

The Learning Connexion's

STUDENT HANDBOOK

A Guide to TLC Magic

Edition revised 24th June 2019



Student Handbook

A Guide to TLC Magic

Edition revised: 24th June 2019

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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, programme 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

Getting started

Your programme and Creativity Projects

Tutors and Mentors

Creativity: Thinking for a Change (CTFAC)

Learning Resources

Evidencing your work

Expected hours

Feedback/feedforward

Your programme and Creativity Projects

The first step in your programme is to state your overarching goal: What is your main reason for choosing to study the Creativity programme?

The next step is to choose the subject areas you are most interested in, then working within your subject area, begin to work your way through a series of creativity projects (see Programme Descriptions for details). Your mentor will help to guide you. Your goals and subjects can be developed or changed throughout the programme.

Creativity projects provide a flexible structure to help you to focus on specific areas of your creative practice. They enable you to work in an exploratory manner. Each creativity project helps you to meet the requirements of your programme (see Assessment section for details).



Christine Winbush | Pictured with her ceramic artworks

Tutors and Mentors

Our tutors and mentors are all practising artists. They bring real world expertise from their respective creative industries to their roles. Passionate about art and creativity, they are enthusiastic teachers who enjoy seeing their students grow in confidence and develop their skills.

Tutors

Tutors run classes at our campus and assist students in developing and achieving their personal artistic goals. Our tutors' professional knowledge and hands-on technical skills are passed on to their students. Tutors facilitate regular class group critiques, as students develop the ability to articulate and self critique their work and support others.

Mentors

Distance Delivery

When you enrol as a distance delivery student, you will be assigned a mentor who will be your main point of contact. You can expect to have regular informal conversations with them as well as receive more formal feedback. Your mentor will help you to align your work with your creative goals and the requirements of the programme. If there are specific media or subjects you want to focus on then let them know.

Distance delivery students may also attend a limited number of on-site classes. (See below for details).

On-site Delivery

When you enrol as an on-site student you will be assigned a mentor who will oversee your programme.

Be sure to attend the 'Meet and Greet' session for your programme at the start of each term. This is an opportunity for you to meet your mentor and the other students on-site who are studying at the same level.

Classes: You will attend weekly classes during term time (all classes are listed on the TLC website).

Registration is required for each class. Information about this process is available 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.

Creativity: Thinking for a Change (CTFAC)

Our flexible, student-centred learning style, encourages you to drive your own learning.

The exercises in *Creativity: Thinking for a Change (CTFAC)* at the start of the Certificate programme gets students involved in creative action very early on in their programme of study. It is designed to help you to set some initial creative goals and begin your creative learning experience.

If you are new to TLC and have enrolled into Level 5, 6 or 7, you are required to complete *CTFAC*. This class is available as a week long block class at the start of each term on-site, as a video in our Online Resource Area (ORA) and as resource notes.



Sculptural artwork by Tess Hyett

Learning Resources

Once you have completed CTFAC, select the subject area that most interests you and use our learning resources and/or work with your tutor in classes to start making work related to the first Creativity Project (at all levels this is a period of exploration).

Classes, online resources and resource notes

Classes, online resources and resource notes are subject based. They provide exercises, suggestions, inspirational examples from other artists and information about relevant techniques. Select your classes/ resources according to your preferred subject areas and overarching goals.

Learning resources provide a starting point or idea for you to work from. The objectives of the resource (what you will learn from them) provides a focus and, sometimes, a point of reference for you to decide what it is you personally want to achieve.

Learning resources are designed to be empowering, inspiring and filled with useful information. The valuable things in the resources aren't scripted – it's your engagement, participation and willingness to try new things that drive the development of your creativity.



Maisie Jane Hurst | Drawing class

Evidencing your work

Whether you are studying via distance delivery or on-site we require visual records of all 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 finished work.

You need to upload your work to the Workroom, and send work and independent study logs to your mentor **once every two weeks (once every four weeks for part time students)** to provide evidence of your on-going engagement in your programme.

Regular evidence of work and work/study logs are essential for meeting the requirements of your programme.

Active programme engagement

Active programme engagement means attending classes and making work (on-site students) or creating work from the videos and resource notes (distance delivery students) and recording the hours you work.

We need to see evidence of your hours (class attendance and your work and independent study logs) and see images of the work you have done uploaded to the Workroom.

The first check will be done within 9 days (full time Certificate students) or 4 weeks (full time Diploma students) from the start date of your programme.

The information you need, including dates, is in your confirmation of enrolment letter.

For more details please see 'the small print' section of the handbook.

Check in with Programme Support or your mentor to make sure you are on track with your progress, or if you need help catching up. They are there to help you get started and later, to complete your programme successfully.

Visual diary

You are required to keep some kind of visual diary during your programme. Images from your visual diary will be a regular part of the work you upload to the Workroom to show evidence of your creative process. The visual diary is an easy way to collate all your creative process and research work and helps track your ideas and progress.

It is a really useful guide for your mentor to see how you are working so they can make appropriate suggestions, as well as being an incredibly valuable resource for yourself.

More ideas about how to set up your visual diary are given in the Visual Diary video on ORA in the 'Getting Started' section and in the Level 4 Resource notes (CTFAC section).

The form that a visual diary 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 using 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 should include are:

- Sketches of your ideas, colour roughs
- Goals
- Mind maps or other idea generation methods
- Doodles related to ideas you are working with
- Notes on your work as you review it - your own and from others
- Artwork – your own and other artists' which is relevant to what you wish to achieve
- Sketches/notes to evolve your work

Some things that a visual diary could include are:

- Brochures/pamphlets from exhibitions or gallery visits
- Inspirational images from magazines or similar
- Favourite quotes
- Photographs
- Photocopied material
- Newspaper clippings
- Entry forms
- Art related book titles - those you wish to read or have just read
- Phone numbers/address/email addresses of contacts relevant to your art practice
- Business cards
- Poetry – your own or others
- Writing

In short, it is a repository for all ideas and inspirations related to your creative life.

Work and independent study logs

Work and independent study logs need to be sent to your mentor or uploaded to a collection labeled 'Study logs' in the Workroom once every two weeks (once every four weeks for part time students), they are an essential part of your record keeping.

For distance delivery students, they should accompany every set of work uploaded to the Workroom. They are part of the evidence that shows you are engaged with the programme. Remember, a work log should always accompany the work itself and refer directly to the work you have uploaded. Your logged hours are equivalent to class attendance.

On-site students use work and independent study logs for work done outside of class times. It must also relate directly to the work that you have uploaded to the Workroom.

Your mentor will record your hours from the work and independent study log so it is important to log your hours accurately with descriptive notes.

There is a copy of a work log and independent study log on the TLC website to download and print. Otherwise you can pick up copies from Programme Support, or ask them to email you one.

The Workroom

The Workroom is an online application where you post images of your work. It is a mobile friendly site which is easy to use. You can take photographs while you're working and upload them straight from your phone. See the 'Guide to using the Workroom' for more details on how to set things up.

Alternative methods for evidencing your work

If you don't have access to the internet by computer or by mobile phone please contact us about other ways to document work for your programme.



Student Exhibition Opening night, 2017

Expected hours

Part-time:

- Level 4: 17.5 hours/week
- Levels 5 and 6: 17 hours/week
- Level 7 (Advanced): 15 hours/week

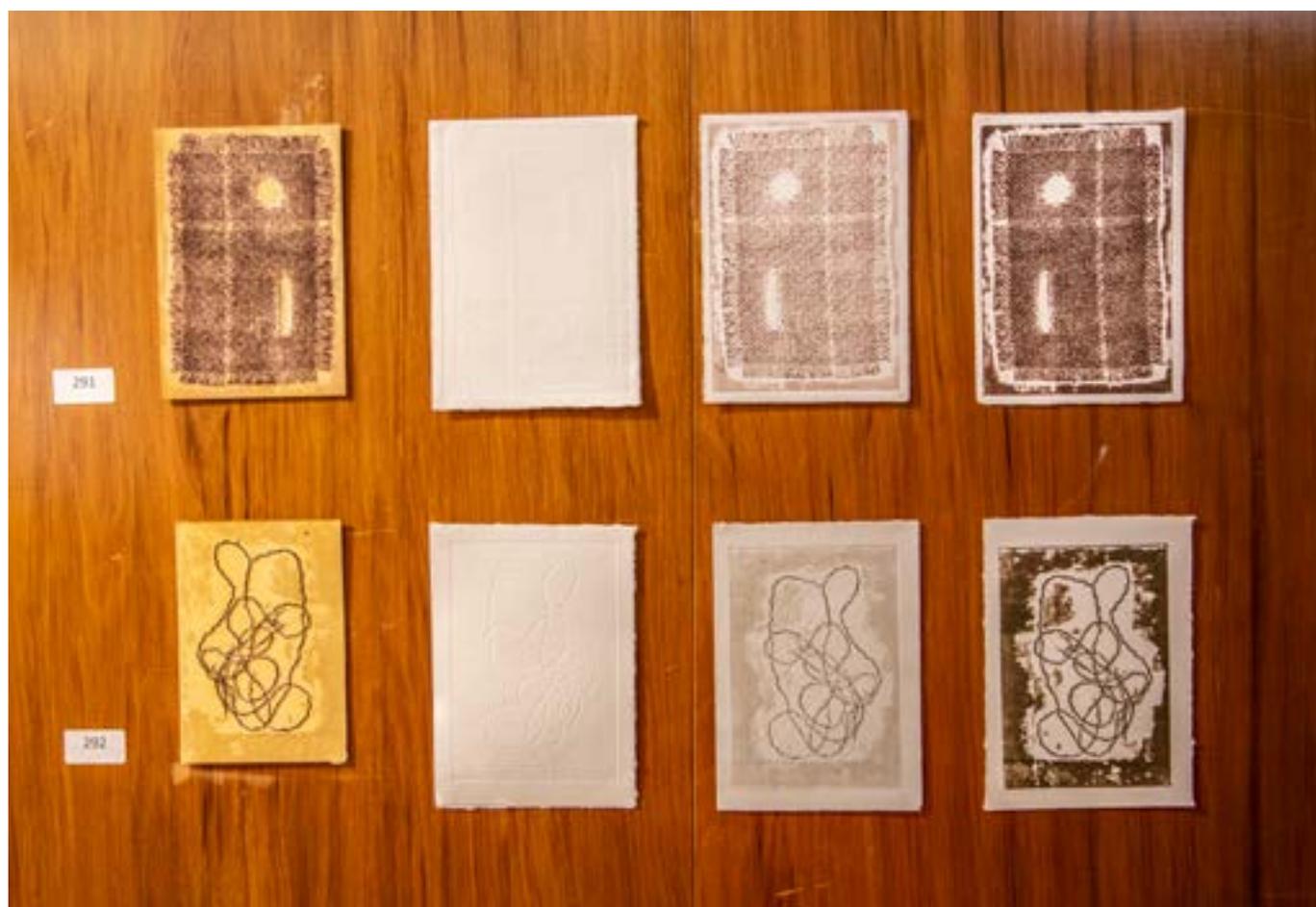
Full-time:

- Level 4: 35 hours/week. (On-site students: 30 hours class time, 5 hours independent study or weekend/night classes)
- Levels 5 and 6: 34 hours/week. (On-site students: 30 hours class time, 4 hours independent study or weekend/night classes)
- Level 7 (Advanced): 30 hours/week

It's helpful for you to check your hours with Programme Support once or twice a term. If your 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 hours and insufficient work will result in a tracking letter being sent out to you to notify you of your low hours. 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 T.E.C. and StudyLink (where relevant) that you are not meeting programme requirements. This can result in your student allowance being stopped. 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.



Feedback/feedforward

Distance delivery students will receive feedback on their work once a month. Your mentor will discuss the options for how you would like to receive feedback when you start working with them.

