smith
- Tools
- Metal Fabrication
- Foundry
- Student Common Room

Mixed Media

- Staff Office
- Staff Office
- Mixed Media 1
- Mixed Media 2
- Mixed Media 3
- Civil Defence Storage

We have our own bus which runs from Wellington city to our campus and returns each day, Monday to Friday (during term time). You can purchase tickets from the materials shop.

Note: These times are only approximate. Please wait if the bus does not arrive on time; it will not leave early.

Bus Fares (per person)

Single trip to/from Wellington $3

Single trip to/from Petone/Lower Hutt $2

$18 ten trip to Lower Hutt $18

$27 ten trip to Wellington $27

Island Bay → The Learning Connexion

Start 8.10 am	A	The Parade, Island Bay Shops Wellington (stop #7132)
8.15 am	B	Berhampore Luxford Street before Rintoul Street (stop #7123)
8.20 am	C	Wellington Hospital, (Opposite) (stop #7017)
8.25 am	D	Cambridge Terrace at Vivian Street (stop #7012)
8.35 am	E	Molesworth Street – Parliament (stop #5111)
8.50 am	F	Petone Station (stop #9001)
9.00 am	G	Waterloo Station, Lower Hutt (stop #9140)
Arrive 9.10 am	H	The Learning Connexion Campus Taita

The Learning Connexion → Island Bay

Start 4.35 pm	A	The Learning Connexion Campus Taita
4.45 pm	B	Waterloo Station – Oxford Terrace Lower Hutt (stop #8165)
4.55 pm	C	Petone Station (stop #9001)
5.10 pm	D	Thorndon Quay at Wellington Station (stop #5499)
5.15– 5.20 pm	E	Kent Terrace at Pirie Street (stop #6012)
5.25– 5.30 pm	F	Wellington Hospital (stop #6017)
5.35 pm	G	Berhampore Shops – Luxford Street (Opposite BP) (stop #6124)
Arrive 5.40 pm	H	The Parade, Island Bay Shops Wellington (stop #6132)

The Learning Connexion

School of Creativity and Art

Contact Details

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People you may need to contact

Academic Board
academic@tlc.ac.nz

Admissions
04 560 0269

Programme Support
0800 278 769

Learning Support
Dane Divine | 0800 278 769

On-site Student Support
John Davies | 0800 278 769

Study Link, Student ID Cards, International Students
Cherie Vibert | 0800 278 769

Fees and Accounts
Raewyn Wilks | 04 560 0260

Materials Shop
04 560 0253, 0800 TLC Materials (852 628)

Advanced Diploma Programme Facilitator
John Cornish | 04 560 0286

Online
www.tlc.ac.nz

Contents

Welcome

The magic of TLC

TLC philosophy

Welcome

Welcome to The Learning Connexion. This is the first step in your new and exciting journey studying creativity; a journey that is unique to you. It is your own motivation and commitment that will see you through, so always keep in mind your various reasons for joining the programme and above all – be creative!

This handbook is designed to provide you with an overview of how things work at The Learning Connexion; our philosophy and values, our procedures and what is required to complete your programme.

The handbook has been designed for all students, both those who study on-site here at our Taita campus and those who study from home via distance delivery (DD). Most of the information is useful for all students, no matter how you have chosen to complete your programme. So take the time to read through the whole of the booklet. Please keep it in a safe place so that you can refer back to it when you need to.

Every student also receives a digital copy of Jonathan Milne's book *Go! The Art of Change*. This book, written by our managing director, is an excellent insight into the philosophy of The Learning Connexion as well as being a practical guide to creativity which you can use throughout your programme and beyond.

The Learning Connexion is full of practical idealists. We have strong ideas about learning and creativity and we're taking action to make the ideas happen. We are here to change the face of education.

We want to support those who see education as a process of openness, discovery, achievement and discipline. Above all we are here to teach with a sense of wonder and joy, to marvel at the world and its creatures, to understand as best we can the miracle of life and to take delight in being part of it.

We want you to get marvellous results. We want the energy to be so high that you are inspired to great performance and we want you to be bold in shaping your life. We are honoured that you have chosen to work with us.

Welcome to the adventure.

The magic of TLC

Creative thinking can be applied to more than just art-making. This is the key to the magic of TLC. Our programmes involve hands-on practical learning, based on the idea that the theory is the practice.

Action learning

We embrace action learning and our tutors aim to focus at least 80% of teaching on action. During the 'action' segments you are in charge.

It's important to take risks and make mistakes. We encourage you to test on a small scale. Then, even if it doesn't work, the mistake itself can be affordable but the learning will be priceless. 'Create a draft' rather than 'write a proposal'. People and businesses who aren't taking risks are not going to be learning. No learning = no progress.

TLC philosophy

Here at The Learning Connexion we teach sustainable creativity through art making. Our style of teaching is to draw out, rather than to stuff in. By drawing from your life experiences we enable you to develop your individual creativity and see how this relates to the wider world. We focus on learning by doing so our programmes are hands-on and practical.

TLC is committed to equal opportunity in all of its education policies and procedures. Equal opportunity includes recruitment, class delivery, and the teaching environment. All students, regardless of gender, race, marital status, age, sexual orientation, family status, religious or ethical beliefs, political opinions, health, disability, or union affiliation have equal access to equal educational opportunities.

Our goals at The Learning Connexion are to:

- Do what it takes to help you to access your own power, intelligence, creativity and success skills
- Work with passion, integrity and a sense of fun
- Develop innovation in business and learning
- Build trust, self esteem and a willingness to respect and share knowledge with others
- Teach sustainable creativity through art
- Open infinite pathways and possibilities of knowledge
- Establish patterns which make learning and creativity a way of life
- Promote harmony between personal, business and social goals and act with care and reverence for the world and its creatures
- Focus on economic success for the company and its clients
- Be a worldwide influence as an educational provider in the field of learning and creativity

How the programmes work and getting started

The New Zealand Certificate in Creativity – (Level 4)

The New Zealand Diploma in Creativity – (Level 5)

The New Zealand Diploma in Creativity – (Level 6)

Diploma of Art and Creativity (Advanced) – (Level 7)

How the programmes work and getting started

We encourage you to make the most of your time here and to make use of all of the resources available to enhance your learning experience to the full. Whether you are studying from a distance or on-site at our campus, your programme will be structured around your overarching goals and areas of interest.

Every student is assigned a mentor upon enrolment. Your mentor is the person who oversees your entire journey. Be pro-active in your approach. If you need help with something or have questions, get in contact with your mentor or programme support.

Creating your programme

At levels 4, 5 and 6, the first step in your programme is to state your overarching goal and select your subject areas. The overarching goal is based on your main purpose for studying at TLC. This is the goal you noted on your application form. Over the duration of your programme it may change and this is just fine. It is a starting point which will influence the subjects and media you choose to work with. You decide which subjects you would like to focus on in relation to your overarching goal. Tutors and mentors are there to support you, helping you set and achieve your goals. If you get stuck don't be afraid to ask for help. Your choices can be developed or changed at any stage of the programme.

At level 7 you will work through the set modules alongside your own projects, briefs and independent research.

Working towards your goals, within your selected subject areas, will enable you to explore a range of materials and processes and produce a range of outcomes. Each programme has a set of graduate outcomes which are achieved by meeting a set of statements known as 'conditions'. What you do, and what you make, will be the way you meet the conditions of your programme. Meeting all of the conditions is essential to gain the qualification you have enrolled in.

The Induction Creativity; Thinking for a Change (CTFAC) class at the start of the certificate programme is designed to help you set some initial creative goals. If you are new to TLC and have enrolled into a programme at a higher level than certificate, you are required to do *CTFAC* to help you with your goal-setting. *CTFAC* is a class available at the start of each term on-site, and on video/resource notes for distance delivery.

Once you have recorded your overarching goal you need to set up one or more creativity briefs. Briefs are self-driven outlines of an action plan that generate a body of work. The format of the brief reflects the processes of the creative spiral (see details of the creative spiral below). Briefs can cross multiple subject/class/resources areas, or stay within one area. They can be large, having multiple areas of investigation, or small with a single focus.

Setting briefs helps to establish a pathway for the ideas and techniques you want to explore. Work with your mentor and/or tutors to write up your brief. A copy of your brief will be saved in your student record. You need to fill out the idea and action areas of your creativity briefs setting out what you would like to achieve.

Distance delivery students

Watch the *'Getting Started'* Video. This has introductory information for students of all levels, so watch it through, even if you have rolled over from a previous level. If you are able to come on-site at the beginning of term then you are welcome to join the week-long block class, *Creativity; Thinking For A Change (CTFAC),* to experience the TLC magic first hand. Or you can watch it from home on our website in the Online Resource Area (ORA).

On-site students

Certificate students

All that you need to know about getting started will be covered in the week-long block class, *Creativity; Thinking For A Change (CTFAC),* during the first week of term. If you are unable to attend, you can watch a pre-recorded version on our website in the Online Resource Area (ORA).

Diploma level 5, level 6 and Advanced Diploma level 7

For entry to classes you will need to register through programme support. If you are completing a level 4 programme and re-enrolling for the next level you will need to apply for enrolment into the programme.

This will be the time to register for your classes. A selection process is necessary. You may not get your preferred class so it is important to have other class options in mind which will enable you to work on your creativity brief, when registering. Information about classes can be viewed on the wall in the information alcove outside the materials shop or, on the TLC website.

You may visit programme support or, your mentor if you need assistance with your schedule.

There are introductory block classes run for the level 7 Advanced Diploma which are extremely useful, as well as gateway classes for levels 5 and 6. If you have started studying at TLC at either levels 5, 6 or 7 you will need to complete the *Creativity; Thinking For A Change (CTFAC)* block class or view video resource available on the website in the Online Resource Area (ORA).

The following section outlines the objectives and requirements of each programme offered here at TLC. The emphasis is on results! This is the 'box ticking' part. We work hard to provide you with the support to achieve these outcomes working with your own creativity goals, learning and creative style. This section also covers the subjects that you can focus on and what they cover.

New Zealand Certificate in Creativity (Level 4) 60 credits

The certificate in Creativity says YES to who you are. Creativity grows from your trials and experiments, driven by your particular interests and personal strengths. We provide encouragement, teaching and learning support to help you develop your creativity in a way that fits the real world.

Level 4 is a hands-on, practical programme for those with little or no practical experience and/or those who wish to widen their creative practice and build key skills. The programme is a structured introduction to a wide range of art and creativity ideas and applications. You will complete an introductory section and then develop a range of creativity briefs for the remainder of your programme.

The Certificate programme is 6 months full-time **(equivalent 35 hours per week),** or one year part-time **(equivalent 17.5 hours per week).**

A full time programme is made up of 24 hours of tutor/mentor directed learning hours each week and 11 hours of self-directed learning.

A part time programme is made up of 12 hours of tutor/mentor directed learning hours each week and 5.5 hours of self-directed learning.

TLC is required to have evidence of your creative progress. The easiest way is to take enough photos of your 'work in progress' to give someone else a reasonably clear understanding of what you have been doing. You can also provide notes/images from your visual diary.

We take into account the fact that when you're deep in creativity you might not always do the paperwork. We still require enough evidence to make a reasonable estimate.

If studying on-site please submit your work log to either programme support or your mentor on a monthly basis.

If studying via distance, please submit your work log to your mentor as part of the required monthly submission.

Worklog forms are available from the forms section of the website, from programme support or from your mentors.

Programme requirements for completion of Certificate:

To complete the New Zealand Certificate in Creativity Level 4 you need to meet all of the conditions listed below.

- Investigation of people, past and present who have made significant creative contributions
- Exploration and identification of core drivers of personal interest
- Application of creative processes using media in inventive ways
- Experimentation with ways of expressing novel ideas
- Questioning of conventional practice
- Exploration of ways to communicate ideas
- A range of approaches in creative problem solving
- Opportunities for independent responses to suggestions
- Capacity to review and evolve concepts and ideas
- Creative processes of other cultures and disciplines
- Self, time and working space management in engaging with others
- Potential vocational pathways
- Consideration of transferable creativity skills in relation to career options

Assessment criteria - Level 4 Standards

The requirements for the level 4 certificate programme are assessed using the following criteria.

Qualification Outcomes	Conditions	Standards			
		Achieved	**Merit**	**Excellence**	**Not yet achieved**
		Overview: Acceptable level of self- management (achieves acceptable outcomes with medium need for supervision). Mostly competent when achieving solutions to familiar problems. Able to respond to unfamiliar problems adequately.	**Overview:** Above average level of self-management demonstrated (achieves good outcomes with some supervision). Competent when achieving solutions to familiar problems. Mostly confident and usually competent when respondingto unfamiliar problems.	**Overview:** High level of self-management demonstrated (achieves quality outcomes with minimal supervision). Highly competent when achieving solutions to familiar problems. Displays confidence and competence when responding to unfamiliar problems.	**Overview:** Insufficient level of self management demonstrated (unable to achieve outcomes without considerable supervision). Not competent when achieving solutions to familiar problems. Unable (or has considerable difficulty) responding to unfamiliar problems.
Investigate media and creative processes when producing own work. **Credits 30**	**Investigation of people, past and present who have made significant creative contributions.**	Work displays evidence of investigation (mostly achieved under guidance) with some understanding of the practice of people who have made significant creative contributions. Adequately articulates the relationship of their work to the student's own creative practice.	Work displays evidence of investigation (mostly achieved independently) with good understanding of the practice of people who have made significant creative contributions. Effectively articulates the relationship of their work to the student's own creative practice.	Work displays evidence of independent investigation, initiative and demonstrates a high level of understanding of the practice of people who have made significant creative contributions. Strongly articulates the relationship of their work to the student's own creative practise.	Work displays insufficient evidence of investigation of the practice of people who have made significant creative contributions. Does not articulate the relationship of their work to the student's own creative practice.
	Exploration and identification of core drivers of personal interest.	Demonstrates development of ideas connected with core drivers of personal interest.	Demonstrates above-average creative development of ideas connected with core drivers of personal interest.	Consistently demonstrates a high level of creative development of ideas connected with core drivers of personal interest.	Insufficient evidence to demonstrate development of ideas connected with core drivers of personal interest.
	Application of creative processes using media in inventive ways.	Evidence the application of creative processes and the use of media in exceptionally inventive ways.	Evidence the application of creative processes and the use of media in above average inventive ways.	Evidence the application of creative processes and the use of media in exceptionally inventive ways.	Insufficient evidence of the application of creative processes and use of media in inventive ways.
	Experimentation with ways to express novel ideas.	Generate a set of quick, exploratory works demonstrating acceptable communication of novel ideas.	Generate a set of quick, exploratory works demonstrating above average communication of novel ideas.	Generate a set of quick, exploratory works demonstrating excellent communication of novel ideas.	Insufficient exploratory works generated and/ or lack of clarity in communicating novel ideas.