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.

On-site students receive ongoing feedback/feedforward on their work from their tutors, and termly feedback/feedforward from their mentors.

At the conclusion of your programme you will receive a summative assessment which provides a record of your achievements in your programme.

Your mentor will assist you in aligning your work with the requirements of the creativity projects and your programme.



Randy Wolf | *Illustration class*

Subject areas

Drawing

Painting

3D

Design

Photography

Computer graphics and multimedia

Subject areas

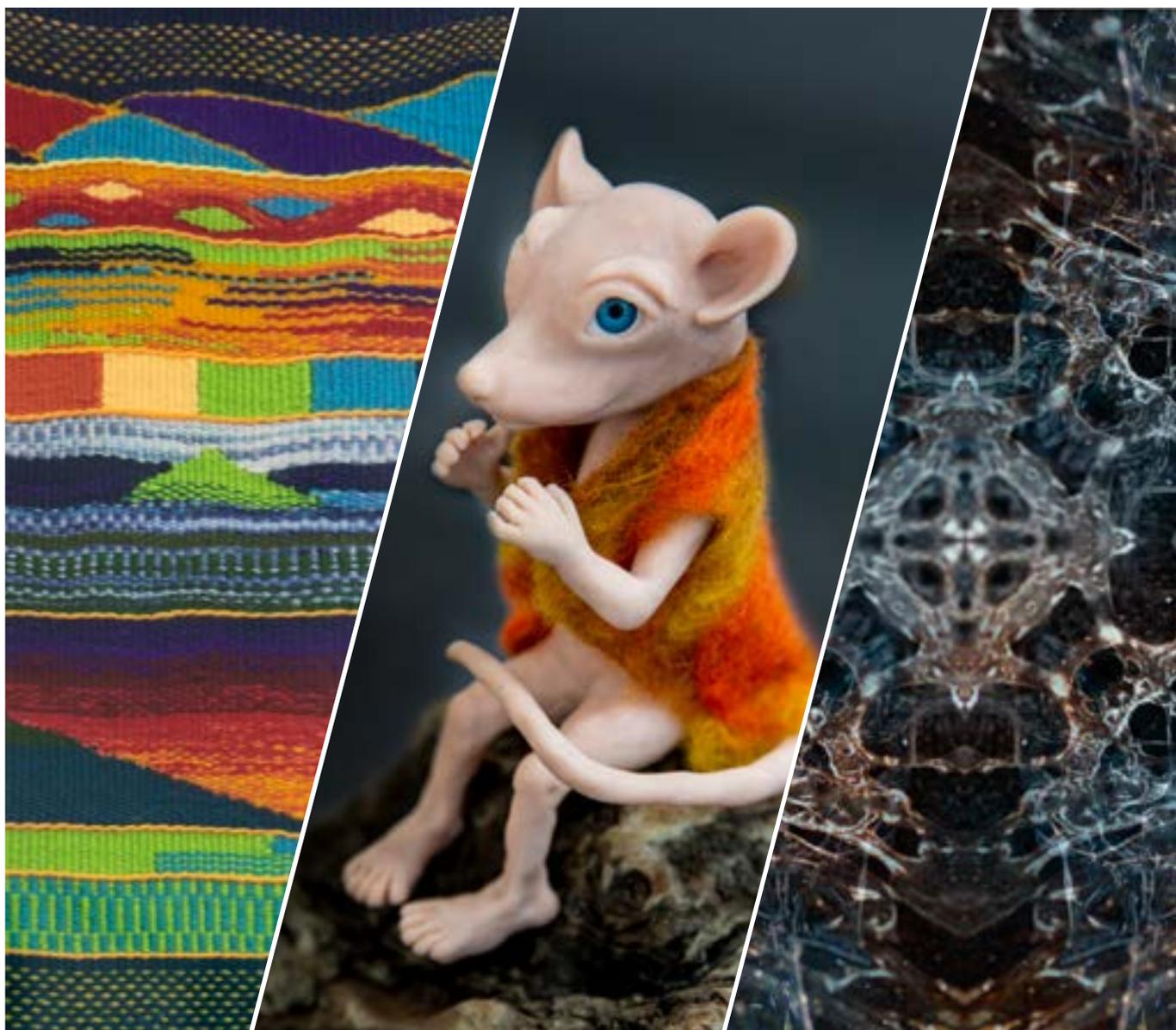
The subject areas you choose to focus on will influence the classes you take and the resources you use. Many classes and resources can apply to several subject areas so there is plenty of flexibility for you to develop your own creative journey.

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

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 to organise it.



Danielle Sasvari
Embroidery

Grace Stephen
Sculpture

Johannes Mueller-Welschhof
Advanced Diploma

Drawing

Drawing is one of the most fundamental ways of learning how to see a subject. It is an invaluable tool for developing ideas and concepts as well as being an art form in its own right. Explore drawing and mark making using charcoal, pencil, crayon, chalk, ink, dye or watercolour.

Specific tuition is available in observational drawing, drawing from life and expressive gestural drawing.

Creative applications

Including (but not limited to):

- Observational drawing
- Imaginative and expressive drawing
- Abstract drawing
- Life drawing
- Illustration
- Mind mapping and other idea generation techniques

Technical and practical skills

Including (but not limited to):

- Observation: Observing edges, tones, proportions and direction of light; drawing from photos; relating to negative spaces; visualisation; memory; working from a live 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; analogue 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



Lily Carley
Drawing

Cynthia Castro Ramirez
Drawing

Painting

Painting offers students an opportunity to develop a wide range of skills using wet media. Explore and experiment with colour, composition, materials and techniques to discover which processes best suit your creative goals.

Students can work with a range of wet media including acrylics, gouache, oil paint and watercolour.

Creative applications

Including (but 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

Including (but 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 colour
- 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 ethics; using symbols



Estelle Cainey
Painting

Davis Bower
Painting

3D

3D incorporates sculptural practices ranging from traditional casting processes to contemporary approaches that include mixed media and installation.

Finished works can range in scale from the tiny to the megalithic, including media as varied as soft stone, clay, plaster, wood, wire, wax, bronze, glass and metals.

Students learn to use casting and moulding processes, additive and reductive techniques, and explore installation and performance work.

Creative applications

Including (but not limited to):

- Jewellery – chain-making, enamelling, casting, soldering and fabrication
- Ceramics – hand-building, throwing, slip casting, glazing
- Carved sculpture – stone, wood and bone carving
- Hot Arts – bronze casting, wire sculpture, glass work, forging and welding
- Assemblage – from ready-made or found materials

Technical and practical skills

Including (but not limited to):

- Understanding materials: Exploring materials such as soft and hard stone, clay, plaster, wood, wire, wax, bronze, glass, metals; using joiners and construction/ support materials
- Design: Maquettes; incorporating techniques from drawing; painting; photography and design; design for a client; research
- 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



Suzy Costello
Cast bronze



Ruby Mackwell
Ceramic class

Design

Design explores the application of art in a commercial setting and teaches students 'visual literacy'. This course incorporates a range of media including photography, computer graphics, drawing and painting.

Students will develop the ability to interpret information and communicate this visually to an audience.

Creative applications

Including (but not limited to):

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

Technical and practical skills

Including (but 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



Ann O'Rorke
Jewellery

Linda Evangaline Smith
Printmaking

Photography

With new technology, photography is becoming an increasingly accessible and flexible medium. The creative potential is limitless when linking the art of photography with other subjects and classes such as printmaking, design and computer graphics.

Students can explore portraiture, documentary, studio photography, pinhole and photogram techniques and the use of photography for archiving and marketing artwork made in other media.

Creative applications

Including (but not limited to):

- Portrait photography
- Studio photography
- Photographic collage
- Photojournalism
- Photograms
- Landscape photography (including seascapes and skiescapes)
- 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
- Using photography to document artwork

Technical and practical skills

Including (but not limited to):

- Understanding a manual camera: Including focus, exposure, depth of field, ISO (film speed), aperture, shutter speed and white balance
- Lighting: Use of natural light, studio lighting, using a flash, using coloured gels and reflectors
- Composition: Special camera angles, cropping, overlapping images, elimination of clutter and distractions, creating a centre of interest, abstraction and using pattern and colour
- Using lenses and filters: Understanding lens types and using filters such as polarising and distorting filters
- Specialised camera techniques: Double exposures, drawing with light, long exposures, pin-hole photography, time-lapse photography and use of obscuring devices such as Vaseline
- 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 images 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
- Context: Personal interpretation of photographers including Henri Cartier-Bresson, Edward Weston, Man Ray, Andreas Feininger, Ernst Haas, Diane Arbus and Brian Blake



Krysta Dailey
Photography

Robyn O'Malley
Photography class

Computer graphics and multimedia

Computer graphics is for students who want to specialise in graphic design and explore how to shape creative concepts using computer based technology.

Students learn how to manipulate photographic imagery, create digital illustrations and work with more traditional graphic design processes. For example, students can develop technical digital skills which could be linked with other art techniques to create images ready for printmaking classes and large format prints.

**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

Including (but not limited to):

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

Technical and practical skills

Including (but not limited to):

- Use of computer based technology: 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



Morrigan Smith
Digital art

Weston Symes
Digital art

Programme descriptions

Creativity Projects overview

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)

Programme descriptions

TLC wants you to develop your own viable, sustainable creative practice. Engaging with our programmes provides the tools to achieve this.

Your programme is made up of a series of practical, achievable Creativity Projects which enable you to work towards your personal goals. Each project is explained in terms of what you need to do, how to do it and the time frame to work within. The projects for each programme evolve from one to the other in a sequence which follows the Creative Spiral. They will help you to explore, practise, review and evolve the different aspects of your creative practice.

Creativity projects allow you to test things out with the support and guidance of your mentor and tutor. We want you to start making, become brave about taking chances, try new things, think about what you want to achieve and get to know yourself as a creative.

These creativity projects are undertaken by all students to match their interests and goals with programme requirements. DD students will work with their mentor and resources. On-site students will work with their mentors and the resources provided by tutors in classes.

An approximate duration of each Creativity Project is given for full time students. Part time students will need to double the estimated number of weeks.



Keryn Pearson | Jewellery class (above)

Christine Taylor | Advanced Diploma (next page)



Creativity Projects overview

Level 4



Level 5

Level 6

CHALLENGE

Push the boundaries of what you do. Explore new materials and processes.

Creativity Project 1

This project should take 8-9 weeks (Full time - FT)
16 - 18 weeks (Part time - PT)

INITIATE

Initiate, visualise and develop multiple projects based on your existing practice.

Creativity Project 1

This project should take about 7 weeks (Full Time - FT)
14 weeks (Part time - PT)

SYNTHESISE

What ideas, themes, materials and processes are working best for you? Do you see patterns emerging? Continue to work with what you are most interested in.

Creativity Project 2

This project should take 8 - 9 weeks (FT)
16 - 18 weeks (PT)

ANALYSE PATTERNS

Review the work you are now making and consider how it contributes to your creative goals.

Creativity Project 2

This project should take about 4 weeks (FT)
8 weeks (PT)

APPLY

Make a well developed series or body of works.

Creativity Project 3

This project should take 11 - 12 weeks (FT)
22 - 24 weeks (PT)

PRESENT

Create and present a well developed body of work/ creativity project/s.

Creativity Project 3

This project should take about 17 weeks (FT)
34 weeks (PT)

IDENTIFY PATTERNS

Identify common patterns which exist across different cultures. Consider how your work connects with other disciplines, groups, cultures. Document or show in your work any new ideas which occur from your research.

Creativity Project 4

This project should take about 2 weeks (FT)
4 weeks (PT)

APPLY

Engage with your audience/ followers through your work and expand your network.