	Question conventional practice.	Work demonstrates an acceptable level of ability to recognise, question and offer potential alternatives to conventional practice.	Work demonstrates an above average level of ability to recognise, question and offer potential alternatives to conventional practice.	Work demonstrates a high level of ability to recognise, question and offer potential alternatives to conventional practice.	Insufficient evidence of identifying and questioning conventional practice.
Present work for review that shows evidence of the application of creative processes. Credits 15	**Exploration of ways to communicate ideas.**	Work indicates an acceptable quality of exploration of ways to communicate ideas through the applied knowledge of creativity, and attracts attention on the grounds of originality.	Work indicates an above average quality of exploration of ways to communicate ideas through the applied knowledge of creativity, and attracts attention on the grounds of originality.	Work indicates an excellent quality of exploration of ways to communicate ideas through the applied knowledge of creativity, and attracts attention on the grounds of originality.	Work indicates minimal exploration of ways to communicate ideas through the applied knowledge of creativity and/or shows low levels of originality.
	A range of approaches in creative problem solving.	Evidence of a willingness to experiment and some awareness that unsuccessful results are sources of information. Acceptable curiosity and testing of ideas.	Evidence of above average willingness to experiment and to pay attention to unsuccessful results as sources of information rather than failures. Above average curiosity and testing of ideas.	Evidence of exceptional willingness to experiment with creative problem solving and to pay attention to unsuccessful results as sources of information with potential clues for next steps. Sustained high level of curiosity and testing of ideas.	Minimal evidence of experimentation and/or limited sense of the value of trying new things on the grounds that the process itself will provide creative insights. Limited curiosity and testings of ideas.
	Opportunities for independent responses to suggestions.	Satisfactory independent testing of possibilities that arise from work and feedback.	Competent independent testing of possibilities that arise from work and feedback.	Highly competent independent testing of possibilities that arise from work and feedback.	Limited independent testing and/ or minimal ability to work unsupervised.
	Capacity to review and evolve concepts and ideas.	Revision and evolution of concepts and ideas evident in work.	Competent revision and evolution of concepts and ideas evident in work.	Highly competent revision and evolution of concepts and ideas evident in work.	Limited evolution of concepts and ideas evident in work.
Examine the role of creativity in practical contexts to change or improve outcomes. Credits 5	**One selected idea tested and developed.**	Ability to identify problems in practical contexts in which creativity could make a difference. Selected idea demonstrates testing, development and achieves adequately changed or improved outcomes.	Competent ability to identify problems in practical contexts in which creativity could make a difference. Selected idea demonstrates testing, development and achieves clearly changed or improved outcomes.	Highly competent ability to identify problems in practical contexts in which creativity could make a difference. Selected idea demonstrates testing, development and achieves significantly and clearly changed or improved outcomes.	Limited ability to identify problems in practical contexts in which creativity could make a difference. Insufficient evidence of testing and development of a selected idea.

Explore own creative practice in relation to wider contexts. Credits 10	Creative processes of other cultures and disciplines.	Connection with the creative processes and practices of other cultures and disciplines evident in own work. Satisfactory level of openness and objectivity in reviewing personal understanding of creativity.	Above average competence in explorative connection with the creative processes and practices of other cultures and disciplines evident in own work. Above average level of openness and objectivity in reviewing personal understanding of creativity.	Highly competent and explorative connection with the creative processes and practices of other cultures and disciplines evident in own work. High level of openness and objectivity in reviewing personal understanding of creativity.	Insufficient evidence of connection with the creative processes and practices of other cultures and disciplines evident in own work. Insufficient level of openness and objectivity in reviewing personal understanding of creativity.
	Self, time and working space management in engaging with others.	Demonstrates adequate evidence of effective management in engaging with others.	Demonstrates good evidence of effective management in engaging with others.	Demonstrates strong evidence of effective management in engaging with others.	Demonstrates limited evidence of effective management in engaging with others.
	Potential vocational pathways.	Satisfactory consideration of personal points of view and core drivers in relation to potential vocational pathways.	Satisfactory consideration of personal points of view and core drivers in relation to potential vocational pathways.	Highly competent consideration of personal points of view and core drivers in relation to potential vocational pathways.	Insufficient consideration of personal points of view and core drivers in relation to potential vocational pathways.
	Consideration of transferrable creativity skills in relation to career options.	Work displays satisfactory evidence of personal creative and transferrable skills with potential relevance to career options.	Work displays above average evidence of personal creative and transferrable skills with potential relevance to career options.	Work displays excellent evidence of personal creative and transferrable skills with potential relevance to career options.	Work displays insufficient evidence of personal creative and transferrable skills with potential relevance to career options.

Assessment evidence may include the following but is not limited to:

- Entries in visual diary
- Presentations
- Responses in the Workroom
- Practical research
- Notes on self-enquiry
- Reports
- Trials/samples
- Models/maquettes
- Key works
- Sketches
- Brainstorming
- Performance

New Zealand Diploma in Creativity (Level 5) 120 credits

The Diploma in Creativity moves from the focus on self to sharing with others, (understanding that creativity is a mixture of 'individual' and 'group' interactions). We support and nurture each other in many different ways. You will learn marketing and promotional skills, blend your strengths with the needs of others, and establish win-win engagements.

Creativity challenges conventions and this allows you to discover what differences you could make to your own world, right now, and how these changes might affect others. These ideas may relate to culture, health, environment, science, society, economics, politics or any other field of interest to you.

The goal of the level 5 programme is to acquire a range of skills in creativity, including the ability to expand original ideas in a range of conventions and media/material to provide understanding of creative process and practice. You will focus on your areas of interest and by working with your core drivers expand transferable and transportable skills in creativity.

The Diploma programme is a one year full-time **(equivalent 33.4 hours per week),** or two years part-time **(equivalent 17 hours per week).**

A full time programme is made up of 19.4 hours of tutor/mentor directed learning hours each week and 14 hours of self-directed learning.

A part time programme is made up of 10 hours of tutor/mentor directed learning hours each week and 7 hours of self-directed learning.

TLC is required to have evidence of your creative progress. The easiest way is to take enough photos of your 'work in progress' to give someone else a reasonably clear understanding of what you have been doing. You can also provide notes/images from your visual diary.

We take into account the fact that when you're deep in creativity you might not always do the paperwork. We still require enough evidence to make a reasonable estimate.

If studying on-site please submit your work log to either programme support or your mentor on a monthly basis.

If studying via distance, please submit your work log to your mentor as part of the required monthly submission.

Worklog forms are available from the forms section of the website, from programme support or from your mentors.

Programme requirements for completion of diploma:

To complete the New Zealand Diploma Level 5 in Creativity you need to meet all of the conditions listed below.

- Investigation of progression of creative ideas
- Risk taking
- Critical judgement
- Identification of transferrable patterns and new application
- Self-assessment and peer feedback to evolve work
- A record that illustrates evolution of work
- Application of outcomes across fields
- Collaboration with others in shaping creative work
- Presentation of creative outcomes for peer and public feedback
- Understanding and testing of relevant marketing and promotional skills
- Engagement with appropriate social, business or research contexts
- Consideration of viability and sustainability

The following qualification outcomes need to be met also.

- Identify patterns of creativity that cross disciplines and cultures to create new understanding
- Synthesise creative concepts/elements, experiment and test their viability

Assessment Criteria - Level 5 standards

The requirements for the level 5 Diploma programme are assessed using the following criteria.

Qualification Outcomes	Conditions	Standards			
		Achieved	**Merit**	**Excellence**	**Not yet achieved**
		Overview: Acceptable level of self-management (achieves adequate outcomes with no need for supervision in defined contexts). Mostly competent in achieving solutions to familiar problems and sometimes unfamiliar problems Demonstrates adequate responsibility for own learning. Shows an acceptable depth of applied knowledge.	**Overview:** Above average level of self-management (achieves very good outcomes with no need for supervision in defined contexts). Competent in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates very good responsibility for own learning. Shows a very good depth of applied knowledge.	**Overview:** High level of self management (achieves high quality outcomes with no need for supervision in defined contexts). Highly competent in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates full responsibility for own learning. Shows a notable depth of applied knowledge.	**Overview:** Insufficient level of self-management (still needs supervision to achieve acceptable outcomes in defined contexts). Limited level of competence in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates insufficient responsibility for own learning. Shows inadequate depth of applied knowledge.
Challenge conventions and discover new possibilities across a range of contexts. **Credits 30**	**Risk taking**	Uses an open-ended and experimental approach. Accepts that experimental steps add new and useful information. Able to sustain a long-term focus on ideas while exploring new lines of practice and enquiry.	Uses an above average open-ended and experimental approach. Competent in accepting that each experimental step adds new and useful information. Above average ability to sustain long-term focus on ideas while exploring new lines of practice and enquiry.	Consistently uses an excellent open ended and experimental approach. Highly competent and confident in accepting that each experimental step adds new and useful information. Excellent ability to sustain long-term focus on ideas while exploring new lines of practice and enquiry.	Insufficient use of an open-ended, experimental approach and/or acceptance that experimental steps can add new and useful information. Not yet able to sustain long-term focus on ideas while exploring new lines of practice and/or enquiry.
	Critical judgement	Objectivity in decision-making. Awareness of factors relevant to the problem at hand. Acceptable ability to question conventional approaches and test alternatives.	Above average objectivity in decision-making on most occasions. Very good awareness of factors relevant to the problem at hand. Above average ability to question conventional approaches and test alternatives.	Consistently high degree of objectivity in decision-making. High level of awareness of factors relevant to the problem at hand. Excellent ability to question conventional approaches and test alternatives.	Insufficient objectivity in decision-making. Displays minimal awareness of factors relevant to the problem at hand. Limited ability to question conventional approaches and/or test alternatives.
	Investigation of progression of creative ideas	Adequate commitment and practical ability to develop tactics and respond to insights that might evolve an idea.	Above average commitment and practical ability to develop tactics and respond to insights that might evolve an idea.	Excellent commitment and practical ability to develop tactics and respond to insights that might evolve an idea.	Limited commitment and/ or practical ability to develop tactics and respond to insights that might evolve an idea.

Synthesise creative concepts/ elements, experiment and test their viability. **Credits 30**	**The graduate outcome is the condition for this standard.**	Evidence displays adequate analysis and synthesis of creative concepts and elements tested for their viability.	Evidence displays very good analysis and synthesis of creative concepts and elements tested for their viability.	Evidence displays excellent analysis and synthesis of creative concepts and elements tested for their viability.	Evidence displays insufficient analysis and synthesis of creative concepts and elements tested for their viability.
	Identification of transferrable patterns and new applications	Adequate practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.	Very good practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.	Excellent practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.	Insufficient evidence of practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.
	Self-assessment and peer feedback to evolve work	Acceptable level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.	Above average level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.	High level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.	Insufficient evidence to demonstrate objectivity and awareness in evaluating own work and considering feedback in relation to the testing and/ or evolution of creative ideas.
Apply creative process to develop a series of works that demonstrate creative thinking and relevant technical skills. **Credits 40**	**A record that illustrates evolution of work**	Evidence showing adequate creative process, creative thinking and technical skills in developed work.	Evidence showing very good creative process, creative thinking and technical skills in developed work.	Evidence showing extensive creative process, creative thinking and technical skills in developed work.	Insufficient evidence of creative process, creative thinking and technical skills in developed work.
	Application of outcomes across fields	Evidence indicating some application of creative outcomes across fields	Evidence indicating very good application of creative outcomes across fields.	Evidence indicating excellent application of creative outcomes across fields.	Insufficient and/ or incomplete evidence indicating application of creative outcomes across fields.
	Collaboration with others in shaping creative works	Development of creative works indicates some collaboration with others.	Development of creative works indicates effective collaboration with others.	Development of creative works indicates highly effective collaboration with others.	Development of creative works indicates minimal collaboration with others.
	Presentation of creative outcomes for peer and public feedback	Acceptable standard of presentation of creative outcomes for the purpose of peer and public feedback.	Very good standard of presentation of creative outcomes for the purpose of peer and public feedback.	Excellent standard of presentation of creative outcomes for the purpose of peer and public feedback.	Presentation of creative outcomes is insufficient for the purpose of peer and public feedback.

Identify patterns of creativity that cross disciplines and cultures to create new understanding. Credits 7	**A minimum of 3 separate patterns of creativity identified.**	Adequate research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding.	Very good research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding.	Extensive research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding.	Limited research processes evidenced to identify patterns of creativity that cross disciplines and cultures to create new understanding.
Manage and take responsibility for own practice. Credits 6	**Programme must include Understanding and testing of relevant marketing and promotional skills.**	Evidence of an adequate understanding and application of relevant marketing and promotional skills.	Evidence of a very good understanding and application of relevant marketing and promotional skills.	Evidence of an excellent understanding and application of relevant marketing and promotional skills.	Insufficient understanding and/or application of relevant marketing and promotional skills.
	Programmes may include knowledge of ethical and legal requirements such as intellectual property and copyright law. Ethical and legal requirement resources/ workshop.	Where relevant, evidence supports an acceptable practical knowledge of ethical and legal requirements such as intellectual property and copyright law.	Where relevant, evidence supports a very good practical knowledge of ethical and legal requirements such as intellectual property and copyright law.	Where relevant, evidence supports an excellent practical knowledge of ethical and legal requirements such as intellectual property and copyright law.	Where relevant, evidence of practical knowledge of ethical and/or legal requirements such as intellectual property and copyright law are insufficient.
Implement a project based on a creative concept. Credits 7	**Engagement with appropriate social, business or research context.**	Adequate implementation of a creative enterprise in an appropriate social, business or research context.	Competent implementation of a creative enterprise in an appropriate social, business or research context.	Excellent implementation of a creative enterprise in an appropriate social, business or research context.	Insufficient implementation of a creative enterprise in an appropriate social, business or research context.
	Consideration of viability and sustainability.	Adequate applied research into the viability and sustainability of the creative concept.	Above average applied research into the viability and sustainability of the creative concept.	Excellent applied research into the viability and sustainability of the creative concept.	Insufficient applied research into the viability and sustainability of the creative concept.