Creativity Project 4

This project should take 3-4 weeks (FT)
6 - 8 weeks (PT)

MANAGE

Engage with your audience/ followers by promoting/ marketing your work.

Creativity Project 5

This project should take about 2 weeks (FT)
4 weeks (PT)

RECOGNISE

Review how your work recognises and uses the creative practices of different communities, cultures and disciplines.

Creativity Project 5

This project should take 2-3 weeks (FT)
4 - 6 weeks (PT)

IMPLEMENT

Develop and make a significant creative project.

Creativity Project 6

This project should take about 2 weeks (FT)
4 weeks (PT)

New Zealand Certificate in Creativity

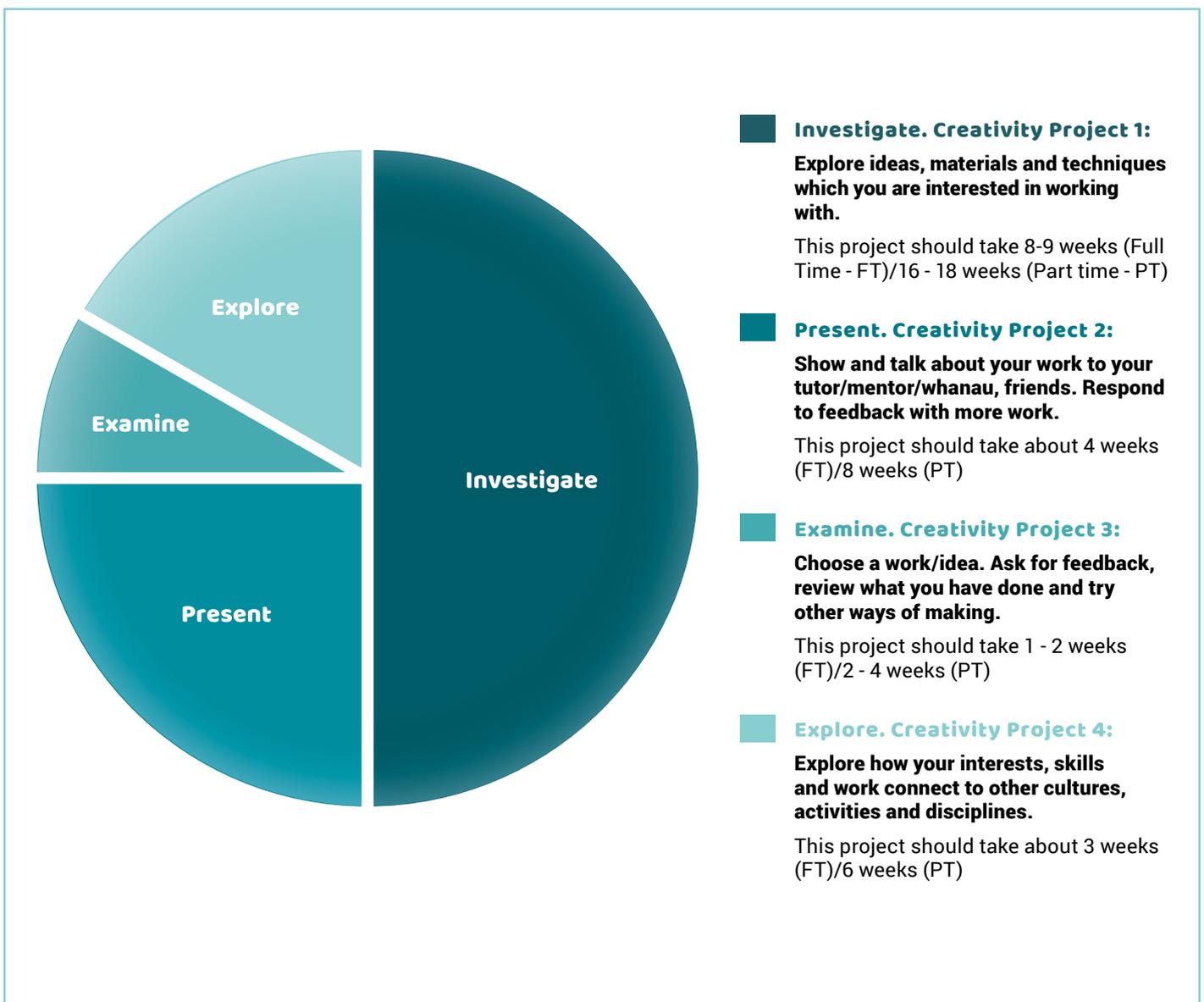
(NZQA Level 4) 60 credits

Level 4 is about exploring your creative practice (self)

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 to 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.

The Certificate programme is 20 weeks full time (equivalent 35 hours per week) or 40 weeks part time (17.5 hours per week).



Level 4 Creativity Projects

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Investigate</p> <p>Creativity Project 1:</p> <p>Explore ideas, materials and techniques which you are interested in working with.</p> <p>This project should take:</p> <p>8-9 weeks (FT)</p> <p>16 - 18 weeks (Part time - PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Explore and identify your core drivers of personal interest by making works. • Investigate/Research creative practitioners/movements/genres that are relevant to your work. • Question conventional practice. • Experiment with themes, materials and techniques to express new ideas. • Use/Apply creative processes with materials in inventive ways. 	<p>How</p> <p>The largest project within Level 4:</p> <ul style="list-style-type: none"> • Make work. Do lots of experiments, using a number of different ideas, techniques and materials. Learn from all of your mistakes. • Take notice of what you enjoy, and/or what you don't enjoy. Do more of what you enjoy - ways of working, preferred materials. • Find out about artists and creative people who directly connect with the work you make (your tutor/mentor will help you). Use these to inspire you. • Make work that shows your ideas changing and evolving by experimenting with new and different ways to express them.
<p>Glossary</p>	<p>Core drivers: A way of describing your personal motivations. This includes what interests you, fascinates you, what you enjoy doing and what you are excited by. It refers to behaviour that is driven by internal rewards.</p> <p>Novel ideas: Something new and original to you that you hadn't thought of before. This could be a combination of ideas or something that takes your work in a new direction. At a higher level 'novel' means 'new in a whole field of knowledge.</p> <p>Conventional practice: The customary way in which things are done. Technically, this has to do with style, form, shape or even materials used in creating the artwork.</p>	



Emma West | Cast bronze

Certificate class

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Present</p> <p>Creativity Project 2:</p> <p>Show and talk about your work to your tutor/mentor/whanau, friends. Respond to feedback with more work.</p> <p>This project should take about:</p> <p>4 weeks (FT)</p> <p>8 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Explore different ways to communicate ideas in different media and styles. • Use a range of approaches to solve problems creatively. • Test possibilities by evolving work from feedback. • Show a capacity/ability to review and evolve concepts and ideas in works. 	<p>How</p> <ul style="list-style-type: none"> • Review your experiments and what you have made so far e.g. from Creativity Project 1. This includes both the successes and failures. Try some other solutions (methods/techniques/extension of topic). Could the 'failures' become 'successful' or lead to new ideas? • Which ways of making/communication of ideas worked best? Which did you enjoy most? Make more of these. • Select some of your work to show and share with others. This can include on the Workroom, as well as with your wider network of friends and whanau - anyone whose opinion you trust. • Make new work based on your review and feedback.
<p>Glossary</p>	<p>Evolve: Process of change from initial conditions to something new and possibly more effective/sustainable. May feature uneven progression including false starts, dead ends, sudden leaps of progress and periods of little or no change.</p>	



Alison Reynolds | Printmaking



Angela James | Cast bronze

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Examine</p> <p>Creativity Project 3:</p> <p>Choose a work/idea. Ask for feedback, review what you have done and try other ways of making.</p> <p>This project should take:</p> <p>1 - 2 weeks (FT)</p> <p>2 - 4 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Examine how testing, reviewing, evolving can change or improve your work. 	<p>How</p> <ul style="list-style-type: none"> • Work should show evidence of the Creative Spiral, that is idea - action - review - feedback - evolve, e.g. progression from beginning stages, to more considered outcomes. • Identify patterns in your work by reviewing your work with your mentor.
<p>Glossary</p>	<p>Creative Spiral: Key stages of creativity are idea-action-feedback-review-evolve. The order may vary although the stages as a whole are likely to apply to creativity in any field.</p> <p>Patterns: Repeated set of themes/ideas/methods/materials that are explored in different ways.</p>	
<p>Explore</p> <p>Creativity Project 4:</p> <p>Explore how your interests, skills and work connect to other cultures, activities and disciplines.</p> <p>This project should take about:</p> <p>3 weeks (FT)</p> <p>6 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Explore how your work connects/ relates with the creative processes of other cultures and disciplines. • Engagement with others is effectively managed by having an awareness of health and safety best practice, TLC school agreement, time planning, maintaining study logs, uploading work and managing your collections on Workroom for regular feedback. • Consider potential vocational pathways in relation to your points of view and core drivers - i.e. - the things which motivate you. • Consider how your creative and transferable skills relate to potential career options. 	<p>How</p> <p>How does your work relate to other cultures and disciplines?</p> <p>What influences can you see in your work? Make work/sketches/write notes to answer these questions and discuss with your mentor and tutors.</p> <p>Discuss the practical skills you have gained with your mentor:</p> <ul style="list-style-type: none"> • Time management • Collaboration • Organising information • Setting up safe work space • Being able to review feedback <p>Where do you want to take your creative practice next? What vocational options would best suit your skills? Discuss with your mentor.</p>
<p>Glossary</p>	<p>Culture: The ideas, customs and social behaviour of a particular people or society. The attitudes or behaviour of a particular social group.</p> <p>Transferable skills: These are the employability skills you gain when engaging and working through the programme. They are skills, qualities and attitudes employers say are essential for the workplace. (These include; positive attitude, communication skills, teamwork, self-management, willingness to learn, problem solving, decision making, and resilience).</p> <p>Vocational pathways: The skills, knowledge, and key competencies used to enter specific/ broad sectors of industry.</p> <p>Discipline: A discipline is a particular area of making e.g. ceramics, jewellery, painting, drawing, etc.</p>	

New Zealand Diploma in Creativity

(NZQA Level 5) 120 credits

Level 5 is about developing and challenging your creative practice (self and other)