Assessment evidence may include the following but is not limited to:

- Visual diary entries
- Responses in the Workroom
- Creativity project
- Creative process
- Presentation package
- Posters and promotional items
- Use of digital media
- Practical research and self enquiry
- Tests, samples and trials
- Body of work
- Reports and discussion
- Presentation
- Event participation
- Attestation
- Workshop

New Zealand Diploma in Creativity (Level 6) 120 credits

The level 6 Diploma of Creativity focuses on how 'self' fits in the community. While developing your own research and practice skills for creativity, you will be participating in exhibitions and exploring entrepreneurial opportunities. Finding ways to make money is important and connects with community. It is about engaging with the needs of others, and being aware of your environment. Your personal confidence will be well-established. Your ability to manage your own affairs in the workplace, or as an individual practitioner, is supported by a wide range of in-depth and practical competencies.

The aim of the level 6 programme is to increase understanding of creative process and practice. You will work from your core drivers, in your areas of interest, to develop transferable and transportable skills in creativity which may be applied effectively to a wide range of industry roles and/or higher level tertiary study.

The Level 6 programme is one year full-time **(equivalent 33.67 hours per week),** or two years part- time **(equivalent 17 hours per week).**

A full time programme is made up of 16.7 hours of tutor/mentor directed learning hours each week and 17 hours of self-directed learning.

A part time programme is made up of 9 hours of tutor/mentor directed learning hours each week and 8 hours of self-directed learning.

TLC is required to have evidence of your creative progress. The easiest way is to take enough photos of your 'work in progress' to give someone else a reasonably clear understanding of what you have been doing. You can also provide notes/images from your visual diary.

We take into account the fact that when you're deep in creativity you might not always do the paperwork. We still require enough evidence to make a reasonable estimate.

If studying on-site please submit your work log to either programme support or your mentor on a monthly basis.

If studying via distance, please submit your work log to your mentor as part of the required monthly submission.

Worklog forms are available from the forms section of the website, from programme support or from your mentors.

Programme requirements for completion of diploma:

To complete the New Zealand Diploma Level 6 in Creativity you need to meet all of the conditions listed below.

- Transition from concept to practical outcome
- Evolution of outcomes into new creative projects
- Procedures that connect creative practice with sustainable outcomes
- Demonstration of practice-based research
- Contribution to new ways of thinking innovation
- Evolution of themes into coherent result
- Presentation to peers and relevant experts using appropriate media
- Critical evaluation of own work
- Communication with stakeholders
- Demonstration of leadership skills
- Planning to meet sustainable goals within chosen field of work
- Generation of professional promotion package
- Presentation that communicates essential ideas from which personal creative work is derived
- Evidence an understanding of intellectual property and copyright law
- Involvement of community and/or other disciplines in planning creative work

The following qualification outcomes need to be met also.

- Analyse patterns of creativity in diverse contexts and engage in self directed research that contributes to creative goals

Assessment Criteria - Level 6 standards

The requirements for the Diploma (level 6) programme are assessed using the following criteria.

Qualification Outcomes	Conditions	Standards			
		Achieved	**Merit**	**Excellence**	**Not yet achieved**
		Overview: Satisfactory application of creative processes to resolve familiar and unfamiliar problems. Complete self-management of learning and performance within dynamic contexts (achieves satisfactory results without supervision). Takes an acceptable level of responsibility for leadership in complex situations. Demonstrates satisfactory applied knowledge with depth in one or more chosen areas of work.	**Overview:** Very good application of creative processes to resolve familiar and unfamiliar problems. Complete self-management of learning and performance within dynamic contexts (achieves very good results without supervision). Takes an above average level of responsibility for leadership in complex situations. Demonstrates very good applied knowledge with depth in one or more chosen areas of work.	**Overview:** Outstanding application of creative processes to resolve familiar and unfamiliar problems. Complete self-management of learning and performance within dynamic contexts (achieves excellent results without supervision). Takes a high level of responsibility for leadership in complex situations. Demonstrates excellent applied knowledge with depth in one or more chosen areas of work.	**Overview:** Insufficient application of creative processes to resolve familiar and unfamiliar problems. Requires more work to achieve complete self-management of learning and performance within dynamic contexts. Not yet taking an adequate level of responsibility for leadership in complex situations. More evidence required to demonstrate adequate applied knowledge with depth in one or more chosen areas of work.
Initiate, visualise and develop projects. **Credits 25**	**Transition from concept to practical outcome**	Demonstrates ability to initiate, visualise and then develop a practical outcome based on a concept.	Demonstrates very good ability to initiate, visualise and then develop a practical outcome based on a concept.	Demonstrates excellent ability to initiate, visualise and then develop a practical outcome based on a concept.	Limited ability to initiate, visualise and then develop a practical outcome based on a concept.
	Evolution of outcomes into new creative projects	Demonstrates an ability to evolve outcomes into new creative projects.	Demonstrates a very good level of ability to evolve outcomes into new creative projects.	Demonstrates a high level of ability to evolve outcomes into new creative projects.	Limited ability to evolve outcomes into new creative projects.
	Procedures that connect creative practice with sustainable outcomes	Demonstrates an adequate level of skill in developing processes to connect creative practice with sustainable outcomes.	Demonstrates a very good level of skill in developing processes to connect creative practice with sustainable outcomes.	Demonstrates a high level of skill in developing processes to connect creative practice with sustainable outcomes.	Insufficient level of skill in developing processes to connect creative practice with sustainable outcomes.

	The graduate outcome is the condition for this standard.	Evidence shows adequate understanding and analysis of patterns of creativity in diverse contexts	Evidence shows very good understanding and analysis of patterns of creativity in diverse contexts	Evidence shows excellent understanding and analysis of patterns of creativity in diverse contexts.	Evidence shows insufficient understanding and/or analysis of patterns of creativity in diverse contexts
Analyse patterns of creativity in diverse contexts and engage in self-directed research that contributes to creative goals. **Credits 15**	**Demonstration of practice-based research**	Demonstrates adequate application of self-driven, practice based research contributing to creative goals.	Demonstrates very good application of self-driven, practice based research contributing to creative goals.	Demonstrates high quality application of self-driven, practice based research contributing to creative goals.	Limited application of self-driven, practice based research contributing to creative goals.
	Contribution to new ways of thinking innovation	Work demonstrates an adequate level of innovative thinking that merits development for applications in diverse contexts.	Work demonstrates a very good level of innovative thinking that merits development for applications in diverse contexts.	Work demonstrates a high level of innovative thinking that merits development for applications in diverse contexts.	Limited level of innovative thinking.
Present an original project that shows the development of a creative theme or themes. **Credits 60**	**Evolution of themes into coherent results**	Develop a body of work based on creative themes, and indicating novel and effective development of ideas.	Develop a very good body of work based on creative themes, and indicating novel and effective development of ideas.	Develop an exceptional body of work based on creative themes, and indicating novel and effective development of ideas.	Insufficient and/or incomplete body of work.
	Presentation to peers and relevant experts using appropriate media	Adequate presentation, using appropriate media, of an original project that gives peers and relevant experts a clear insight of creative processes and outcomes.	Very good presentation, using appropriate media, of an original project that gives peers and relevant experts a clear insight of creative processes and outcomes.	Excellent presentation, using appropriate media, of an original project that gives peers and relevant experts a clear insight of creative processes and outcomes.	Inadequate presentation.
	Critical evaluation of own work	Demonstrates an adequate ability to critically evaluate own work.	Demonstrates a strong ability to critically evaluate own work.	Demonstrates an outstanding ability to critically evaluate own work.	Limited ability to critically evaluate own work.
Apply professional planning and practices to facilitate creative outcomes. **Credits 12**	**Communication with stakeholders**	Demonstrates effective liaison with stakeholders.	Demonstrates very effective liaison with stakeholders.	Demonstrates highly effective liaison with stakeholders.	Insufficient liaison with stakeholders.
	Demonstration of leadership skills	Adequate quality of leadership (of self and/or others) demonstrated through effective planning and practice. Taking an active role in development and implementation of group projects (if applicable).	Very good quality of leadership (of self and/or others) demonstrated through effective planning and practice. Taking a proactive role in development and implementation of group projects (if applicable).	High quality of leadership (of self and/or others) demonstrated through effective planning and practice. Taking a major proactive role in development and implementation of group projects (if applicable).	Insufficient leadership (of self and/or others) demonstrated.

	Planning to meet sustainable goals within chosen field of work	Demonstrate an adequate practical planning and understanding of sustainability factors as goals in the chosen field of work	Demonstrates very good practical planning and understanding of sustainability factors as goals in the chosen field of work	Demonstrates an excellent practical planning and understanding of sustainability factors as goals in the chosen field of work	Demonstrates limited practical planning and/or understanding of sustainability factors as goals in the chosen field of work
	Generation of professional promotion package	Creates a professional promotional package.	Creates a professional and convincing promotional package.	Creates a highly professional and convincing promotional package.	Creates a limited promotional package.
	Presentation that communicates essential ideas from which personal creative work is derived	Presentation effectively communicates the provenance of essential ideas relevant to personal creative work.	Very good presentation that effectively communicates the provenance of essential ideas relevant to personal creative work.	Excellent presentation that effectively communicates the provenance of essential ideas relevant to personal creative work.	Limited presentation to adequately communicate the provenance of essential ideas relevant to personal creative work.
	Intellectual property, copyright law	Adequate level of practical understanding of intellectual property and copyright law that apply to personal practice.	Very good level of practical understanding of intellectual property and copyright law that apply to personal practice.	Excellent level of practical understanding of intellectual property and copyright law that apply to personal practice.	Insufficient level of practical understanding of intellectual property and/or copyright law that apply to personal practice.
Recognise the ways that different communities, cultures and disciplines view their creative practices to inform planning of own work. Credits 8	**Involvement of community and/or other disciplines in planning creative work**	Planning of personal creative work recognises and uses the creative practices of different communities, cultures and/or disciplines in adequate ways.	Planning of personal creative work recognises and uses the creative practices of different communities, cultures and/or disciplines in effective ways.	Planning of personal creative work recognises and uses the creative practices of different communities, cultures and/or disciplines in highly effective ways.	Planning of personal creative work insufficiently recognises and/or uses the creative practices of different communities, cultures and/or disciplines.

Assessment evidence may include the following but is not limited to:

- Workbooks/visual diaries
- Reports
- Record of discussion
- An event
- Exhibitions
- Creative projects (research developments and outcomes)
- Digital media
- Attestation, explanation
- Evidence of perseverance/time management/meeting deadlines
- Meeting notes
- Evidence of negotiations and agreements
- Moving or still images
- Experiments/work trials/samples
- Technique
- Resume
- Catalogue
- Show reel
- Mood boards
- Performance

Diploma of Art and Creativity (Advanced) (NZQA Level 7)

The Diploma of Art and Creativity (Advanced) programme builds on the principles explored in the level 4, 5 and 6 creativity programmes and is a stand-alone qualification. Application is open to students who have completed the New Zealand Diploma in Creativity, level 6 programme, or equivalent work elsewhere, and entry is by interview and portfolio.

Engagement with materials and examination of the processes related to art-making are of primary interest in this programme. The theory is the practice; you learn by doing. The aim is for you to develop new ways of viewing materials, a fresh approach to critiquing art and a deeper understanding of your own practice and how it relates within the broader spectrum of modernist and contemporary art.

The Diploma of Art and Creativity (Advanced) is comprised of studio-based work developed from projects, briefs and independent research. Students demonstrate an understanding of concepts and the meanings they signify in their own work. At the end of the programme all students exhibit their work, demonstrating their creativity and the rigour of their practice.

How it works

The programme is divided into three modules:

- Module 1: Process, Materiality, Horizontality
- Module 2: Shifters, Site-specific, The Viewer
- Module 3: Exhibition

Each module has a research project(s) attached. You will need to write your own briefs to show how you will undertake this research project and, once completed, how this relates back to your own art practice.

On each brief the italic writing represents the standard idea which you can adapt, build on or discard in favour of your own description. You will work in conjunction with your mentor so that they can help support you with additional resources to fit what you want to achieve.

You will be assigned a mentor to work with throughout the modules. The objectives are the main points to be met within the programme. However the concepts presented should be central to articulation and understanding. Consideration should be given to how these concepts relate to your own artistic practice - if they do or do not relate, and how.

The Advanced programme is one year full-time (equivalent 30 hours per week), or two years part-time (equivalent 15 hours per week). Module one and two should take two terms total full time (four terms part-time) and module three the remaining two terms full time (four terms part time).

Programme process

After you enrol in the Diploma of Art and Creativity (Advanced) programme

Module 1

Write your brief.
Complete the research projects.
Evaluate outcomes.
Evolve ideas.

Module 2

Write your brief.
Complete the research projects.
Evaluate outcomes.
Evolve ideas.

Module 3

Write your brief taking into account outcomes from Modules 1 and 2.
Complete the research project.
Exhibit outcomes.

Step 5

At the end of your programme (once you have met all the requirements) you complete and will receive the Diploma of Art and Creativity (Advanced) qualification.

Step 6

Graduate!

Programme requirements for completion of the Advanced programme:

Below are the elements that you need to do to complete the Diploma of Art and Creativity Programme (Advanced).