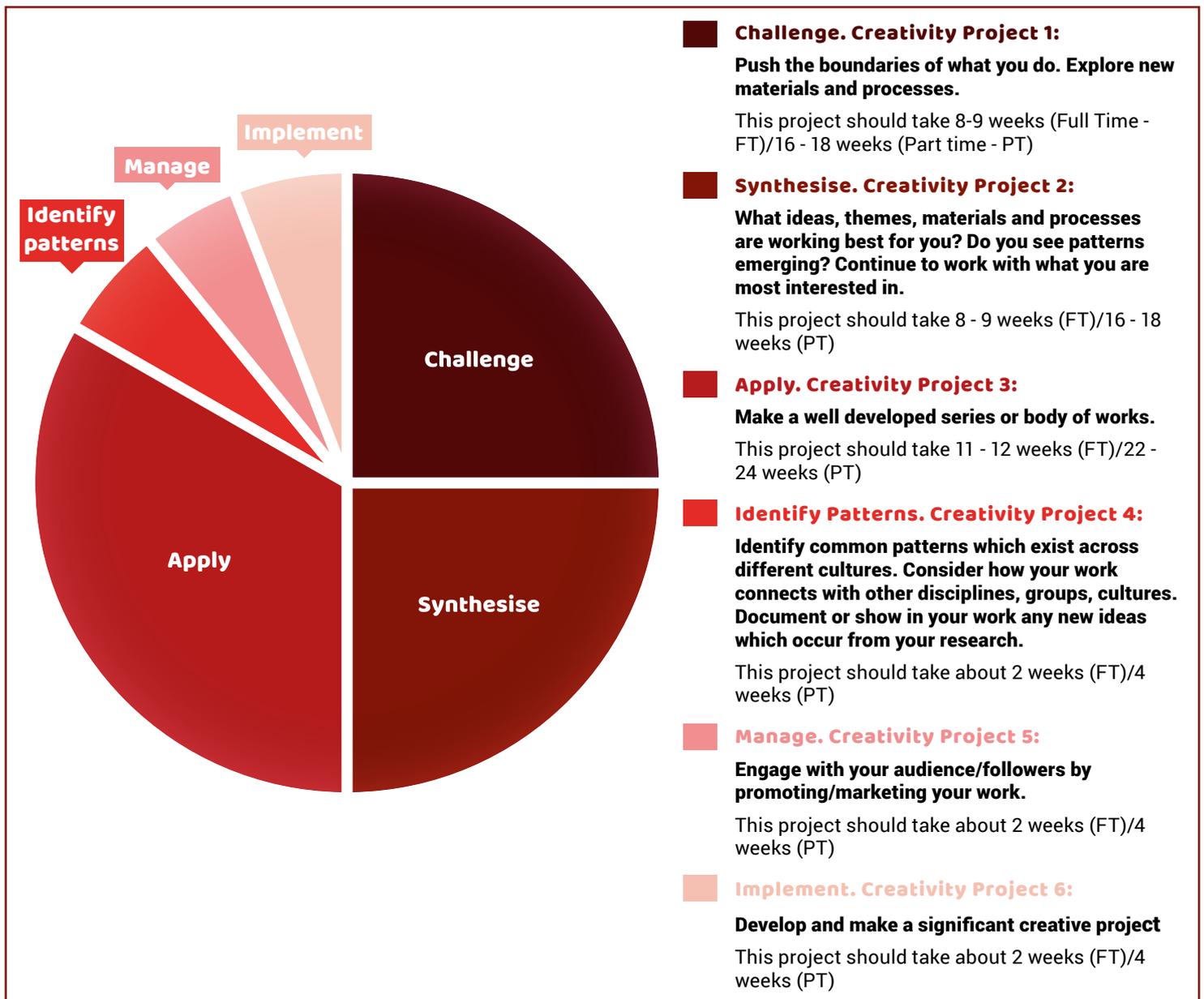
The Diploma in Creativity (Level 5) moves from the focus on self to sharing with others, (understanding that creativity is a mixture of 'individual' and 'group' interactions). We support and nurture each other in many different ways. You will learn marketing and promotional skills, blend your strengths 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 level 5 programme is 45 weeks full time (33.4 hours per week) or 90 weeks part-time (17 hours per week).

The Certificate programme is 20 weeks full time (equivalent 35 hours per week) or 40 weeks part time (17.5 hours per week).



Level 5 Creativity Projects

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Challenge</p> <p>Creativity Project 1:</p> <p>Push the boundaries of what you do. Explore new materials and processes.</p> <p>This project should take:</p> <p>8-9 weeks (Full time - FT)</p> <p>16 - 18 weeks (Part time - PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Risk taking by using an open-ended experimental approach. Having a long term focus while exploring new ideas and types of practice. • Critical judgement shown by questioning the usual way of doing things, testing alternatives and making objective decisions. • Investigation with commitment to respond to new insights that might evolve creative ideas. 	<p>How</p> <ul style="list-style-type: none"> • Make work that connects with your core drivers. • Experiment with materials and techniques that are new to you. How can you approach/work in different ways? • Make works which use the creative spiral repeatedly. Document each stage. Use critical judgement throughout the process. • Evolve your work in the way that works best for you. <p><i>Note: This is an extension of Creativity Project 3 (Examine) for Level 4 - with more awareness of your creative practice. The intention of this project is to get you started - making, reviewing, evolving - using the skills you learnt during Level 4.</i></p>
<p>Glossary</p>	<p>Core drivers: A way of describing your personal motivations. This includes what interests you, fascinates you, what you enjoy doing and what you are excited by. It refers to behaviour that is driven by internal rewards.</p> <p>Critical judgement: Self evaluation.</p> <p>Challenge conventions: Questioning the usual way of doing things.</p> <p>Context: The situation within which something exists or happens, and that can help explain it.</p>	



Davis Bower | Painting

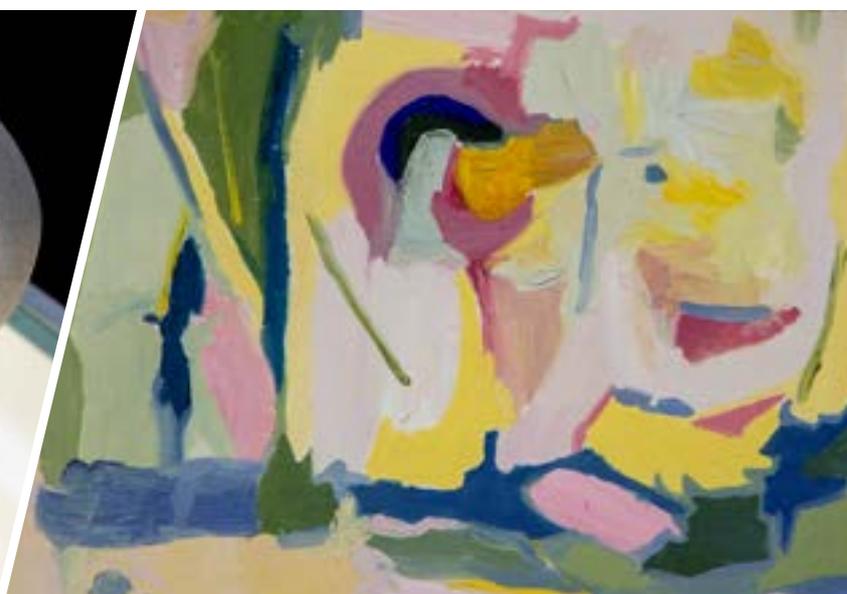


Christine Winbush | 3D Sculpture

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Synthesise</p> <p>Creativity Project 2:</p> <p>What ideas, themes, materials and processes are working best for you? Do you see patterns emerging? Continue to work with what you are most interested in.</p> <p>This project should take:</p> <p>8-9 weeks (FT)</p> <p>16 - 18 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Synthesising/combining of ideas based on making/testing the viability of creative concepts and materials. • Identification of how a process or a pattern from one context can be usefully applied to another unrelated context. • Evolve work through self assessment/feedback after making/testing creative ideas. 	<p>How</p> <p>Make work which shows:</p> <ul style="list-style-type: none"> • Which methods/materials/themes work well for you • What habits of making/methods/themes repeat themselves • What you need to do more of <p>Show a selection of your work to peers (other students, whanau, tutors, anyone whose opinion you trust). Make notes under the images in the Workroom about what they say.</p> <ul style="list-style-type: none"> • Make new work based on their feedback. This may change your ideas/work, or you may become more determined to keep making things in the same way because you feel strongly about it. Either can be good - just show us how you have responded to the feedback. <p><i>Note: This is an extension of Creativity Project 2 for Level 4 - with more awareness of your creative practice.</i></p>
<p>Glossary</p>	<p>Analyse: Examine (something) methodically and in detail, typically in order to explain and interpret it. It's as if you're untying it and letting the different parts separate so that you can study them.</p> <p>Synthesise: Analyse the individual elements of your creative practise to better understand how it works as a whole and combine the various elements to create new work.</p>	



Tina Smith | Oamaru stone sculpture



Harris Gobble | Painting

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Apply</p> <p>Creativity Project 3:</p> <p>Make a well developed series or body of works.</p> <p>This project should take:</p> <p>11-12 weeks (FT)</p> <p>22 - 24 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Record and show the evolution of your creative processes, thinking and technical skills through your work. • Application/making of creative outcomes/works across different fields. • Collaboration/working with others to make creative work. • Presentation/exhibition of your work to your peers and the public for feedback (e.g. TLC end of term exhibition, group exhibition, online portfolio, etc.). 	<p>How</p> <p>The largest project within Level 5:</p> <p>Make a body of work to show to your peers and the community outside of TLC.</p> <ul style="list-style-type: none"> • Apply what you have learnt about yourself and your creative methods. • Make work that builds on your experiments - applying what you know about the kind of work you have most enjoyed making. • Show work from different subject areas/creative disciplines. • Show your work to peers (other students, whanau, tutors, anyone whose opinion you trust). • Document the feedback. • Make new work in response to the comments others have made about your work. • Show your work to the public. • Document feedback from the public.
<p>Glossary</p>	<p>Outcomes across fields: Work from different subject areas/creative disciplines.</p> <p>Document: To make a record in written, photographic or other form.</p> <p>Show your work to the public: May include but is not limited to - taking part in a group show, curating an Instagram account or other appropriate social media account, making and using a website, taking your work to a market or zinefest, taking part in a writing group, submitting work to a publication or creating your own for a collaborative publication, etc.</p>	



Karlos Bogoievski | Printmaking



Kaz Tindall | Jewellery

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Identify Patterns</p> <p>Creativity Project 4:</p> <p>Identify common patterns which exist across different cultures. Consider how your work connects with other disciplines, groups, cultures. Document or show in your work any new ideas which occur from your research.</p> <p>This project should take about: 2 weeks (FT) 4 weeks (PT)</p>	<p>What</p> <p>How do I evidence this?</p> <ul style="list-style-type: none"> • Research and identify how your work connects with different disciplines and cultures leading to new understanding • Identify a minimum of 3 separate patterns 	<p>How</p> <p>How does your work relate to other cultures and disciplines? What influences can you see in your work?</p> <p>To answer these questions do three or more of the following.</p> <ul style="list-style-type: none"> • Research how different cultures use similar methods/materials to you. • Research how the materials you use have been used across different disciplines. • Research how different cultures express similar themes/ideas to you. • Research how other contemporary artists work with your materials of choice. <p>Make work/sketches/write notes to answer these questions and discuss with your mentor.</p>
<p>Glossary</p>	<p>Culture: The ideas, customs and social behaviour of a particular people or society. The attitudes or behaviour of a particular social group.</p> <p>Patterns: Repeated set of themes/ideas/methods/materials that are explored in different ways.</p> <p>Research: Investigating and taking note of what others have done OR making work to show understanding of what others have done, then reflecting upon it to open up new pathways for yourself.</p>	



Mohan Sudusinghe | Cast bronze



Johannes Mueller-Welschhof | Multimedia

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Manage</p> <p>Creativity Project 5:</p> <p>Engage with your audience/followers by promoting/marketing your work.</p> <p>This project should take about:</p> <p>2 weeks (FT)</p> <p>4 weeks (PT)</p>	<p>What</p> <p>How do I evidence this?</p> <ul style="list-style-type: none"> • Understand and use marketing and promotional skills for your creative practice (refer to Level 5 Professional Practice resources). • Ethical and legal requirements such as intellectual property and copyright law are demonstrated in your creative practice. 	<p>How</p> <p>Actions for this project include:</p> <ul style="list-style-type: none"> • Make promotional material for your Creativity Project 6. e.g. poster, flyer, event invitation on Facebook. • Research and show how copyright law requirements impact on your work; e.g. review your reference images. • Check the terms and conditions when you upload your work to a social media site. • Research and discuss, relevant legal and ethical requirements. Draft documents accordingly. Examples include photo release form, consignment agreement for a gallery. Depends on the project you decide to implement for Creativity Project 6.
<p>Glossary</p>	<p>Copyright: Is a legal right which grants the creator of an original work exclusive rights to whether, and under what conditions, this original work may be used by others. This is usually only for a limited time.</p> <p>The rights are not absolute but limited by exceptions.</p> <p>Consignment: If a gallery sells your work on 'consignment' it means that you will only be paid when the work has sold.</p> <p>Photo release form: If you are asked to sign a photo release form you are giving your permission for someone else to publish and /or use an image of either yourself or your work. If you wish to use an image of someone else or their work for your own purposes then it is best to ask them to sign a photo release form so that you can prove you have their agreement to do so. (See copyright)</p> <p>Ethical/Moral requirements: Principles which influence behaviour. Behaviours deemed to be good or bad, right or wrong, lawful or unlawful.</p> <p>Legal requirements: Rules and regulations which are legally binding.</p>	