Creativity; Thinking for a Change (CTFAC)	If you have received recognition of prior learning (RPL) and have joined TLC at the Advanced level you must also complete the *Creativity; Thinking for a Change* class. You can do this either on-site or by using the video resource on the *Getting Started* video.
Creative Application	Work in response to module related briefs to produce a body of experimental work for critique and discussion, linking the processes of art with the principles and practice of sustainable creativity as it relates back to individual art practice. You will demonstrate: • An understanding of sensory language (this refers to the phenomenology of perception) • An awareness of the relationship of practice to written/spoken language • Structure, technique and process • The development of sensitivity to materials • The development of appreciation of non-western cultures • A repertoire of strategies for exploring creative methodologies
Technical Skills	Work demonstrates the achievement of skills and knowledge that contribute to the development of a personal art practice including - • Analysis and interpretation of works of art in terms of structure, technique, materials and process • Developed sensitivity towards materials and processes in your own practice • Exploration of technical skills in other media • Knowledge acquired through experience of preparing and installing an exhibition of your own work and the associated administrative tasks • An awareness of Maori and other non-western art practices • A repertoire of strategies for exploring contemporary art • An ability to articulate your own art practice and to debate topics and issues in art critically
Studio Practice 100 Credits	• Completion of Module 1: Process, Materiality, Horizontality • Completion of Module 2: Shifters, Site Specific, The Viewer • Preparation work for Module 3: Exhibition
Elective 20 Credits	• Completion of Module 3: Exhibition

Assessment criteria

The requirements for the programme are all assessed using the following criteria:

Creative process spiral	In order to achieve completion of the Diploma of Art and Creativity (Advanced) - Level 7 the following criteria must be met.
Idea Novelty Is the work original?	Demonstrate original thinking, personal style and ability to apply knowledge of art and studio-based research to produce original art works with inventiveness and flair.
Action Risk taking / Play	Demonstrate willingness to take risks, push boundaries and provide a range of innovative solutions that exhibit flair, individuality and creativity in all dimensions of chosen field and link theory, practice, knowledge and understanding with this. Use practice-based research methods to inform own work and make new discoveries that synthesise arts.
Feedback Effectiveness / Communication "Does it work?"	Demonstrate capacity to employ highly developed critical thinking and analytical skills to review and evaluate a body of work; demonstrating creativity and rigour of practice through exhibition.
Review Creative Tactics	Demonstrate ability to manage own programme, the capacity to self-evaluate and document progress; ability to articulate own art practice and to debate topics and issues in art critically.
Evolve the idea sustainability Creative Thinking	Demonstrate the ability to build a challenging and satisfying (self-sustaining) personal practice that demonstrates an understanding of the practice being the theory, linking the processes of art with the principles and practice of sustainable creativity.

Assessment and feedback

Assessment and feedback

At The Learning Connexion our emphasis is on the results of creativity. There are no formal examinations. Level 4, 5 and 6 programmes require that students meet all conditions. Our assessments are based on how your creative output interacts in a number of different perspectives such as exhibitions, critiques and other student/tutor interactions.

Feedback

Feedback is an important part of the creative process. Getting feedback on your work is a chance for you to have a 'reality check'. In many areas of creativity people's opinions can often be subjective so getting a wide range of feedback can be helpful. While you will have more formal feedback (assessment) from your tutors and mentors you will find that other students in classes, friends and family can provide you with valuable responses to your work.

Feedback for TLC

TLC is shaped by the feedback it receives. We seek feedback on classes at least twice a year and ask distance delivery students to send in feedback for each programme level. We provide a form that we ask you to fill out and we strongly encourage you to take the time to do so as it will influence things like class content, resources and facilities. Forms can be returned to tutors or mentors directly or to reception. If you have a complaint then we have a procedure for that which you can read in the complaints section.

Assessment

There are three main types of assessment that we focus on at TLC:

- Self assessment
- Formative assessment
- Summative assessment

Self Assessment

This is about helping you to develop the ability to assess and improve your own work using the creative spiral. Because you set your own goals for your programme you have control over the direction you follow with your work. Setting clear goals gives you something specific to aim for and a benchmark against which you can review the work you have created and the progress you have made. As you work through each programme level you will increasingly find that you are able to better respond to feedback, assess its relevance to your work and plan the next steps you want to take.

It is helpful to keep asking these three questions:

- What is working well?
- What do you want more of?
- How will you achieve this?

Formative assessment

Formative assessment is ongoing assessment which occurs as you work through your programme and the formal feedback that you receive from your tutor at the end of an on-site class. If you are a DD student you will receive your feedback throughout the term from your distance delivery mentor. Formative assessment addresses whether you are meeting the goals of your creativity brief and the overall programme requirements. The emphasis is always positive and is designed to be reassuring, helpful and uplifting.

Tutors and mentors will work with you to identify the programme conditions you are working towards and ensure this is evidenced by the work you have done. When providing feedback tutors and mentor focus on what we call feed-forward – looking at where you could take your work next and how they may support you. The format for the formative assessment is based on each section of the creative spiral.

Summative assessment

Summative assessments happen at the end of your programme and are done by your mentor who will reflect on the broader picture of your creative journey taking into account your overarching goal/s and whether you have met the criteria for completion of the programme level.

The areas that your mentor will focus on are those that have met the required conditions through the outcomes of your creative process, technical skills and creativity briefs. Your mentor will talk you through the summative assessment if you have any questions.

Review of assessment and student's rights of appeal

We acknowledge that art and creativity are areas in which personal taste can play a significant role and we want to ensure that no one is disadvantaged on this basis. It is vital that you feel you have been treated fairly and that your assessment gives a valid indication of what you have achieved.

If you are not happy with the results of your assessment you may request a re-assessment and we have a process in place for this.

Step 01 - Appeal to assessor:
A student may verbally request the assessor to re-assess the evidence presented.

Step 02 - Appeal for independent assessment:
A student may formally request, in writing, to the managing director, that the evidence be assessed by the Academic Board.

Representation: Students have the right to be heard and/or to be represented by an advocate or legal counsel at all levels of the appeal process.

Legal protection: Should the appeal process be unsuccessful, students have further legal rights under the Consumer Guarantees Act.

If you have any questions about this process or would like to read our policy then please contact Programme Support who will be able to help you. The Assessment and Moderation policy is available to read in full on the TLC website.

Creative process

Creative process

The creative process is an important part of your programme requirements and underpins all programmes at The Learning Connexion. The creative process can transfer into many different learning and working environments, not just art, and is an important part of everything from business to schooling, mathematics to science.

It includes your draft ideas, process work (both failures and successes), and sketches, as well as how you work through your ideas and develop them. You should share your creative process and research with your tutors alongside your finished work. It's important that tutors can see how your ideas develop and evolve as it is part of how your work is assessed and it also allows them to give more effective feedback on your creative journey.

Jonathan Milne's Book *Go! The Art of Change* is a great resource for understanding ideas about creativity and the creative process and it will be helpful to read through this material as you work through your programme.

There is more information in the *Evidencing Your Work* section about how you can document your process for yourself and your programme requirements.

The creative spiral

The creative spiral

We use a model we call the creative spiral as a visual representation of the creative process. It is a process which focuses on ideas and action, review and feedback of outcomes and the evolution of new possibilities. Inherent within this model is a feedback system. You will find that your process is far more organic and that you may loop around the spiral multiple times as you create and experiment. With each circuit your creativity will spiral into something bigger and more complex. It also provides us with a reference to assess your creative journey. It is not necessarily a linear process. Sometimes you might begin a new creative journey with action or feedback on something else you have done.

The creative spiral underlies the process you will work with to achieve the conditions required for completion of the programme at each level.

Idea

Action

Feedback

Evolve the idea (feed-forward)
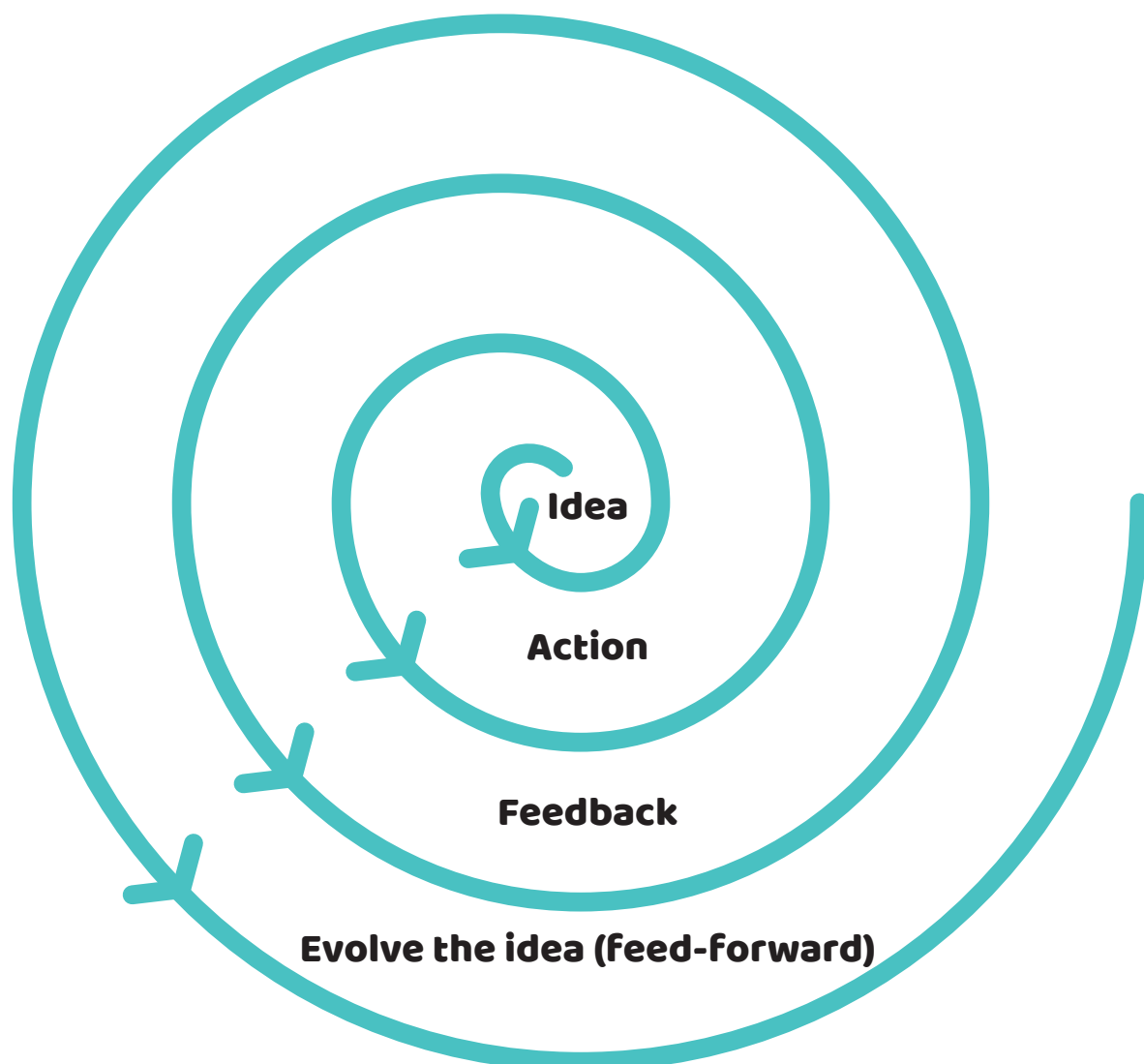
Creativity brief

Creativity brief

At the start of your programme you will work with your mentor to develop a creativity brief. It will have a goal but may still be open-ended.

Some examples:

- Explore the properties of paint as a material. (The outcome might be to give 20 examples)
- Test a range of works to see whether they 'stop people in their tracks' – that is, they somehow demand attention. (The outcome might include video or reports of how people react when they come upon a work that you've created)
- Test ways in which an art-based process could have relevance in another field. This might include questions such as 'What might a scientist learn from working with water paint?'

The process should relate to the 'creative spiral' and the final stage (evolve the idea) is the beginning of your next brief.

Keep an eye on the 'standards' relevant to the work that you're doing. The standards are a useful guide to create outcomes.

The creativity brief has two main parts to it. The first generally occurs at the start of the creative process. This is the idea and action phase. The second phase occurs both during and towards the end of a project. It involves feedback, review and evolving of ideas and actions.

Idea

A question to ask yourself is, 'What do I want to do/be/know?' What do you want to achieve overall for your idea?

By stating this you give yourself somewhere to aim. You will be developing work based on the idea in this area, so your creativity brief will summarise what you want to do and then you break it down into the sections below.

Consider not only your technical goals (e.g. explore at least three different 3D media including stone, bronze and clay), but also what ideas you are interested in (e.g. I am interested in realism, or I want to explore how to represent stories from my family's history).

Action

What action or processes are you going to undertake to achieve your ideas?

How are you going to go about achieving this? It might be something broad like attending a particular class, researching and brainstorming, or it might be really specific and involve a clear project plan.

If your overarching goal is to become a graphic designer and your idea is to understand the commission process in order to complete commissions for people then your action might be to go through the specific steps of a commission; interviewing the client to determine requirements, survey of constraints (size, media, style), drawings of ideas, first drafts, discussion with client, finished product, presentation.

Feedback, review and evolving your work and process

The next three steps are filled in once you have results of your actions. They sum up the response of others to your work, your own evaluation of the work and processes, and what you plan to do next. Don't forget, your creativity brief is not set in stone and you can adapt and change it as you go. Perhaps half way through you may decide a subject you chose is not for you. Going through these steps can help define why that is and what to do next.

Feedback

It is helpful to show your work to others for their feedback. How did they respond to your work? Did your work achieve its intended purpose? Feedback happens all the way through your programme and can often guide you toward what works well.

Feedback can happen with your fellow students in class and formally from your tutor or mentor. Feedback is about paying attention to the responses of others to your work.

Example:

I played around with different surfaces and tried some paintings on metal which I enjoyed, but I still feel like I can make more progress. I had positive feedback from my tutor and other students in my portrait classes. They liked work that I hadn't been that happy with because they weren't the best likeness. It made me think about who was looking at my work and that the image and what I include in it are as important as getting a likeness. This changed the last two paintings I worked on and I spent time talking with the people I painted about imagery I could use to help tell a story about who they were.

Review

Analyse your results.

Ask yourself a series of questions about the work you have created. What did you create? What actions did you take? What worked well? What would you change? What would you like more of?

This is about observing your own reactions to your work and also what you had to do in order to achieve it. Paying attention to the feedback of others is also a way to gauge your own evaluation of your work. Through this process you start to refine your approaches, finding what works well and building on that.

Example:

I ended up doing more major works than I needed because I wanted to experiment on more surfaces. Initially I was focussed on getting a likeness but then I found that incorporating elements from my subject's lives made the work more interesting.

Getting feedback from people I didn't know helped me think more clearly about what I was doing.

Evolve

Where to from here, how could you develop the idea?

During your time, did you discover connections with other goals? Did new goals or directions emerge? Do you need to adjust your overall goal in response?

What will you do next to keep developing your idea and moving your skills and concepts forward?

Example:

I'd like to move more into figurative work – painting more of the body rather than just the face. I'd also like to do more research on different ways that artists approach portraiture and figure painting to help expand the ways I could approach my own work. I loved working with Robert so I'd like to do more classes with him which will help with thinking about the symbolism I can use in my work. I'd also like to work more with painting on metal and other alternative surfaces to see what kind of results I can develop.