Casia Moses | Advanced Diploma

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Implement</p> <p>Creativity Project 6:</p> <p>Develop and make a significant creative project.</p> <p>This project should take about:</p> <p>2 weeks (FT)</p> <p>4 weeks (PT)</p>	<p>What</p> <p>How do I evidence this?</p> <ul style="list-style-type: none"> • Engage with planning, creating and implementing a project based on your creative goals within a social, business or research context. • Consider the viability and sustainability of your creative concept. 	<p>How</p> <p>Implement the project designed in Creativity Project 5.</p> <p>Examples include:</p> <ul style="list-style-type: none"> • Painting a mural • Assisting in delivering a class • Producing a zine or other publication that showcases your developing creativity • Organising a creative event • Creating and/or publishing a portfolio (physical or online) (i.e. Artstation) • Planning and taking part in an exhibition (can be a group show) • Entering an art award • Run a market stall to sell your work <p>Review your project and document:</p> <ul style="list-style-type: none"> • What worked best • What feedback did you receive • What could be improved
<p>Glossary</p>	<p>Implement: Put a plan into effect.</p> <p>Viability: Capable of working successfully.</p> <p>Sustainable:</p> <ol style="list-style-type: none"> 1. Within your practice, sustainable means that your practice is able to be maintained despite blockages and other difficulties. 2. Sustainable in the outside world i.e. can generate an income or contribute to your professional profile. <p>Context: The situation within which something exists or happens, and that can help to explain it.</p> <p>Document: To make a record in written, photographic or other form.</p>	



Tina Smith | Cast bronze



Catherine Shone | Painting

New Zealand Diploma in Creativity

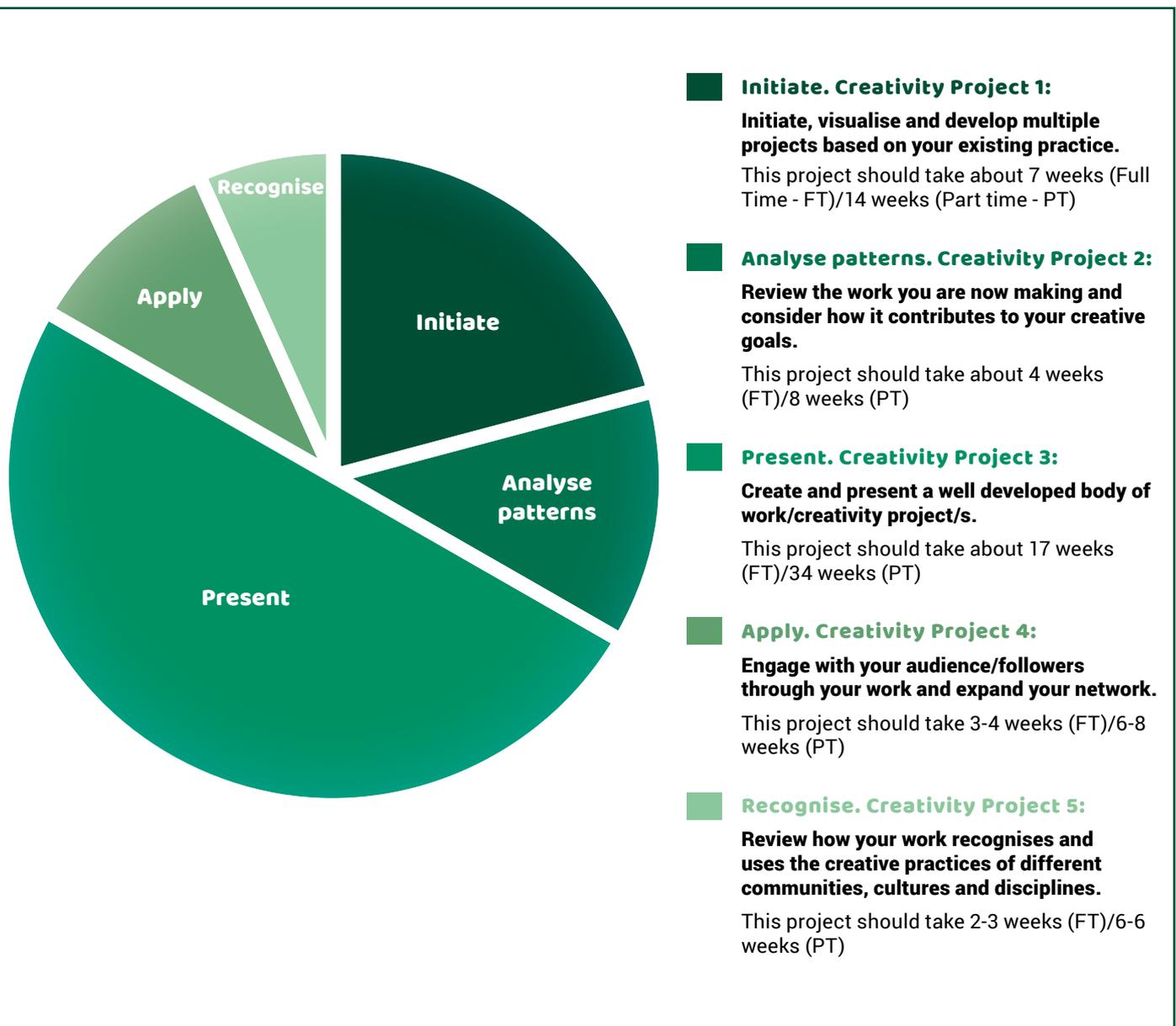
(NZQA Level 6) 120 credits

Level 6 is about consolidating your creative practice (self and the world)

The Diploma of Creativity (Level 6) 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. It is about engaging with the needs of others as you develop your confidence. Your ability to manage your own affairs as an individual practitioner will be 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 45 weeks full time (33.4 hours per week) or 90 weeks part-time (17 hours per week).



Level 6 Creativity Projects

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Initiate</p> <p>Creativity Project 1:</p> <p>Initiate, visualise and develop multiple projects based on your existing practice.</p> <p>This project should take about:</p> <p>7 weeks (Full time - FT)</p> <p>14 weeks (Part time - PT)</p>	<p>What</p> <p>How do I evidence this?</p> <ul style="list-style-type: none"> • Transition/develop from a visualised concept to a practical outcome. • Evolve outcomes into new creative projects. • Develop processes which connect creative activities with sustainable outcomes. 	<p>How</p> <p>In these projects:</p> <ul style="list-style-type: none"> • Review your previous work and consider what you want to do in this programme. • Show evolution in your work by using the creative spiral repeatedly. Document each stage. Use critical judgement throughout the process. <p>Take steps towards making your practice sustainable:</p> <ul style="list-style-type: none"> • Reflect on the habits of making/ methods/themes/materials that repeat themselves in your work. Use the processes that fit best with your practice. • Apply what you learnt from the people you asked for feedback. This is one step towards making your practice sustainable. • Consider the way you use your creative voice best, make work that shows who you are as an artist.
<p>Glossary</p>	<p>Creative voice: Is your style, the quality that makes your work unique, and which conveys your attitude, personality, and character. Your creative voice is a unique and recognizable style that is distinctly your own; your inspiration, your materials, techniques, themes and colour palette all working together in a way that looks like it comes from you and no one else.</p> <p>Sustainable</p> <ol style="list-style-type: none"> 1. Within your practice, sustainable means that your practice is able to be maintained despite personal blockages and other challenges. 2. Sustainable in the outside world i.e. can generate an income or contribute to your professional profile. <p>Critical judgement: Self evaluation.</p>	



Timothy Pelzel | Sculptural work

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Analyse patterns</p> <p>Creativity Project 2:</p> <p>Review the work you are now making and consider how it contributes to your creative goals.</p> <p>This project should take about:</p> <p>4 weeks (FT)</p> <p>8 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Analyse patterns of creativity in different contexts. • Demonstrate self-driven, work-based research which contributes to your creative goals. • Work shows contribution to innovative thinking in different contexts. 	<p>How</p> <p>Deepen understanding of your making/methods /themes/materials and techniques within your creative practice as follows:</p> <ul style="list-style-type: none"> • Analyse the patterns of other practitioners working in different contexts (e.g. cultures, disciplines, genre, art movements, businesses, enterprises) and show what you have learnt through your work. • Use what you have learnt to inspire/influence new innovative work by selecting those elements which best suit your preferences and creative goals. Show and express these using your creative voice. • Review and set your goals for Creativity Project 3 that align to your overall core drivers.
<p>Glossary</p>	<p>Patterns: Repeated set of themes/ideas/methods/materials that are explored in different ways.</p> <p>Analyse: Examine (something) methodically and in detail, typically in order to explain and interpret it. It's as if you're untying it and letting the different parts separate so that you can study them.</p> <p>Innovation: Innovation involves deliberate application of information, imagination and initiative in deriving greater or different values from resources, and includes all processes by which new ideas are generated and converted into useful applications.</p> <p>Creative voice: Is your style, the quality that makes your work unique, and which conveys your attitude, personality, and character. Your creative voice is a unique and recognizable style that is distinctly your own; your inspiration, your materials, techniques, themes and colour palette all working together in a way that looks like it comes from you and no one else.</p>	



Paul Riding | Advanced Diploma



Vicky Bradshaw | Ceramic

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Present</p> <p>Creativity Project 3:</p> <p>Create and present a well developed body of work/creativity project/s.</p> <p>This project should take about:</p> <p>17 weeks (FT)</p> <p>34 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Evolve your themes/ideas into a body of work. • Present your work in an exhibition or creativity talk. This could also include submissions, proposals, publications and prototypes for commissions, etc. • Critically and constructively evaluate/assess your work. 	<p>How</p> <p>The largest project within Level 6: Make and present a well developed body of work. Apply what you have learnt in previous programme levels (or equivalent).</p> <p>This includes:</p> <ul style="list-style-type: none"> • Use habits of making/methods/materials/themes that repeat themselves in your work. • Evolve your work to show the development of a creative theme or themes. • Share your work with others (peers and other experts in an exhibition, on social media or by other appropriate means). • Apply effective critical judgement and evolve to the next idea. • Problem solve to create new solutions.
<p>Glossary</p>	<p>Innovation: Innovation involves deliberate application of information, imagination and initiative in deriving greater or different values from resources and includes all processes by which new ideas are generated and converted into useful applications.</p> <p>Critical judgement: Self evaluation.</p>	



Jennie Sherwin | Jewellery



Kathryn Wood | Printmaking

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Apply</p> <p>Creativity Project 4:</p> <p>Engage with your audience/followers through your work and expand your network.</p> <p>This project should take:</p> <p>3-4 weeks (FT)</p> <p>6-8 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> • Communicate with stakeholders. Identify and expand your creative network. • Demonstrate leadership skills. For example, teach a workshop, organise an event which fits with your goals or present a creativity talk. • Planning undertaken to meet creative goals. • Generation/creating of a professional promotion package. • Presentation effectively conveys the origin of essential ideas relevant to your creative work. • Practical understanding of intellectual property and copyright laws evident in creative work. 	<p>How</p> <p>This project is also known as a 'small start'. It puts your work in front of your audience and requires professional planning.</p> <p>Actions for this project include:</p> <ul style="list-style-type: none"> • Take an active role in your small start (this will include planning, communication, collaboration with others). • Approach professionals in a field or industry which interests you and/or is relevant to your goals. Examples include: coordination of the TLC student exhibition, volunteering for an art gallery, assisting with an art class, becoming an active member of an art/writers society, etc. Show letters/emails and other communication. • Create a professional promotional package relevant to your practice. • Show how copyright affects your work. • Research and discuss relevant legal and ethical requirements. Draft documents accordingly. Examples include photo release form, image use requests, consignment agreement for a gallery.
<p>Glossary</p>	<p>Small start: Project to establish a connection with the wider community beyond TLC.</p> <p>Examples:</p> <ul style="list-style-type: none"> • Delivering a creative workshop • Plan and deliver a Creativity Talk • Producing a design brief for a customer and completing the project (commission) • Participating in an exhibition outside TLC, or co-ordination of the TLC student exhibition • Co-ordinating a creative event • Writing a proposal for a gallery • Submitting your work to a publication, award or competition • Setting up a professional studio (more than putting an easel in a room at home) • Create and sustain a social media presence (not just one post!) • Curate a website <p>Collaboration: The act of working together with other people or organizations to create or achieve something (even a solo exhibition involves collaborating with other people).</p> <p>Appropriation: In art - is the use of pre-existing objects or images with little or no transformation applied to them.</p> <p>Creativity talk: Verbal and visual presentation of your creative practice to an interested group.</p>	

Create projects based on each of the following actions	The project should demonstrate all of the following	Actions required to complete this project
<p>Recognise</p> <p>Creativity Project 5:</p> <p>Review how your work recognises and uses the creative practices of different communities, cultures and disciplines.</p> <p>This project should take:</p> <p>2 - 3 weeks (FT)</p> <p>6 - 6 weeks (PT)</p>	<p>What</p> <ul style="list-style-type: none"> Planning of own work is informed by/involved with the creative practices of different communities, cultures and/or disciplines. 	<p>How</p> <p>How does your work recognise and use the creative practices of different communities, cultures and disciplines?</p> <ul style="list-style-type: none"> Document how other communities, cultures and/or other disciplines have influenced the planning and making of your creative work. How is your work viewed in the wider New Zealand art community? Show how your work fits with other New Zealand practitioners/creative communities. How can you become an active member of those communities? Plan how you can establish your place in these. <p>The purpose of this project is to know where you fit and who your work connects with.</p>
<p>Glossary</p>	<p>Different: In this context 'different' means recognising that your work can engage with more than one community, discipline or culture.</p> <p>Document: To make a record in written, photographic or other form.</p>	



Karla Marie O'Connell | Painting



Leo Semau | Advanced Diploma

Diploma of Art and Creativity (Advanced)

(NZQA Level 7)

The Diploma of Art and Creativity (Advanced) 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

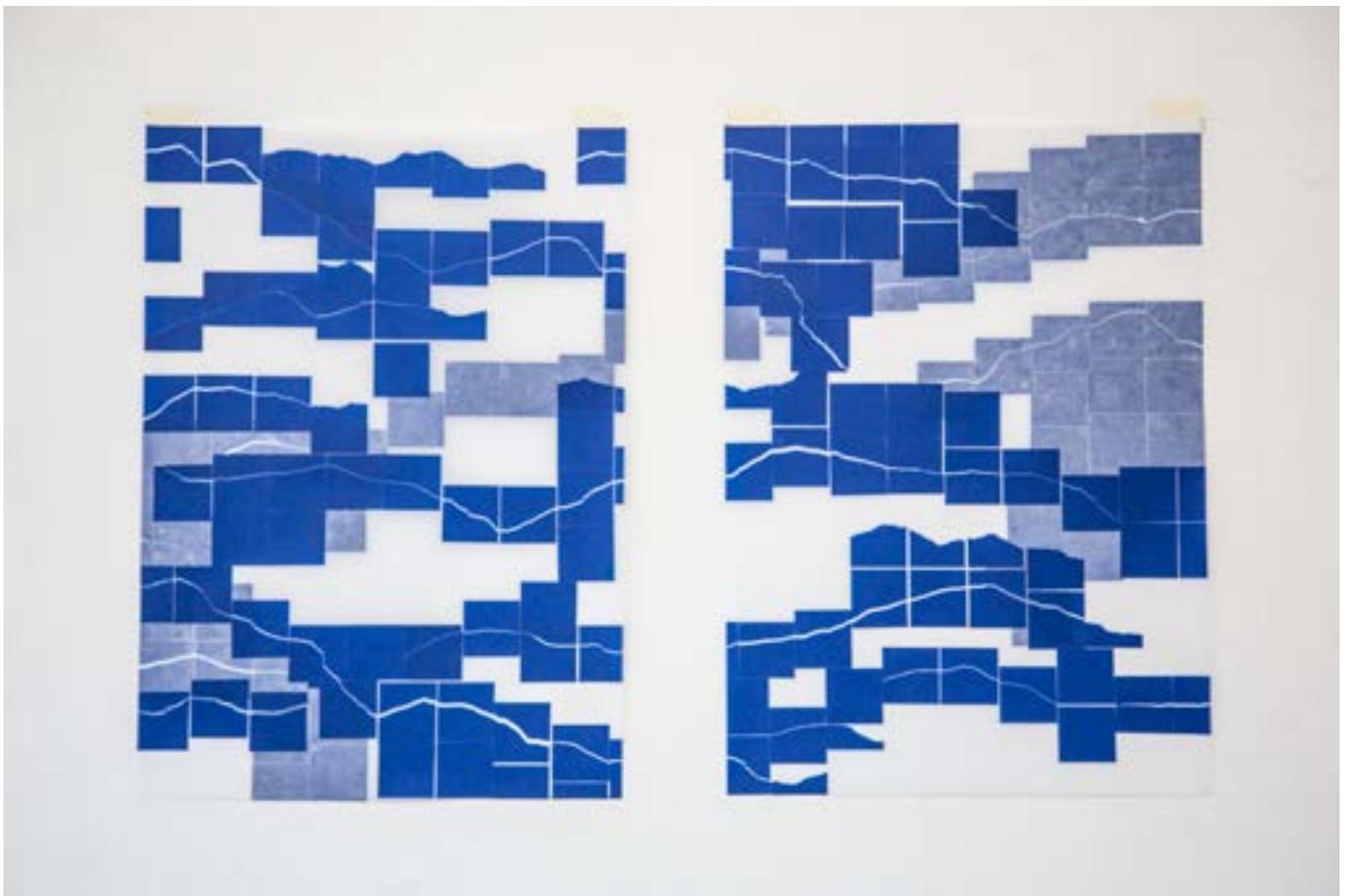
- Write your brief
- Complete the research projects
- Evaluate outcomes
- Evolve ideas

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
- Evaluate outcomes
- Exhibit outcomes



Christine Taylor | *Advanced Diploma*

Programme Delivery

Creative Process

The Creative Spiral

Learning resources

The Workroom

What should you photograph and how should it be organised in the Workroom?

Authenticating your work

Distance Delivery

On-site students

Classes

Absences and illness

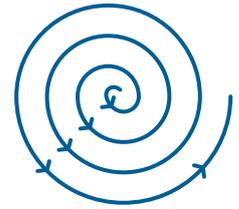
Programme support

Learning Support

Community Liaison

TLC Student Exhibition

Creative Process



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

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 with 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 requirements of the programme at each level.

Idea

This is the starting point in the creative process where you generate ideas. This might involve exploration, experimentation or research, or it could be as simple as taking something and doing something to it.

- What do you want to plan for?

Action

- This is the phase where you turn the idea into something real by taking some kind of action.
- What actions are you going to take to achieve your idea?

Feedback

This involves showing the results of your actions to someone else - it may be your tutor, a family member, friends or clients, or you may exhibit your work for public feedback. Ask questions and consider the responses in relation to your intentions.

- Show your work to others. How did they respond?
- Did your work achieve its intended purpose?

Review

This is when you evaluate the results of feedback from others as well as your own self-evaluation. You'll want to think about changes, improvements and further developments.

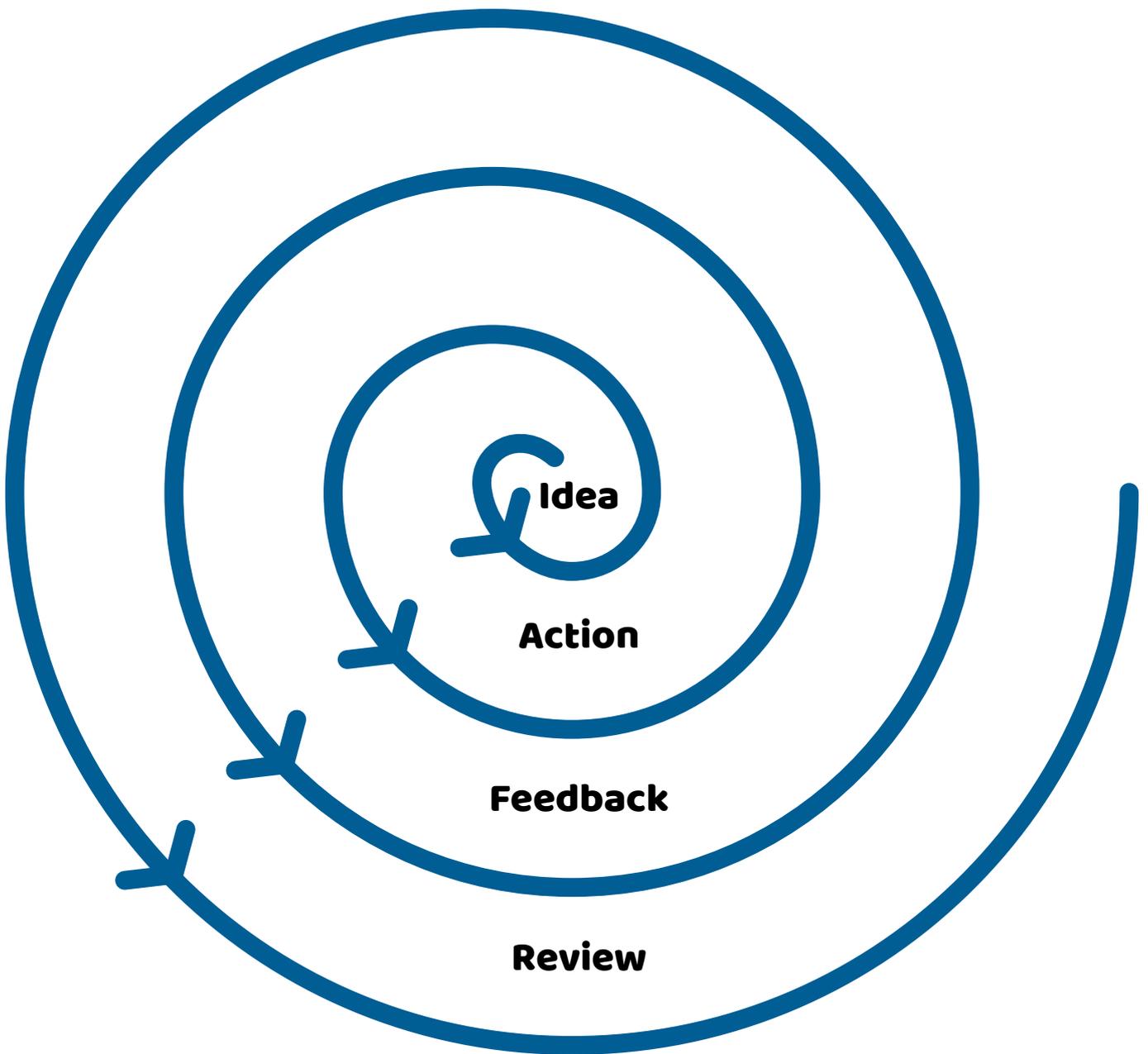
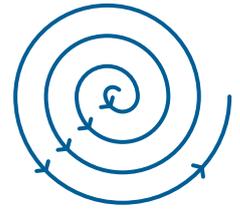
- What did you create?
- What actions have you taken?
- What worked well?
- What would you change?