Classes and resources

Classes and resources

Generally, classes are for on-site students; resources are for DD students. Classes and resources are subject based. Resources include notes and videos.You will select your classes/resources according to your overarching goals and creativity briefs.

Classes or resources often provide the content of a starting point or idea for you to work from. You can find out more about a class or video resource by reading the advertised class blurb, or by looking at the notes accompanying a video. The objectives of the class (what you will learn in the class) provide a focus and, sometimes, a point of reference for you to decide what it is you personally want from that class. Classes and resources are designed to be empowering, inspiring and filled with useful revelations. But remember that the valuable things in the class won't be scripted – they will happen as you participate.

All classes and resources have at their base a focus on the transferrable skills of creativity and innovation. The creative process can be applied to areas as wide reaching as creating a sculpture, starting a business, contributing to a work team, designing a menu, illustrating a book, making a piece of jewellery, having an exhibition, writing a script, playing an instrument, etc.

Online Resource Area (ORA)

All students have access to TLC's Online Resource Area. It is accessible through our website with your student login. Resources are categorised according to subject and feature a wide range of media for each subject. Students can see the resources for their current programme level and below e.g. Diploma Level 5 students can see Level 5 and 4 resources

The Workroom

The Workroom

The Workroom is an online space where you can post images of your work. It is a mobile friendly site which is easy to use and provides the flexibility to snap shots while you're working and upload them straight from your phone.

It provides two main functions:

- It's the main storage space for evidencing your participation in the programme. Your mentor and support staff will view your work from here
- A place for you to share your work with your peers

All images are private by default - only you and staff members can see them, unless you choose to share them with other students.

Please upload all work, completed and work in progress, images of your visual diary and your study log as well. This provides evidence of your creative process.

Subject areas

Subject areas

The subject areas you choose to focus on will influence the classes you take and the resources you use. Many classes and resources can apply to several subject areas so there is plenty of flexibility for you to develop your own creative journey.

If you want to make any changes to your subject areas talk to your mentor or programme support.

Please note that the structure of the Advanced Diploma of Art and Creativity NZQA Level 7 differs from the New Zealand creativity qualifications levels 4, 5 and 6 in that it has set modules and projects that relate to all media, rather than subject areas.

Classes and resources not only develop your technical skills, they also develop your creativity by extending your ability to apply those skills to your ideas.

Below is a list of subject areas, with the creative applications and technical skills specific to each area that you will work with if you select them.

Please note TLC can supervise your creative process in any area of study but it may not be able to help with specialised knowledge and field skills. Where outside assistance is required this is your own responsibility.

Drawing

Drawing is an art form in its own right, as well as one of the fundamental ways of learning to 'see'. Drawing is also an invaluable tool for developing ideas in other media. Drawing is about exploring mark making. At The Learning Connexion you can explore this using almost anything that will leave a mark including charcoal, pencil, crayon, pastel, ink, dyes, watercolour and much more.

Creative applications, include (but are not limited to):

- Observational drawing
- Imaginative and expressive drawing
- Abstract drawing
- Life drawing
- Illustration
- Sketching, planning and design for other media

Technical and practical skills, include (but are not limited to):

- Observation: Observing edges, tones, proportions and direction of light; drawing from photos; relating to negative spaces; visualisation; memory; working from a life model; realism
- Transferring imagery: Use of projection systems; tracing
- Drawing techniques and exercises: Drawing from upside down photos; controlling the direction of line; blind contour drawing; drawing at speed
- Composition: Use of colour, form and line; interrelationship of shapes and lines; geometry and aesthetics
- Understanding proportion: Perspective; scale; using a grid and a sighter stick; understanding facial proportions
- Controlling media: Using an eraser; collage; frottage; mark making in dry and wet media including charcoal, pencil, crayon, pastel, ink, dyes and watercolour
- Abstract and creative drawing: Exploring dream images; conveying emotion; analog drawing; consideration of patterns and rhythms; symbols; expressionism and figurative abstraction; gesture drawing
- Context: Reference to the style of expressionist artists; acknowledgement of history of art and multiple cultures and materials; appropriation of reference material

Painting

TLC's painting classes/resources offer an opportunity to develop a wide range of skills around wet media. You will explore and experiment with colour, composition, materials and techniques to discover the processes which best suit your creative goals. You can work with watercolour, acrylics, pastels, gouache, oil paint and much, much more.

Creative applications, include (but are not limited to):

- Realistic painting, including photographic components, super-realism, illusions and combinations of literal and abstract
- Abstract painting including expression, imagination, abstraction, energy fields, dynamic surfaces, action painting, visual messages and integration with words
- Painting for sets, film and animation
- Illustration

Technical and practical skills, include (but are not limited to):

- Understanding colour: Monochrome; colour as dominant element; colour matching; complementary colours; neutrals; saturation; hue; value; colour harmonies and discords; psychology of colour; expressive use of colou
- Understanding materials: Watercolour; acrylics; oil paints; oil sticks; application of paint including wet on wet, wet on dry, use of resists, dry brush, scumbling and spatter; washes and glazes; impasto; mixing media; stencils and templates; collage
- Composition: Psychology of composition; tone; geometry; use of a grid; selective cropping; methods of establishing unity; creating depth; creating symmetry; colour coordination; simplification; language of line
- Understanding supports: Use of supports; fabrics; textures; presentation and finishing
- Understanding Tools: Alternative tools; care of brushes
- Context: Interplay with ideas of old and new masters; history of art and culture; appropriation of reference material; studio ethic; using symbols

3D

3D incorporates sculptural practices ranging from traditional casting processes, to contemporary approaches that include jewellery, mixed media and installation. There is such a range of possibilities with finished works that can range in scale from tiny to megalithic and include media as varied as soft stone, clay, plaster, wood, wire, wax, bronze, glass and metals.

Creative applications, include (but are not limited to):

- Creating 3D works using casting and moulding processes
- Creating 3D works using additive and reductive techniques
- Creating installation and performance work
- Creating work from ready-made or found materials

Technical and practical skills, include (but are not limited to):

- Design: Maquettes; incorporating techniques from drawing; painting; photography and design; design for a client; research
- Understanding materials: Exploring materials such as soft and hard stone, clay, plaster, wood, wire, wax, bronze, glass, metals; using joiners and construction/ support materials
- Understanding space: Composition in 3D; drawing with wire; drawing for 3D; scale; perspective; time-based work; site specific and environmental art
- Using equipment: Using appropriate tools and equipment with due regard for best health and safety practice
- Production: Two piece waste moulding; life casting; negative casting; metal casting; sand casting; coiling, casting; slabbing; modelling; construction; surface decoration; raku and kiln firing; plaster positives
- Presentation: Presenting your 3D work; finishing and presentation; galleries and sales; arts marketing

Design

Design explores the application of art in a commercial setting and work that can be reproduced through a technical process. This incorporates a range of media including photography, computer graphics and printmaking. TLC teaches 'visual literacy' as part of the design resources. You will develop the ability to interpret imagery and communicate this to a wider audience.

Creative applications, include (but are not limited to):

- Illustration - Including interpretation of a block of text, transforming metaphorical ideas into visual statements and spot illustration
- Book design - including cover design and story illustration
- Character design - for comic books, caricature, political narrative and animation
- Graphic design - including magazine, promotional, corporate, video/TV, packaging and creative design
- Logo design
- Printmaking – covering multiple print techniques

Technical and practical skills, include (but are not limited to):

- Graphic approaches: Corporate branding; logos; use of drawing, painting, photography and print-making for publication; personal interpretation of art work for purpose of reproduction; design artworks for reproduction in 2D and 3D
- Illustration: Caricature; political narrative; comic book design
- Layout: Book-covers; magazines; spot illustrations, books
- Design principles; Illustration process; font and typography; composition; hierarchy of information; setting the mood; using symbols
- Working to a brief: Working for a client; developing a brief
- Understanding tools: Use of image editing software; understanding print prepress
- Printmaking: Mark-making; block printing; screen printing (stencil and emulsion); lino cutting; engraving; lithography; intaglio; monotypes; inks and plates; tools; cleaning; registration; finishing; presentation; book binding; collage
- Context: History of design and printmaking; vocabulary of pop-art; research into contemporary and historical print

Photography

With new technology, photography is becoming an increasingly accessible and flexible medium. You can explore portrait, documentary, studio photography, pinhole and photogram techniques and the use of photography for archiving and marketing artwork made in other media. Linking photography with print processes and digital manipulation provides even greater creative possibilities.

Creative applications, include (but are not limited to):

- Portrait photography
- Studio photography
- Documentary
- Narrative photography
- Photographic collage
- Photojournalism
- Photograms
- Landscape photography
- Exploration of subjects such as the human body, animals, subconscious ideas and still-life
- Experimental and abstract photography
- Using photography to create multi-media artworks

Technical and practical skills, include (but are not limited to):

- Understanding a manual camera
- Lighting: Use of natural light, studio lighting
- Composition
- Using lenses and filters
- Specialised camera techniques: Double exposures, drawing with light, long exposures, pin-hole photography, time-lapse photography.
- Darkroom techniques: Developing film, exposing and printing photographs, dodge and burn, collage and photograms
- Digital post-production: Use of computer and software to scan, retouch, manipulate, adjust and create collages, digital file organisation and management
- Output: Selecting and editing photographs, understanding output options including online and print, creating a cohesive body of work

Computer graphics

Computer graphics offers opportunities for you to develop an understanding of design software and graphic design to create computer-based art, manipulate photographic imagery, create digital illustrations and work with more traditional graphic design processes. You will develop technical skills that incorporate a range of digital technologies which you can link with other art techniques to create laser cut products, large format prints, illustrations and images ready for use in printmaking classes.

*If you are a distance delivery student you must have your own equipment and be able to use your software to select this option.

Creative applications, include (but are not limited to):

- Digital painting, illustration and collage
- Photo retouching and manipulation
- Typographical layout
- Promotional material (including posters, flyers and business cards)
- Interface design
- Character design
- Creating source material for animation
- Creating visual material for video

Technical and practical skills, include (but are not limited to):

- Use of industry–standard software: For design, illustration, photograph retouching, painting and animation/video
- Image sourcing: Scanning, photographing and sourcing images
- Image manipulation: Including photo retouching, collage and manipulating pixel based images
- Creating vector-based images: For illustration, production of artwork and other design purposes
- Design principles: including typography, layout, hierarchy of information and using images and colour
- Production: Understanding print processes to complete finished work

Videography

Moving image is another technology that can be used to explore and develop ideas within the digital world. The Learning Connexion offers a range of technical classes and creative workshops in documentary, music video, drama, experimental video and animation. You can tell stories with documentary or drama, extend painting and drawing skills through animation, or transfer video skills into installation and non-narrative video works.

If you are a distance delivery student you must have your own equipment and be able to use your software to select this option.

Creative applications, include (but are not limited to):

- Animation (flip books, thaumatropes, creating loops, stop-motion, hand drawn frames)
- Story boarding; Concept development of characters
- Documentary
- Narrative drama
- Music Videos
- Experimental video (video collage, found footage work)

Technical and practical skills, include (but are not limited to):

- Story/narrative/concept development: Research, script writing, storyboarding, creating conceptual art
- Project planning: Rehearsals, test shots, shoot and workflow planning. May also include character development, design and build, set design and build and sourcing found footage
- Shoot: Filming (including shot composition and visual language), acting, directing and other key crew positions
- Post-production: Editing, digital effects, colour correction, titling/graphics, audio post, music and exporting
- Distribution: Screening on-line, DVD creation and installation/projection

Programme delivery

Distance delivery students

On-site students

Programme delivery

Distance delivery students

How your programme is delivered

Your programme is delivered via a series of videos and notes, in conjunction with support and contact with your assigned mentor who will work through your programme with you. You can supplement the resources you are sent with limited on-site study as well as independent study. How you structure the programme is up to you and will depend on your level of experience and what you wish to achieve. You can work with one or all three of these options:

Videos and accompanying notes

Videos can be found on ORA (TLC's online resource area). The content of the videos is a combination of technical exercises, classroom demonstrations, creative projects and documentaries about inspiring creatives. Videos are accompanied by a set of written notes.

The projects on the videos are not compulsory and you can choose to work through the ones that interest you or the ones that line up with your subject area and goals. For example, if your main interest is 3D, you may choose to work with the 3D resources and then create your own 3D creativity brief. The videos and notes include some suggestions for ways to extend projects or exercises you enjoy. You can use the videos and notes to complete your hours and/or work on independent projects in conjunction with your mentor.

Independent study

At any time you can choose to work on your own projects. You might choose to take a local life-drawing class or work on a commission – the brief is up to you. You can talk it through with your mentor and they will support your process in whatever way they can. Keeping us updated and documenting your work is a vital part of the process. Fill out a work log for any independent study undertaken.

Class attendance

You can attend evening, weekend, and block classes, or any weekly classes (registration is essential). If you are a part-time student you can attend 2 days per week and if you are a full- time student you can attend 3 days per week. See the *Student experience – on-site* section for further information on registering for on-site classes.

Mentors

When you enrol as a distance delivery student, you will be allocated a mentor who will be your main point of contact. Your mentor will help you to develop your creativity briefs and give you constructive and supportive feedback throughout your programme, in line with your overarching goals. If there are specific media or subjects you want to focus on then let them know.

You can communicate with your mentor in a variety of ways including phone, email or Skype. Talk to your mentor about what will work best for you.

Changing mentors

You will be assigned a new mentor at the start of a new programme. However, from time to time we may need to change your mentor during your programme

This doesn't happen often, but could happen because:

- Your mentor is changing hours, roles, or taking extended leave
- The student-mentor relationship just hasn't connected in the way it should and a change of mentor is the best option for you

If you have concerns about your relationship with your mentor then the first step is to talk through your concerns with them. It takes time to form a relationship with your mentor, but they are there to ensure you get the most out of the programme. Often things that seem worrisome at the time can easily be resolved with open communication. However, we also understand that people work in different ways, so if you feel a change of mentor would be the best option for you, please arrange this through programme support.

Advice for studying from home

You will probably find that studying from home is very different from learning in a classroom.

It can take some time to get used to setting up your own routine. If you work to these guidelines from the beginning, you will find yourself settled sooner. Here are some suggestions which tutors and students have made to help make extramural study easier:

- Set up regular times to work, if possible
- Declare to your friends and family that this is YOUR time!
- Try to work in at least three hour blocks – it takes time to get into the creative flow

- Set up a space to work in (which may need to be moveable), and a place to store your work. You may need to make it close to your computer
- Develop an attitude of play, persistence and practice. Try everything at least once – inspiration can come from the most interesting places
- Create a support system to help keep you on track and motivated

Creating your work environment

From the start, you will need to create a work environment which can help you to do your programme. If you have the space to make a permanent 'creativity' area it will help you to stay motivated. You could pin a sheet to the wall next to your table or save a spreadsheet on your computer desktop to keep track of the time you spend there each day.

Setting work times

With your programme requiring a recommended 17 hours (part time) or 34 hours approximately (full time) of dedication each week, you will need to work out what times suit you best within your own lifestyle. Generally at least, three hour chunks of time will help you to get engaged with what you are doing. Creating a calendar plan each week and scheduling in what times you plan to work will help you to keep on track. We recommend that a part-time student should aim to work a minimum of 17 hours per week per term, to complete the programme in the allotted time. We recommend that a full-time student should be working a minimum of 35 hours per week. You may need to do some additional independent work depending on time available.

Sending in work

You need to upload your work to the Workroom or, send your work to your mentor at least once a month. Submitting work on a regular basis evidences your engagement with the programme as well as records the areas you are working in. We require visual records of all of the work that you create during your programme. This includes all of your 'creative process work' (whether it is hands-on or research), as well as key works.

Failing to submit work on a regular basis may result in a tracking letter being sent that notifies you of your low engagement. If you receive a tracking letter then please contact programme support as soon as you can. If you don't respond to these letters, TLC is required to inform StudyLink that you are not meeting programme requirements. This can result in your student allowance being cut off. There is no choice or discretion about this for TLC as it is an external requirement for us to provide this information. Programme support are here to help you figure out what's needed for your circumstances to get things back on track; ignoring it won't make it go away.

Seeing your work regularly allows us to:

- Ensure that you are following the programme
- Ensure that you are working towards your goals
- Offer you regular feedback on work you have completed and work in progress, all of which will help you to stay engaged and motivated on your art and creativity programme
- Provide evidence to StudyLink that you are meeting requirements

Uploading work to the workroom

The first time you visit workroom.tlc.ac.nz you will need to set a password. To do this click 'Reset your password' at the bottom of the login page and enter your email address.

You will be sent an email allowing you to create a new password. If this email address doesn't work, please let us know so we can update your contact details.

In the latest version of the Workroom you can:

- Upload images up to 20MB in size
- Upload up to 20 images at a time
- Name images and add a description
- Create collections of images
- Name collections and add a description
- Rotate, replace and delete images
- Notify your tutor that you have uploaded new work
- Share contact details with other students

New features are being added to the Workroom all the time, you will be updated when these are available, for more information about the current features check our website under the 'current student' section.

Sending in physical work (optional)

You will receive a large black folder for sending your work in to us. It has a reversible address label with your address printed on one side and TLC's address on the other. You just need to flip it over when sending it in by courier. Please be aware of the time it takes for a package to be delivered and make allowances for this when sending your work to us.

A one-off free courier ticket is supplied for your first send-in. This ticket is only to be used to send your work to TLC in your black folder. It cannot be used for anything else. You will need to make your own arrangements for all subsequent send-ins, i.e. purchase courier tickets from us, arrange your own courier or postage or, drop your work off. We will pay the cost of returning your work to you.

Please note that TLC takes no responsibility for work damaged or lost in transit. Student work is not insured by TLC. Should you want to send something which requires insurance, we advise you to contact a courier

company directly in advance of sending it. Make sure you write your own address and phone number in the 'return to sender' box on the back of the package, in case it does not make it to its intended destination.

Work and independent study logs

These are an essential part of your record keeping and should accompany every set of work you submit, they are part of the evidence that shows you are engaged with the programme as well as exactly what you are doing! Remember, a work log should always accompany the work itself. There is a copy of a work log in the Forms section of this book. New forms can be sent out whenever your work is returned or you can download and print extra copies from the student website.

Feedback/feedforward

Each month your mentor will give you feedback on your work. This could be in person, by phone or Skype, on a video, via a Powerpoint or a written document. Your mentor will record your hours from the work log into the database, so it is important to log your hours accurately. Your logged hours are equivalent to class attendance.

When offering feedback, mentors take all of your work into account and talk specifically about the items they feel are significant when considering your overall progress, rather than commenting on each individual piece of work.

Remember that the work you do provides the evidence to show that you have met or not yet met the conditions of your programme. Your mentor's feedback/feedforward will assist you to meet the conditions.

On-Site Students

How your programme is delivered

You will be assigned a mentor who will oversee your programme and you will attend weekly classes during term time (all classes are listed on the TLC website). In addition, you may attend extra weekend or evening classes, provided space is available. You may also supplement your study with independent study. If you are a part-time student you can attend a maximum of 3 days per week of classes.

How you structure the programme is up to you and will depend on your overarching goals and subject area choices and your level of experience. You should be selecting classes that relate to your subject areas as you will use the class time to complete creativity briefs. Talk to programme support or your mentor if you have any questions or need help selecting classes.

Mains classes:

- Mains classes run from week 2 to week 8 of term: 9.30am - 4.30pm

You can attend any of the scheduled classes provided space is available. You will need to provide your own materials unless otherwise stated. Some classes do have an extra materials charge (outlined on the class description and paid to the materials shop before the start of class), but there is no extra tuition cost. Any advertised tuition fee applies only to non-enrolled students (unless otherwise indicated).

Block week, weekend and evening classes:

- Block week classes run in week 1 and week 9 of term: 9.30am - 4.30pm
- Weekend classes begin at the end of week 1 and finish at the end of week 8 of term: 10.00am - 4.30pm (half an hour for lunch)
- Evening classes run for seven weeks from week 2 to week 8 of every term: 6.00pm - 9.00pm.

You may attend evening, weekend and block classes free of charge (unless otherwise indicated). This is a great option for part-time students.

Independent study:

Independent study is work done outside of class time and should work in conjunction with your classes. This can include extra class work, independent projects and research.

All independent study must be recorded and assigned to one of your subject areas or creativity briefs. Independent study logs must be signed off by a tutor or your mentor who has sighted the work and who has an understanding of what you have been working on. Sign-off must be done at least every two weeks and the work involved must be photographed and uploaded to the Workroom. Independent study logs can be picked up from, and returned to, programme support.

Programme support

If you have any questions about your programme, including creativity briefs, key works or programme requirements you should talk to your mentor or someone in programme support. Programme support can be contacted by emailing ps@tlc.ac.nz, or phoning 0800 ART POWER (0800 276 769) alternatively you can visit their office on the ground floor of the Taylor building.

Class registration

Registration is essential in order to attend any class. If you wish, you can discuss your choice of classes with your mentor or programme support to decide on the best possible choices for you. Every term you need to register to attend classes; this gives you the chance to try a variety of classes with different tutors, or to continue with similar classes working on a longer project.

To register you can:

- Collect a class registration form from the information alcove (level 1 Taylor building) and drop it into the registration box located there
- Register online using the class registration form on our website - tlc.ac.nz
- Call programme support directly on 0800 ART POWER (0800 276 769)

Class lists will be posted in the information alcove for on-site students. Distance delivery students will be notified by post or email.

Please note that it is expected that you attend all sessions of a class. If you are unable to do so then please talk to programme support in advance. Priority will be given to students who can attend all sessions.

Submission dates

Registration forms need to be received at The Learning Connexion by:

- Main classes / weekend classes / evening classes / block week 1 classes: Thursday of week eight for the following term's classes
- Block week two classes: Monday of week four for the current term's classes

Waiting list

When we have too many students register for a class we ballot the class and create a waiting list. This is why it is important to make sure you are able to attend the first day of class. If you are unable to attend or are late you'll need to advise reception. If you have not explained your absence then your place will become available for students on the waiting list after the morning break. If you decide to swap to another class, please inform the tutor of the class you are leaving as well as programme support so they can advise students on the waiting list.

If you are wait-listed and a space becomes available in a class you will be contacted by programme support, or you can check the class list in the information alcove.

Class cancellations

TLC will do all it can to ensure that scheduled classes run as planned. However classes must maintain a minimum number of students in order to be viable and classes are occasionally cancelled if there are not enough students registered. All possible notice will be given of cancellations with alternatives offered where appropriate.

Attendance

Attendance is marked on the rolls within each class. If you are late or leave early, the actual hours attended will be marked. Attendance is part of the evidence that you are engaged with the programme as well as a record of the areas you are working in. It can be a helpful gauge to keep you focussed and on track to achieve completion.

Expected attendance:

- Part-time: 17 hours per week over term time
- Full-time: 35 (approx) hours per week over term time

It's helpful for you to check your attendance record with programme support once or twice a term. If your attendance hours are low then it's a signal you may not be getting enough work done to achieve the required amount of work to complete your programme. Programme support can help you to strategise ways of catching up so you don't fall behind. Continued low attendance and insufficient work will result in a tracking letter being sent out to you to notify you of your low attendance. If you receive a tracking letter then please contact programme support as soon as you can. If you don't respond to these letters, TLC is required to inform StudyLink that you are not meeting programme requirements. This can result in your student allowance being cut off. There is no choice or discretion about this for TLC as it is an external requirement for us to provide this information. Programme support are here to help you figure out what's needed for your circumstances to get things back on track; ignoring it won't make it go away.

Absences

Please advise reception by phone – 0800 ART POWER, text – 022 527 8182 or email programme support - ps@tlc.ac.nz - if you are running late, ill or unable to attend a class for any reason. Loans and allowances can be suspended if you have an unexplained absence of five days or more.

Feedback/feedforward

During class the tutor will provide ongoing verbal feedback, along with written feedback (formative assessment) at the conclusion of the class. Tutors aim to give you constructive and supportive feedback about the work you are completing in their class, in line with your goals. You can read more about the way we give feedback at TLC in the *Assessment and feedback* section.

Remember that the work you do provides the evidence to show that you have met or not yet met the conditions of your programme. Your tutor's feedback/feedforward will assist you to meet the conditions.

Evidencing your work

Evidencing your work

Whether you are studying via distance or on-site we require visual records of all of the work that you create during your programme. This includes all of your 'creative process work' (whether it is hands-on or research), as well as key works. Images of your work are to be uploaded to the Workroom to provide evidence of your on-going engagement in your programme, this is essential for meeting conditions and completion of your programme. It is also very important for your tutors and mentors to be able to get a broad picture of your creative journey so that they can help you evolve your work as you study.

Authenticating your work

You need to be able to show evidence that any work you submit towards your programme can be authenticated as being made by you, i.e. you must be able to prove it is yours. There are several ways to do this:

- Ensure work is dated and signed or named if the physical work is not evidenced by the tutor/mentor. You don't have to sign the front of the work – your name on the back is fine
- Be sure to record preparatory work, especially for key works or works that take a long time. This will include the sketches, brainstorming sessions research or exercises that led you to create the work. If you do not do a lot of preparatory work, be sure to take photographs along the way through the process of creating the final work
- Reporting (such as artist's statements, why you made artistic decisions within the work, where you plan to take it next – the 'review' section of the creative cycle) can also be provided as indirect evidence. A photo of your notes can be uploaded to the Workroom
- If you include source/reference images (e.g. an image of an artwork that you are inspired by) in your visual diary or on the Workroom you should clearly label them as 'source image'

If any further evidence, other than what you provide is required, you will be asked to supply this and you will be advised of the best way to do so.

The Learning Connexion has a policy on cheating and you can read the full policy on our website.

Documenting the creative process

The majority of your creative process will be hands-on work like experiments, rough sketches, maquettes, etc., but you will also engage in other types of research such as reading books, looking online, watching resource videos, going to exhibitions and talking to artists. This will become increasingly important as you progress to higher level programmes and have a more developed sense of the ideas you want to work with. All of this is part of your creative process and is an important part of your programme as it will relate to the conditions of the programme. It needs to be documented.

It is important that research that isn't hands-on can be related directly to your practical work e.g. you visit an exhibition by an artist who is using similar ideas to what you are exploring. You might look online, or even contact them to find out more about the techniques they use so you can try them out in your own work. You'll need to note down what you learn and what you are going to do with that information. Again, photograph your notes and upload them to your Workroom.The higher the level of the programme you are involved in, the more you will need to articulate this part of the research process.

There are many ways to document your creative process. Below are some approaches you could try working with:

- Start a visual diary dedicated to creative process and research
- Write lists, create mind maps, write your techniques down
- Take photos of your work as it evolves to show the stages
- Note on your work log any research, creative videos that you have watched or visits to galleries that you have done and how you have evidenced it
- Create a blog or make an album online dedicated to creative process
- Make video updates which talk through your creative process
- Check in with your mentor or tutor before you have completed your work and see what advice they give

What should you photograph?

- We ask that you photograph, scan, or save files of everything that you do during your programme and upload this to the workroom or send to your mentor. This should especially include:
- All finished works
- Images of the creative process you have worked through to create those works
- Images from your visual diary including reference images, sketches, etc. (please note the artist or source if you have not created the work yourself)
- Any writing, including notes you have made during research, that isn't hands-on
- Works that are unsuccessful – these can be the hardest to show to your mentor or others but this work is often the best indication of your creative process and development
- Images of work as you create it – particularly anything large scale or 3D so we can see how you have gone about creating it
- Digital files of any blogs, writing or videos that you have created

If you are unsure about whether something should be documented then talk to your mentor or programme support about it. They will be able to help you decide if it needs documenting.

Visual diaries and workbooks

You are required to keep some kind of visual diary during your programme. The visual diary or workbook is an easy way to collate all your creative process and research work and helps track your ideas and progress. It is really useful for your tutors as a guide to your creative process as well as an incredibly valuable resource for yourself.

The form that it takes is individual to the person creating it. Most students use a fairly large size book (A4 is good). A ring-bound book with blank pages works well as it can expand more easily than conventionally bound books. There are many other options however and it's good to think about what suits you and the medium you are working in. If you work primarily with digital photography or graphic design you may consider posting online, or use a blog as a visual diary. Whether you use a physical or digital visual diary, collating your creative process and research in one place will make it fast and easy to document.