Evolve the idea (Feed-Forward)

Many ideas can be explored in multiple ways and often, exploring can result in new ideas and new ways you could create your work. The more you create the more you'll find new ideas and approaches are generated and you'll continue working through the creative spiral again and again.

- What new actions could you explore further?
- What tactics would you repeat?
- What do you want to do next?

The Creative Spiral



Evolve the idea (feed-forward)

Learning resources

Online Resource Area (ORA)

ORA is an online video catalogue containing information about creativity and art processes, media, and artist case studies. It's a great reference collection for both additional research and guided exercises.

All students have access to TLC's Online Resource Area. It is accessible through our website with your Workroom 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.

A good place to start is with the 'v' information on our website - tlc.ac.nz.

Please note: if requested, we can send you the programme resources on a USB stick.

Resource notes

Resource notes are available for all students. They complement the ORA, mentor recommendations and on-site classes. DD students will receive a copy at the start of their programme. They are divided into subject areas and contain exercises to develop your creative skills. Resource notes are categorised according to subject and feature a wide range of media, information and exercises for each subject.



The Workroom

The Workroom is an online application where you post images of your work. It is a mobile friendly site which is easy to use. You can take photographs while you're working and upload them straight from your phone.

It provides three main functions:

- It's how you share your work with your mentor and show your engagement with the programme
- A place for you to share your work with your other students
- It provides an opportunity for you to practice selecting work to put into a collection for assessment by your mentor as you complete each creativity project. Selecting and presenting images is a vital skill in the creative world

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

Please see the 'What should you photograph and how should it be organised in the Workroom' (above) for more details.

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 (this option is in your profile section)
- Share contact details with other students (your email address)
- Move and sort images into the order you want
- Make images 'public' i.e. visible to other students
- Make comments on another student's work which has been made public

For more information about how to use the Workroom check our website under the 'Current student' section.



Printmaking class

Computer graphics class

What should you photograph and how should it be organised in the Workroom?

Create a Creativity Project collection

Create collections in the Workroom for the projects you are working on. Your titles could be Project, Media, Process, Creativity Project, etc. The title needs to make it clear to your mentor what the collection contains. Avoid using dates or terms (e.g. term 1) for collection titles as they are difficult to match with creativity projects.

Upload work into your collections weekly, for the duration of the creativity project. (See below for how to use the Workroom).

Each creativity project gives information of what you are expected to do and what evidence is required. This gives you clues as to the kind of images/evidence you need to show to your mentor. If what is required isn't clear to you, please speak to your mentor to get clarification. Add captions to your images to explain how the images relate to the requirements of the creativity project, if necessary.

Take your photographs in good natural light. Placing drawings or paintings on black card provides a frame and helps your work to look good. We need good quality, clear, sharp images.

Avoid multiple images of the same work at the same stage. Ensure images of the same work show significant/obvious changes. Take images of 3D work from multiple angles. Your curated images should work like a visual story of how you made your work.

Where possible, the images of your work should show each stage of the Creative Spiral.

Your images should especially include:

- Curated (carefully selected) images of the creative process you have worked through to create those works – particularly anything large scale or 3D so we can see how you have gone about creating it
- Images from your visual diary, sketches, etc.
- Add captions to your images to tell us what you were thinking of as you responded to your work and made creative choices

- Any writing, including notes you have made whilst researching
- 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. Put notes as a caption saying what you learnt from it
- Screenshots of any blogs, writing or videos that you have created. Put a link to the original work in the caption
- All finished works

Create a SELECTED WORKS Creativity Project (insert relevant project number) collection

When you get to the end of a creativity project create a new collection specifically to show your mentor. Call this 'SELECTED WORKS Creativity Project 1 (or relevant number)'. The images in this collection should 'tell the story' of your creative journey in this Creativity Project and how you have fulfilled the requirements for it.

One way of doing this is to assemble sketches, key experiments, mistakes and well developed works for a composite image. You could place relevant keywords from the creativity projects beside your work. This will help your mentor to understand which aspect of the creative process you have worked with

Create a separate collection for your reference images. Please remember to ALWAYS note the artist or source if you have not created the work yourself.

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:

- Be sure to photograph preparatory work. 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
- 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
- Written documents, emails, and other communication or text based evidence should

be provided as evidence too. For example, show us your artist statement, why you made artistic decisions within the work, where you plan to take it next (i.e. the 'review' section of the creative spiral). A photo of your notes can be uploaded to the Workroom

- If you include source/reference images (e.g. an image of an artwork you are inspired by) in your visual diary or on the Workroom you should clearly label them as 'source image' and place them in a reference collection, not with your work.

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 academic fraud. You can read the full policy on our website.



Gill McCaughey | Glass work

Distance Delivery

Studying from home

You will 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 so you can access videos while you are working.
- Develop an attitude of play, persistence and practice. Try everything at least once – inspiration can come from the most unexpected places
- Create a support system of friends, other students or family 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 an independent study log 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, or use a time management app (such as Clockify).

Feedback/feedforward

Every four weeks 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. 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 requirements of your creativity projects. Your mentor's feedback/feedforward will assist you.



Distance delivery student

Nick Rule | Jewellery class, bronze cast

On-site students

Attendance at on-site classes

Attendance is marked on the class roll in each class. If you arrive 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 your programme requirements.

Independent study - onsite students

Independent study is work done outside of class time and should work in conjunction with your subject areas and creativity projects. Certificate and Diploma students should do 4 or 5 hours of independent study per week. Look at our ORA videos for inspiration. There are lots of ideas to try and other artists work to be inspired by.

All independent study must be recorded and assigned to the creativity project you are currently working on. Images of work done during independent study needs to be uploaded to the Workroom so your mentor can see what you have been doing.

Independent study logs must be signed off by your mentor. Sign-off must be done at least every two weeks and the work involved must be photographed and uploaded to the Workroom.

Pick up independent study logs from Programme Support, and hand them back in there too.



Jewellery class

Classes

All class details are listed on our website: tlc.ac.nz.

Mains classes:

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

Enrolled students 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.

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

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 if you are 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 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.

If you fail to attend a class you are registered for, and don't notify TLC, you may jeopardise getting into further class placements for popular classes.

Submission dates for classes

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.

Absences and illness

On-site

If you are running late, ill or unable to attend a class for any reason, please advise Reception by phone – 0800 ART POWER, text – 022 527 8182 or email Programme support - ps@tlc.ac.nz

Distance Delivery

If you are unable to keep up the programme requirements for any reason, please inform your mentor and Programme Support as soon as possible. We will do our best to support you and help you make a plan. Addressing problems early is much easier than having the stress of sorting things out later.



Drawing class

Programme support

If you have any questions about your programme, such as whether you are on track with your creativity projects or programme requirements you should talk to your mentor or 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.

Please note: if work isn't uploaded to the Workroom, and work and independent study logs are not received on a fortnightly basis you may affect any entitlements received from outside agencies e.g. WINZ, StudyLink, etc.

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 stopped. 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.

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 can take 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.



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 creativity 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.

For youth students, students restarting and 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

Programme Support and our International Coordinator will monitor your programme to ensure your attendance meets your visa requirements.

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



Community Liaison

Using creative thinking to solve problems in a 'live' environment is a valuable and sought after skill set. We deliver projects during our programmes which encourage collaboration with community groups whilst studying. This allows students to develop ideas, test them out and gain invaluable experience. To support our students' studies we provide an experienced community liaison person who connects students with community projects and cultural events to help them build their networks and gain industry experience while studying.

At Level 5 and 6 many students take up these opportunities, creating pop-up gallery spaces, offering workshops, being part of local artist networks, or participating in the running of festivals and events.



Photography class

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 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.

Exhibition Contact

For more information, please contact the student exhibition co-ordinator on 0800 278 769, or contact the Events Co-ordinator (t.exhibition@tlc.ac.nz).

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 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 in a glass frame, 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



Advanced Diploma (Level 7) Exhibition Set-up

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 each term is THREE (3). Diptychs, triptychs, and series works (maximum of 6 in a series) 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 returned automatically 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, Johannes Mueller-Welschhof (j.mueller-welschhof@tlc.ac.nz)

Payments for sold work

You can choose to be paid for any sales by one of these methods:

- Materials credit to your TLC shop account
- Direct deposit into your bank account
- Cheque posted to you

Please include a note with your submission forms that lets us know your payment preference. If you choose to be paid by direct deposit, please include your bank account name and number. Please note, if you do not state a preference, then you will receive payment automatically via a posted cheque.



Level 6 Exhibition Set-up 'Figurativity'

Frequently asked questions

Frequently asked questions

How do I order materials from TLC?

Every student who enrolls 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 form provides evidence of the hours you have worked which is essential if you are receiving any entitlements from a government agency. TEC asks us for proof of your hours and this is it. It is essential that you fill them in and send them to us regularly.

I am feeling unmotivated, do you have any suggestions?

This feeling often happens to many of us. Contact your mentor/tutor or Learning 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 and or childcare entitlements (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

Painting class (below)



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 by programme support or emailed as JPEGs to ps@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.

If you need proof you are a student you can use your confirmation of enrolment letter or, you can contact Programme Support on email ps@tlc.ac.nz for a 'proof of study' letter to be emailed, faxed or posted.

Who is my mentor?

If your programme has begun and you do not know who your mentor is, please contact Programme Support (ps@tlc.ac.nz). You will be assigned a mentor at the start of your programme. Your mentor is your first point of contact for information related to your programme. 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 being assigned a mentor.

When do I submit my work?

If you are enrolled in Certificate and are a full time student, your work and independent study logs need to be uploaded to the Workroom or sent at the end of day 9, for everybody else 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, making your email address public in the Workroom, or by joining our Facebook group: The Learning Connexion Share Space (Current Students)

What happens if I'm a DD student and want to attend classes on-site?

If you are a distance delivery student you can attend on-site classes if there is space. It is free to attend on-site classes (unless otherwise indicated on our website). Your hours are automatically recorded for 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. There is an informal discussion/interview process.

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.

Assessment

New Zealand Certificate in Creativity (NZQA Level 4) 60 credits

New Zealand Diploma in Creativity (NZQA Level 5) 120 credits

New Zealand Diploma in Creativity (NZQA Level 6) 120 credits

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

Review of Assessment and Student's Rights of Appeal

Assessment

At The Learning Connexion our emphasis is on the creative process and its outcomes. There are no formal examinations. Level 4, 5 and 6 programmes require that students meet all graduate outcomes by fulfilling the related conditions.

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

- Formative feedback
- Progress checks
- Summative assessment

Formative feedback

Formative feedback 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 feedback helps you to identify how you can develop your creative projects further. The emphasis is always positive and is designed to be reassuring, helpful and uplifting. When providing feedback mentors and tutors focus on what we call feed-forward – looking at where you could take your work next and how they can support you.

Mentors and tutors will work with you to identify the graduate outcomes you are working towards via your creativity projects and assist you in ensuring this is evidenced by your work, notes and other documentation. Completing the creativity projects in full enables you to meet all of the conditions of the programme.

Progress checks

You will receive progress checks from your mentor at designated points throughout your programme -25% (PT only), 50%, 75%. This is to help ensure you are on track with your programme and to identify areas you need to work on to fulfil your programme requirements.

Summative assessment

A summative assessment happens at the end of your programme and forms an essential part of your final assessment. It is written 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 your programme.

Your mentor will document how you have met the required conditions through the outcomes of your creative process, technical skills and creativity projects. Your mentor will talk you through the summative assessment if you have any questions.