Some things that a visual diary could include are:

- Brochures/pamphlets from exhibitions or gallery visits
- Inspirational images from magazines or the like
- Favourite quotes
- Thumbnail sketches
- Photographs
- Photocopied material
- Newspaper clippings
- Colour roughs
- Entry forms
- Goals
- Mind maps
- Art related book titles of those you wish to read or have just read
- Doodles
- Related phone numbers/address/email addresses
- Notes
- Business cards
- Poetry – your own or others
- Artwork – your own and other artists' which is relevant to what you wish to achieve
- Writing

Facilities

Materials shop

Library

Facilities

The Learning Connexion website - tlc.ac.nz

Our website is a great place for you to get the information you need quickly and easily. It has all the forms you will need, profiles of students' work, information on all the classes we run each term, bus timetables, the video library, policies that relate to students and much, much more. If there is anything you need to know then the website is the best place to get up to date information.

Materials shop

TLC has an on-site art materials shop which stocks a range of products based around the classes we offer. You are able to purchase materials on-site, by placing an order via phone or email or by ordering directly online. We ship to all destinations across New Zealand.

The materials shop is open on weekdays from 9.00am-4.30pm and from 9.30am-1.00pm Saturday. For more information about the shop or to place an order, call 0800 TLC materials (0800 852 628), email materials@tlc.ac.nz or visit our online materials shop which lists all our products at shop.tlc.ac.nz

Shop Accounts

Every student who enrols at The Learning Connexion is allocated an account which they can use to deposit money into to purchase materials.

All certificate students are provided a materials kit at the start of their programme. The starter kit will be sent out to all distance delivery students, while on-site students will be given their starter kits during the *Creativity; Thinking for a Change* orientation week. If you withdraw from the programme the starter kit is non-refundable.

Library

The library has a fantastic collection of books and videos, along with access to a photocopier and four computers for student use, it is located on the first floor in the Taylor building. Students cannot take books out of the library but your mentor can photocopy, scan or bring books to class for you.

Video resources

Videos can be taken out of the library and are available to both on-site and distance students. You can view the catalogue by clicking on the 'Video Library' link in the left-hand sidebar of our website - tlc.ac.nz Students can also watch videos online line from the Online Resource Area (ORA).

TLC student exhibition

TLC student exhibition

The Learning Connexion student exhibition runs at the end of every term and you are encouraged to enter work. Because it's student-run it's a great process to get involved in and is an excellent opportunity to get some feedback from the general public.

The exhibition does not have to be about showing your best work, or trying to sell your art. It is an opportunity to connect with a wider audience and to test your ideas out. This is part of the creative process; taking risks and breaking existing patterns. Every enrolled student, regardless of level, is encouraged to submit artwork to the exhibition. Artwork must be ready to hang, accompanied by a submission form and received by the submission deadline.

Artwork can be for sale and The Learning Connexion takes a small commission of 10% to cover costs, but you do not need to sell your work if you don't want to. If you have special requirements for your work then you need to get in touch with the events co-ordinator to discuss these.

The exhibition runs during the final week of each term, opening on the last Thursday of term and finishing the following Sunday.

Submission dates

Work must be submitted the week before the exhibition opens (week eight of term), on the Wednesday. Specific dates can be found on on our website - tlc.ac.nz

- On-site submissions - You can submit artwork in the ground floor foyer at our campus on the Wednesday 4.00pm–6.00pm and Thursday 12.00pm–3.00pm of week eight
- Distance delivery submissions - If you are unable to drop off your artworks then they can be couriered to The Learning Connexion by the Wednesday of week eight

Please take care with packaging your work and ensure you clearly mark it 'For Exhibition'. If your work is glassed, please pack it very carefully. Clearly mark your packages as 'fragile'.

Exhibition submission form

All artworks need a submission form filled out and attached to them. Please use tape or staples so we can detach the bottom of the form for the catalogue. The forms are available on our website - tlc.ac.nz

The fine print

- Your work for exhibition must be tidily presented and must be ready to hang
- The limit on the number of artworks you can submit this term is THREE (3). Diptychs, triptychs, and series works entered as a single catalogue entry count as ONE item. There are also some exemptions for jewellery and video students
- Work must have a price or NFS (not for sale) specified on the submission form. Submissions without a specified price will be entered as NFS in the catalogue
- Students agree that The Learning Connexion Ltd will take a commission of 10% from all sales
- We advise that while all care is taken The Learning Connexion Ltd takes no responsibility for loss or damage to artwork
- If you submit your artwork by courier and it remains unsold at the end of the exhibition then it will be automatically returned by courier at your expense
- If you submit your artwork in person and it remains unsold at the end of the exhibition then you will need to arrange for the collection of it by the Wednesday following the exhibition. If you cannot collect your work from the campus then we can arrange to send it back on the courier at your expense, or you can contact the Events Co-ordinator, Carrie Burke C.Burke@tlc.ac.nz

Learning Support

Learning Support

Learning Support is here to offer advice and support to help you achieve a positive and successful learning experience, to get the best out of your time at The Learning Connexion and to help you prepare for the future.

What we do

Despite a love of your art and the best intentions, sometimes 'life' can crop up and throw a spanner in the works. Learning Support is here to help work with you through these times to ensure you get the best TLC can offer.

This may be help with:

- Study skills - managing your time, organising workloads, planning ahead
- Keeping focus, getting through 'blocks' and finding inspiration
- Brushing up on literacy, numeracy or language skills
- Working on CVs, job applications, interview techniques and business planning
- Or just having someone to talk to, to help work out what's going wrong and to work out what steps can be taken to start things going in a positive direction

What we don't do:

Learning Support is not a counselling service but we are here to listen and try to best accommodate your learning needs. If we can't sort things out together, we have connections with a range of different services throughout the Wellington/Hutt Valley area to help you find what you need.

Disability, mental health and dyslexia

If you have indicated during enrolment, under the Health section, any specific long-term disability, mental ill-health needs or dyslexia, you will automatically be contacted by Learning Support. Learning Support will meet with you to discuss how we can best accommodate your specific learning needs.

Youth students, students restarting, students in transition between programmes Learning Support is here to ensure that you are getting the best out of your time with TLC. We're here to help with independent study forms, creating briefs and deciding what steps are right for you.

International students

Learning Support will assist you in whatever way we can. Please contact Learning Support for advice, guidance and support with programmes requirements.

Workshops

Learning Support is keen to get students working together on key learning areas. For example, there's a plan to set up regular workshops on CVs, job applications, interview techniques and business planning. Keep a lookout for Learning Support notices. Also, if you have any suggestions for workshops please contact Learning Support.

Introducing: Dane Divine

Dane Divine is in the role of Learning Support at the Learning Connexion. Dane is here to help students to get back on track with their programmes if they are falling behind with their work, to help with literacy, numeracy and organisational skills, working towards students' employment goals, and generally supporting their learning needs.

Distance Delivery Learning Support

Dane Divine

Free phone: 0800 ART POWER (extension 824)

Direct Line: 04 560 0276

Text/call: 022 527 8184

email: d.divine@tlc.ac.nz

Governance structure

Governance structure

The Learning Connexion has two main governance groups which deal with decision-making. The task of these groups is to help the organisation make the best use of its collective energy. Student Link representatives are invited to attend regular meetings of the Academic Board. You can find meeting minutes relevant to students next to Reception in the foyer.

The Academic Board

The Academic Board has the most direct involvement with students. It has the responsibility for the overall management of delivery of programmes. The Academic Board includes the managing director (or delegate) and a representative range of academic and support staff. The Academic Board meets fortnightly and can be contacted by emailing: academic@tlc.ac.nz

The Academic Board has overall responsibility for:

The quality of TLC teaching and learning activities

The quality of TLC assessment and moderation

Confirming RPL decisions

Hearing appeals against the application of TLC assessments

The Operations Team

The Operations Team deals with all operational aspects of the organisation. They meet on a monthly basis and can be contacted by emailing: operations@tlc.ac.nz

The Operations Team has overall responsibility for:

- IT Development
- Finance
- Health and Safety

Engaging with the Governance structure

Students can have a say in what happens here at TLC by engaging with the Academic Board. There are a number of ways to do this:

- Pass on comments or suggestions to the Student Link representative who will bring it to the meeting. DD students can email them at studentlinkrep@tlc.ac.nz
- Write a proposal (form available through programme support or reception) and send it to the Academic Board, depending on which area it relates to
- Write comments in the comment book next to Reception. The Student Link representative brings these comments to the board meetings
- Speak with Programme Support or your mentor
- Write your request or comment on your feedback forms

Campus information

Campus information

Accidents and OSH

If you are involved in, or come across an accident, you need to fill out the accident register in the studio you're working in or go to reception .

First aid

For first aid, go straight to your tutor. We have a number of staff available with first aid certificates, there are posters throughout the campus showing the certified staff who can help out and if necessary we will call an ambulance.

After hours access

Students working after hours or when there is no class in a studio, must have a studio access pass, signed off by the tutor responsible for that area before they can use the studio. Please ask your tutor or Reception to arrange a pass. Please note that not all studios are available after hours due to health and safety requirements. If you are leaving after 5.00pm, please ensure you:

- Advise your tutor, Reception or a member of staff before 5.00pm to see if this is possible
- Close/lock all windows in the studio you worked in
- Turn off any heaters
- Fill in the 'sign in sheet' at Reception and sign out when you leave, so we know where you are in case of emergency

Alcohol and drugs

We have a clear policy regarding alcohol and drugs which is available at Reception and on the website. Students are not permitted to bring alcohol and illicit drugs onto the premises. From time to time we use drug detection dogs on campus to ensure our alcohol and drugs policy is being complied with.

Assemblies/hui

We hold assemblies/hui twice a term. Usually at 11.00am on a Tuesday morning in weeks two and seven. This is your opportunity to pass on information to the rest of the school and to find out what is happening around campus.

Emergency closure

In case of an emergency closure of our campus we will notify students via our Twitter feed. Notices will also be placed on Facebook and you can sign up at Reception to receive text updates.

Filtered water

The student kitchen has a plumbed, filtered, chilled water supply. It is regularly maintained by 'Big Blue'. Bring your own drink bottles.

Fire or Evacuation drills

We are required to have a fire drill every term. The assembly point for all students is the main car park to the north of the Taylor building. If directed, follow the instructions of fire wardens and TLC staff members. If you are likely to need assistance due to mobility or disability, please advise Reception and the (health and safety officer) once you have started your programme. We follow the same evacuation procedure for earthquakes and other emergency situations. The nearest Civil Defence centre to TLC is at Pomare School, Partridge Street. More information on emergency preparation in the Hutt Valley is available at - huttcity.govt.nz/getready.

Please tell your tutor if you are leaving the premises at any time.

Food

In the student common room there are vending machines, a refrigerator, microwave, hot water, and a dishwashing area. Please keep the kitchen clean and tidy. There are also local cafes and food vendors. See the student website for more up to date information.

Lost property

Lost property is located in Reception.

Notice boards

There are notice boards in the student common room and outside Programme Support.

Student facilities

- Computer suite and internet
- Library
- Printing and photocopying facilities
- Affordable bus to and from Wellington
- Food van at lunch
- Lockers

Parking

Please register your car plate number with Reception if you would like to park at the school. From time to time it may be difficult to find a park, but the disabled students' parking spaces are not available for general use and if you use it, your car may be towed away. Please park in a considerate manner so that cars can get around you and get out of their spot.

Mobility parking permits

Wherever possible and practicable we will endeavour to meet the needs of students and staff. Applications for mobility car parks will be considered and approved on a case by case basis (by TLC Management) in conjunction with resources available e.g. number of car parks.

Pets

If you wish to bring your pet on campus you must fill out a pet agreement form (available at Reception or on our website). This outlines the school's requirements and owner's responsibilities.

Phone calls and messages

There is a pay phone located in the student common room. You will need a phone card which is available from the materials shop. The pay phone will allow you to make calls to all numbers except 0900 numbers. Office telephones are not available for student use. Staff do not take messages except in the case of absences or emergency. Please advise your friends and family of this policy!

Photocopying

Both black and white and colour copies are available at a charge. Student ID cards double a printing cards, printing cards are also available for casual students, both can be purchased from the materials shop.

Smoking and vaping

Absolutely no smoking or vaping inside the building. Smoking is only permitted in the designated smoking areas.

Suggestion book

The suggestion book is in the main foyer outside of Reception and anyone can make suggestions in it. It is checked on a regular basis and comments are sent to either Operations or Academic Boards dependent on the comment. If you make a suggestion please ensure you leave your name beside your suggestion for follow-up.

Responses to suggestions or ideas are noted in the book and in the student minutes folder next to the book.

Tea and coffee

Tea, coffee and hot chocolate are available through the machine in the student common room kitchen (first floor Taylor building). There is also boiling water if you wish to make your own hot drink.

Tidiness/cleaning up

Please leave the studios clean and tidy and in the same state as you found them (or better). Studios are cleaned daily but we need everyone to do their bit. If you need to leave early you must inform your tutor in advance and clean up your area before you leave the studio.

When using equipment please ensure it is put back into safe storage as soon as it is no longer required. We would appreciate it if you could report any damage and or loss of equipment as soon as possible.

At the end of each term, students who wish to leave work which is still in progress, need to get approval from their tutor and have a tag attached to their work with the student's name and tutor's signature on the tag. Any work left behind which has not been approved may be disposed of by the maintenance team or recycled at the tutor's discretion. We take all possible care, but don't make assumptions!

Materials and valuables left unattended in studios are at risk. The level of honesty here is good, but be sensible!

The bus

We have our own bus which runs from Wellington City to our campus and returns each day, Monday to Friday (during term time). You can purchase tickets from the materials shop.

Single trip to/from Wellington | $3

Single trip to/from Petone/Lower Hutt | $2

Ten trip to Lower Hutt | $18

Ten trip to Wellington | $27

Note: These times are only approximate. Please wait if the bus does not arrive on time; it will not leave early.

Frequently asked questions

Frequently asked questions

How do I order materials from TLC?

Every student who enrols at The Learning Connexion is allocated an account which they can deposit money into to purchase materials from the on-site materials shop. Materials can also be ordered online via the online shop shop.tlc.ac.nz

What happens if I'm sick or something personal happens that interrupts my programme?

There are various options available and it is always negotiated on a student by student basis. DD students need to contact your mentor to discuss the issue first. Students should contact programme support staff to discuss the options available. They will then work with you to decide on the best course of action.

How important are the work and independent study log?

The most important thing of all is the work you do – the form helps provide evidence of how you went about creating that work. Make sure you do all you can to record your processes (photos, notes, sketches etc.) and not just the finished work.

I am feeling unmotivated, do you have any suggestions?

This feeling often happens to many of us. Contact your mentor/tutor or programme support as we have a range of resources that may help you.

What if I am falling behind?

If you find that you are falling behind, the first thing to do is to let us know! Often, there is something that we can do to help you. It is important to be aware that getting too far behind can have implications for your Student loan and allowance (speak to programme support for more information).

What is my student I.D. number?

At TLC we do not use student numbers. Your student ID is your surname followed by the initial of your first name. E.g. My name is Adam Kelly, so my ID is: KELLYA

How do I get a Student I.D?

Student ID cards double as photocopy cards, cost $5 each, and expire at the end date of the programme which a student is enrolled in. These are for all full-time and part-time students who request them. We print them on-site. You can order an ID card by visiting the materials shop on-site or contacting materials on 0800 852 628 or emailing materials@tlc.ac.nz. Photos for these can be taken from the materials shop or emailed in as JPEGS to materials@tlc.ac.nz. Casual students may get a photocopy-only card by depositing $5 at the materials shop. This is refundable upon the return of the card.

Student ID cards may be used for student discounts where available; ask at banks, art shops, cinemas, Westpac stadium, Gordon Harris and other art shops, Wellington theatres and Ticketek, doctors, dentists, STA travel and Intercity Coachlines. Visit: http://www.studyzone.co.nz/life/ discounts.php

If you need proof you are a student, you can contact Cherie Vibert on email c.vibert@tlc.ac.nz for a 'proof of study' letter to be emailed, faxed or posted. Alternatively you can contact our programme support office.

Who is my mentor?

When you begin your programme, you will be assigned a mentor who will contact you in the first week of your programme. Your mentor is the tutor who offers you feedback on your work and is also your first point of contact when you call the school. You may also be contacted by other members of staff in the event of your mentor being on leave, and also at the beginning of your programme prior to receiving your mentor. If your programme has begun and you do not know who your mentor is, please contact programme support.

When do I submit my work?

Your first set of work MUST be uploaded to the Workroom or sent within four weeks of the start of your enrolment. If your work is going to be late, then you must contact your mentor or the school.

Can I contact my mentor by email?

Yes, all members of staff have an email address that is based on their first initial dot last name@tlc.ac.nz. For example: Fred Jones could be emailed at f.jones@tlc.ac.nz

How can I get in touch with other students?

You can engage with other students via the Workroom.

What happens if I attend classes on-site?

It is free to attend on-site classes (unless otherwise indicated). Your hours are automatically recorded from any time spent in classes.

Can I automatically move to the next programme when I finish the last one?

An application is needed if you want to enrol in any of the New Zealand qualifications in creativity. To enrol in our Advanced Diploma programme (level 7) you must go through an interview process first and then be approved by the Academic Board. If you are not able to move to the next stage of a programme you will be given full information on what you need to provide in order to do so.

The small print

The small print

Withdrawals, refunds, student fee protection and student fee indemnification

A student may withdraw from a programme within the first eight days from the commencement of their programme and receive a full refund of fees paid. After the eighth day (i.e. from day nine), there is no refund.

The Learning Connexion Ltd works in accordance with Section 236A of the Education Act 1989 and subsequent amendments. It has an approved trust account for student fee protection and student fee indemnification (the remaining portion of a student's fee at any point of the programme). The trust account is sufficient to cover the full amount of student fees. It is administered by Mr. P Nankivell.

Students must apply in writing to withdraw from their programme. Students should contact Programme Support staff to assist them in the process.

The Qualifications Authority (NZQA) requires that a PTE has arrangements in place to protect student fees in the event of a programme closure. The Learning Connexion Ltd's trust account also protects students' fees should a programme closure event occur. Programme closures are events that occur outside a student's control such as the cancellation of a programme or the withdrawal of accreditation or programme approval by the Qualifications Authority.

In the event of a programme cancellation, the student will receive a full refund. The accounts department of The Learning Connexion Ltd will arrange for the refund to be made.

Should a programme closure event occur contact the accounts department of The Learning Connexion.

The Learning Connexion's rules and regulations

a.) No student shall recklessly damage, deface or wilfully move without authority, any property of The Learning Connexion Ltd, or any property owned by other people or organisations.

b.) No student shall wilfully impede the activities of The Learning Connexion Ltd, whether in teaching, research, or otherwise.

c.) No student shall wilfully create any nuisance within the space managed by The Learning Connexion Ltd.

d.) No student shall be in any area controlled by The Learning Connexion Ltd knowing that he or she is not entitled to be there at that time.

e.) No student shall bring onto The Learning Connexion Ltd's property any alcohol or illicit drugs, or be under the influence of the same.

f.) All persons shall abide by the The Learning Connexion Ltd's smoking policy and other relevant policies.

g.) The management of The Learning Connexion Ltd shall have the power to deal with all matters relating to discipline among students and shall have such powers of fining, suspending and expelling students guilty of misconduct as are conferred by these rules.

h.) Complaints and breaches of the rules shall be considered by a complaints committee consisting of three members from any of the The Learning Connexion Ltd's governance groups. A student accused of a breach of the rules shall be entitled to be heard by the committee and may call witnesses and take legal advice but The Learning Connexion Ltd will have no liability for any costs incurred. If the committee finds that the student has committed a breach of the rules it may recommend that the school:

- Impose a fine of up to $200
- Suspend the student from the programme for a period not exceeding one year
- Expel the student from the programme
- Require the student to make full payment for any damage incurred

i.) Management is not obliged to enforce any penalty or reparation ordered by the complaints committee but they are not entitled to impose a more severe penalty.

j.) The student may appeal the decision of the complaints Committee through a District Court Disputes Tribunal.

k.) Any penalty imposed by the complaints committee must be paid within 14 days of written confirmation of the penalty which must be signed by the managing director or a delegated staff member. The Management Group may, at its discretion, accept payment over a longer period but will otherwise be entitled to withhold all student privileges, including attendance at classes, and may withhold the right to submit material for assessment.

l.) If the student found guilty of a breach of the rules chooses to take the case to a District Court Disputes Tribunal the penalties shall be put on hold and the final arbitration shall be a matter for the Tribunal.

Fulfilling our obligations to the treaty of Waitangi

As an education provider, The Learning Connexion acknowledges the important contribution it has to make to fulfilling treaty of Waitangi obligations. Our educational environment aligns with Maori student learning styles and needs and we provide a warm and supportive environment where Maori students are able to be creative on their own cultural terms and according to their own particular strengths.

Complaints

From time to time complaints arise and the procedures are set out in the rules above. TLC is committed to treating complaints fairly and promptly.

If you see behaviour which seems potentially bad or, you have an issue of concern then it is worth discussing this informally with your tutor or a member of the Support staff because they can nearly always take action which prevents problems before they happen. It's far better to intervene when things are small. For more serious or confidential matters you can speak with a member of TLC's culture and employment group, or follow the complaints process below.

It is important to realise that complaints are a serious matter and they can back-fire if the complainant hasn't got the facts right or has contributed to the problem in the first place.

In practice we have remarkably few complaints and they have been treated with the greatest care. In every case the solution has been effective in that no one has ever repeated the behaviour that led to a complaint in the first place. This has helped us to maintain a peaceful and creative environment.

Complaints procedure

A complaint must be made in good faith based on evidence that the complainant believes to be true.

Formal complaints must be in writing, signed by the complainant and should be addressed to the managing director. No action will be taken on anonymous complaints but if circumstances require, your identity may not be disclosed. Receipt of the complaint will be acknowledged within one week.

The managing director will convene a complaints committee of appropriate delegated staff. They will investigate the complaint; for example, if it's a complaint about a person, usually one staff member interviews the complainant and another staff member interviews whoever is the subject of the complaint. Both are welcome to have a support person present during any interviews or meetings. The committee will assess evidence, talk further to those involved if needed and make recommendations to the managing

director (or delegated representative) who then makes a final decision. Their framework is the question: "How can we live creatively together?" Invariably there is a great deal of discussion and enormous care is taken to achieve the best possible decision. The complainant will be kept informed of the process and of the outcome.

In terms of outcomes there are several options ranging from fines and suspension through to counselling and negotiation (to ensure that the same situation doesn't happen again). We are seeking peaceful and positive resolutions.

If the complainant isn't happy with TLC's decision he or she can take the case to a District Courts Disputes Tribunal (if appropriate) or to the Police or to NZQA.

NZQA, PO Box 160, Wellington, 6140 or the District Courts Disputes Tribunal (if appropriate).

For international students, complaints may be referred to the International Education Appeal Authority, Tribunals Unit, Level 1, 86 Custom House Quay, Private Bag 32001, Panama Street Wellington, New Zealand

Phone: 64 4 462 6660

Fax: +64 4 462 6686

Email: ieaa@justice.govt.nz

This e-mail address is being protected from spambots. You need JavaScript enabled to view it.

Website: http://www.minedu.govt.nz/

TLC provides a bilingual counsellor, if needed.

Policies and procedures relating to students

All student related policy and procedure is available from Reception, via the TLC website or from your mentor on request.

Glossary of terms

Glossary of terms

These are some of the terms that are commonly used at The Learning Connexion as part of the programmes we run

Creativity brief

Follows the creative spiral and encompasses the elements of creativity. It begins with a goal that takes you into creative action/discovery. For example it may start with the intention of:

- Discovering the properties of a material (for example, soap, sea shells, wood, wire, paint and so on) .
- Finding a solution (or an improvement) relating to a problem (in art practice this might be about finding a more effective way to express your ideas; in engineering it could be about designing a better mousetrap; in teaching it might involve interaction with students who are highly intelligent but can't read).

The scope of a creativity brief/s is unlimited but once you make a choice your work has to become focused and purposeful. Usually the best briefs are concerned with matters that have personal relevance and connect with your core motivation.

Conditions

Conditions are statements of achievement which relate to a creativity programme's graduate outcomes. (See graduate outcomes and standards - below)

Core drivers- 'core drivers'

'Intrinsic motivation'. This is motivation that comes from 'inside' rather than from external rewards such as money, pleasing the boss etc. Core drivers help people to get through situations where other rewards are minimal. In developing a creative career core drivers can make the difference between persisting and giving up.

Class

Delivered (primarily on-site) in a studio with a tutor available for tuition and working to an advertised blurb which specifies content, objectives, outcomes, materials required and costs.

Creative process

Approaches or methods for engaging your creativity.

Creativity

See Jonathan Milne's book *Go! The Art of Change* to read more about creativity.

Effectiveness

Is it effective – does it work in the way intended?

Evidencing

Providing authenticated evidence of your work as a record of what you have done to complete your programme requirements (a photo, a report, a log, etc.). See the *Evidencing your work* section for detailed information.

Feedback

Comments about your work that you receive from others. Feedback encourages awareness of how classmates, friends and family respond and considers what a student has achieved/not achieved. Informal feedback is often the best way to discover how your art is communicating with others.

Feed-forward

From your tutor - can include some open-ended questions or suggestions based on the work you have been doing. The goal is to open your mind to new directions that are guided by your tutor; some of these questions can turn into discussions. Think about what worked well and what can be taken forward into your next work.

Graduate outcome/learning outcome

What you will be able to do, be or know after studying our programme. Specified in the qualification details of the New Zealand certificate and diplomas of creativity. The overall learning outcome is sustainable creativity. Each segment of the programme echoes the overall goal.

Innovation

The act or process of inventing or introducing something new, including a new way of doing something.

Key work

Could be a finished work ready for exhibition or a work that marks a significant shift or change in focus or advancement in technical or creative development. A key work is like the 'tip of the iceberg' and it represents a body of experimental or possibly partially completed work. It is backed up with evidence of other work in the Workroom which shows developmental works leading to the key work.

Level

Refers to the level of the programme on the NZ Qualifications Framework (NZQF).

Our corresponding programmes are:

Level 4 - The New Zealand Certificate in Creativity (Level 4)

Level 5 - The New Zealand Diploma in Creativity (Level 5)

Level 6 - The New Zealand Diploma in Creativity (Level 6)

On the local framework:

Level 7 - Advanced Diploma of Art and Creativity (Level 7, Advanced) technically = a 'local' qualification

Material

What something is made of – sometimes the word medium is used but it has a broader context, e.g. material worked within could be hessian, bottle lids or plastic spoons.

Media

The plural of medium.

Medium

A type of material e.g. oil paint or charcoal pencil.

Novelty

Is the work original, fresh or unique?

Overarching goal

Your main reason/purpose for being at TLC, asked for upon enrolment. Your focus of exploration may evolve as you move further into your programme.

Pattern thinking

How we think about things in the same kind of way, over and over again. It is experiential rather than symbolic. 'Analog drawings' are an example. People draw the 'feeling' of a situation rather than describe it through words or images. 'Intuition' is often used as a label for pattern thinking. In practice the thinker is aware of a change of pattern (it may be very subtle) and capable of responding appropriately to the change. 'Pattern thinking' develops through heightened awareness and experience.

Programme

The qualification you have enrolled for, e.g. Diploma in Creativity (Level 5).

Resources

The notes and videos used for distance delivery. These are the equivalent to those used in classes.

Risk-taking

The ability to break out of conventional patterns and explore new territory. An important part of risk taking is a willingness to make 'mistakes' and to use these as a creative opportunity to generate new possibilities.

Roll-over

Completing one programme and enrolling in the next level, i.e. completing Level 4 and 'rolling over' into Level 5.

Standard

(See conditions and graduate outcome) A statement of the standard reached when meeting a condition. A condition may be met by achieving - excellence, merit, achieved or not yet achieved. Conditions and standards are assessed by mentors throughout a programme and are reported to students.

Subject area(s)

Is a specific field of study eg painting, drawing, video etc.

Site-specific

The physical space shared by both art work and viewer (Advanced Diploma).

Sustainable creativity

The opposite of 'self-limiting creativity'. It refers to creativity which keeps responding effectively to change and (in theory) can continue to develop indefinitely.

Common acronyms

The Learning Connexion uses many acronyms, below are some of the common ones you may come across during your study here:

ACA - Academic Board

MRP - Media and Resources Production

BNW - Back Next Week (in governance minutes)

DD - Distance Delivery

EFTS - Equivalent Full-Time Student - *refers to the amount of subsidy you receive for your study through the government.*

MOE - Ministry of Education

NZQA - New Zealand Qualifications Authority

ORA - Online resource area

RP - Restricted Programme

PS - Programme Support

TEC -Tertiary Education Commission