Your qualification award

Once you have completed your programme and have been assessed as meeting all of your programme requirements, you will be entitled to receive your NZQA award. Please note, these are sent out during May (approximately) every year. However, if you need your certificate prior to this month, please contact us and we will arrange for you to get your award earlier.

The certificate/diploma does not specify the standards you have achieved. If you wish to have an official record which does state these standards, you will need to apply to the Learning Connexion for a transcript of your academic record.



New Zealand Certificate in Creativity (NZQA Level 4) 60 credits

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

To complete the New Zealand Certificate in Creativity level 4 you need to meet all of the Graduate Outcomes listed below.

Graduate Outcome 1 (GO1):

Investigate media and creative processes when producing own work.

Programmes must include:

- 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 to express novel ideas
- Questioning of conventional practice

Graduate Outcome 2 (GO2):

Present work for review that shows evidence of the application of creative processes.

Programmes must include:

- 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

Graduate Outcome 3 (GO3):

Examine the role of creativity in practical contexts to change or improve outcomes.

Graduate Outcome 4 (GO4):

Explore own creative practice in relation to wider contexts.

Programmes must include:

- 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 - NZQA Level 4

The requirements for the Level 4 Certificate programme are assessed using the following criteria.

Qualification Outcomes	Conditions	Standards
		<p>Achieved</p> <p>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.</p>
G01: Investigate media and creative processes when producing own work. Credits 30	G01 C1: 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.
	G01 C2: Exploration and identification of core drivers of personal interest.	Demonstrates development of ideas connected with core drivers of personal interest.
	G01 C3: Application of creative processes using media in inventive ways.	Evidence the application of creative processes in the use of media in inventive ways.
	G01 C4: Experimentation with ways to express novel ideas.	Generate a set of quick, exploratory works demonstrating acceptable communication of novel ideas.
	G01 C5: Question conventional practice.	Work demonstrates an acceptable level of ability to recognise, question and offer potential alternatives to conventional practice.
G02: Present work for review that shows evidence of the application of creative processes. Credits 15	G02 C1: 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.
	G02 C2: 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.
	G02 C3: Opportunities for independent responses to suggestions.	Satisfactory independent testing of possibilities that arise from work and feedback.

Merit	Excellence	Not yet achieved
<p>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 responding to unfamiliar problems.</p>	<p>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.</p>	<p>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.</p>
<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>Demonstrates above-average creative development of ideas connected with core drivers of personal interest.</p>	<p>Consistently demonstrates a high level of creative development of ideas connected with core drivers of personal interest.</p>	<p>Insufficient evidence to demonstrate development of ideas connected with core drivers of personal interest.</p>
<p>Evidence the application of creative processes and the use of media in above average inventive ways.</p>	<p>Evidence the application of creative processes and the use of media in exceptionally inventive ways.</p>	<p>Insufficient evidence of the application of creative processes and use of media in inventive ways.</p>
<p>Generate a set of quick, exploratory works demonstrating above average communication of novel ideas.</p>	<p>Generate a set of quick, exploratory works demonstrating excellent communication of novel ideas.</p>	<p>Insufficient exploratory works generated and/or lack of clarity in communicating novel ideas.</p>
<p>Work demonstrates an above average level of ability to recognise, question and offer potential alternatives to conventional practice.</p>	<p>Work demonstrates a high level of ability to recognise, question and offer potential alternatives to conventional practice.</p>	<p>Insufficient evidence of identifying and questioning conventional practice.</p>
<p>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.</p>	<p>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 and ingenuity.</p>	<p>Work indicates minimal exploration of ways to communicate ideas through the applied knowledge of creativity and/or shows low levels of originality.</p>
<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>Competent independent testing of possibilities that arise from work and feedback.</p>	<p>Highly competent independent testing of possibilities that arise from work and feedback.</p>	<p>Limited independent testing and/or minimal ability to work unsupervised.</p>

Qualification Outcomes	Conditions	Standards
	G02 C4: Capacity to review and evolve concepts and ideas.	Achieved Revision and evolution of concepts and ideas evident in work.
G03: Examine the role of creativity in practical contexts to change or improve outcomes. Credits 5	G03 C1: (This graduate outcome has no associated conditions on NZQA framework)	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.
G04: Explore own creative practice in relation to wider contexts. Credits 10	G04 C1: 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.
	G04 C2: Self, time and working space management in engaging with others.	Demonstrates adequate evidence of effective management in engaging with others.
	G04 C3: Potential vocational pathways.	Satisfactory consideration of personal points of view and core drivers in relation to potential vocational pathways.
	G04 C4: 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.



Annie Doornebosch | Printmaking



Rita Hague | Advanced Diploma

Merit	Excellence	Not yet achieved
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.
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.
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.
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.
Above average competence in 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.
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
- Participation in the Workroom
- Practical research
- Self review of creative process/outcomes
- Reports
- Trials/samples
- Models/maquettes
- Key works
- Sketches
- Brainstorming
- Performance

New Zealand Diploma in Creativity (NZQA Level 5) 120 credits

The Diploma programme is a one year full-time (equivalent 34 hours per week), or two years part-time (equivalent 17 hours per week).

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

Graduate Outcome 1 (GO1):

Challenge conventions and discover new possibilities across a range of contexts.

Programmes must include:

- Risk taking
- Critical judgement
- Investigation of progression of creative ideas

Graduate Outcome 2 (GO2):

Synthesise creative concepts/elements, experiment and test their viability.

Programmes must include:

- Identification of transferable patterns and new applications

Programmes may include:

- Self-assessment and peer feedback to evolve work

Graduate Outcome 3 (GO3):

Apply creative process to develop a series of works that demonstrate creative thinking and relevant technical skills.

Programmes must include:

- A record that illustrates evolution of work
- Application of outcomes across fields
- Collaboration with others in shaping creative works
- Presentation of creative outcomes for peer and public feedback

Graduate Outcome 4 (GO4):

Identify patterns of creativity that cross disciplines and cultures to create new understanding.

Graduate Outcome 5 (GO5):

Manage and take responsibility for own practice.

Programmes must include:

- Understanding and testing of relevant marketing and promotional skills

Programmes may include:

- Knowledge of ethical and legal requirements such as intellectual property and copyright law

Graduate Outcome 6 (GO6):

Implement a project based on a creative concept.

Programmes must include:

- Engagement with appropriate social, business or research context
- Consideration of viability and sustainability.
- Consideration of transferable creativity skills in relation to career options



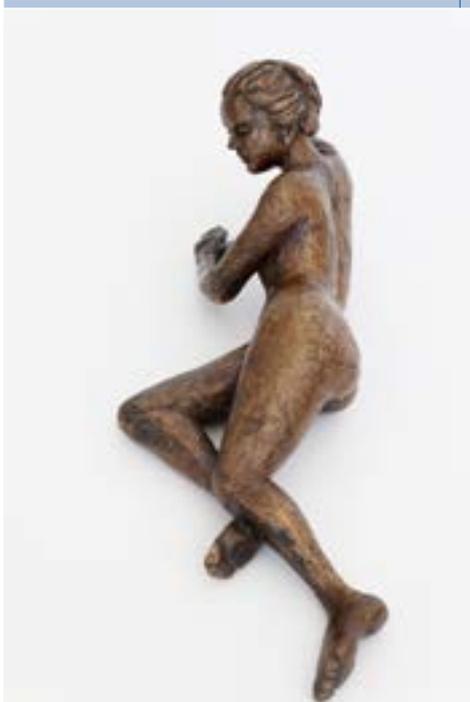
Assessment criteria - Level 5

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

Qualification Outcomes	Conditions	Standards
		<p>Achieved</p> <p>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.</p>
<p>GO1: Challenge conventions and discover new possibilities across a range of contexts. Credits 30</p>	<p>GO1 C1: Risk taking.</p>	<p>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.</p>
	<p>GO1 C2: Critical judgement.</p>	<p>Objectivity in decision-making. Awareness of factors relevant to the problem at hand. Acceptable ability to question conventional approaches and test alternatives.</p>
	<p>GO1 C3: Investigation of progression of creative ideas.</p>	<p>Adequate commitment and practical ability to develop tactics and respond to insights that might evolve an idea.</p>
<p>GO2: Synthesise creative concepts/elements, experiment and test their viability. Credits 30</p>	<p>GO2 C0: (This standard was added by TLC because none of the conditions directly addressed the graduate outcome)</p>	<p>Evidence displays adequate analysis and synthesis of creative concepts and elements tested for their viability.</p>
	<p>GO2 C1: Identification of transferrable patterns and new applications.</p>	<p>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.</p>
	<p>GO2 C2: Self-assessment and peer feedback to evolve work.</p>	<p>Acceptable level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.</p>
<p>GO3: Apply creative process to develop a series of works that demonstrate creative thinking and relevant technical skills. Credits 40</p>	<p>GO3 C1: A record that illustrates evolution of work.</p>	<p>Evidence showing adequate creative process, creative thinking and technical skills in developed work.</p>

Merit	Excellence	Not yet achieved
<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>Above average commitment and practical ability to develop tactics and respond to insights that might evolve an idea.</p>	<p>Excellent commitment and practical ability to develop tactics and respond to insights that might evolve an idea.</p>	<p>Limited commitment and/or practical ability to develop tactics and respond to insights that might evolve an idea.</p>
<p>Evidence displays very good analysis and synthesis of creative concepts and elements tested for their viability.</p>	<p>Evidence displays excellent analysis and synthesis of creative concepts and elements tested for their viability.</p>	<p>Evidence displays insufficient analysis and synthesis of creative concepts and elements tested for their viability.</p>
<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>Above average level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.</p>	<p>High level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.</p>	<p>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.</p>
<p>Evidence showing very good creative process, creative thinking and technical skills in developed work.</p>	<p>Evidence showing extensive creative process, creative thinking and technical skills in developed work.</p>	<p>Insufficient evidence of creative process, creative thinking and technical skills in developed work.</p>

Qualification Outcomes	Conditions	Standards
	G03 C2: Application of outcomes across fields.	Achieved Evidence indicating some application of creative outcomes across fields.
	G03 C3: Collaboration with others in shaping creative works.	Development of creative works indicates some collaboration with others.
	G03 C4: Presentation of creative outcomes for peer and public feedback	Acceptable standard of presentation of creative outcomes for the purpose of peer and public feedback.
G04: Identify patterns of creativity that cross disciplines and cultures to create new understanding. Credits 7	G04 C0: (This graduate outcome has no associated conditions on NZQA framework) A minimum of 3 separate patterns of creativity identified.	Adequate research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding.
G05: Manage and take responsibility for own practice. Credits 6	G05 C1: 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.
	G05 C2: 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.
G06: Implement a project based on a creative concept. Credits 7	G06 C1: Engagement with appropriate social, business or research context.	Adequate implementation of a creative enterprise in an appropriate social, business or research context.
	G06 C2: Consideration of viability and sustainability.	Adequate applied research into the viability and sustainability of the creative concept.



Suzy Costello | Bronze cast



Daniella Sasvari | Embroidery art

Merit	Excellence	Not yet achieved
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.
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.
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.
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.
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.
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.
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.
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
- Participation 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 (NZQA Level 6) 120 credits

The Level 6 programme is one year full-time (equivalent 34 hours per week), or two years part-time (equivalent 17 hours per week).

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

Graduate Outcome 1 (G01):

Initiate, visualise and develop creative projects.

Programmes must include:

- Transition from concept to practical outcome
- Evolution of outcomes into new creative projects
- Procedures that connect creative practice with sustainable outcomes

Graduate Outcome 2 (G02):

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

Programmes must include:

- Demonstration of practice-based research
- Contribution to new ways of thinking innovation

Graduate Outcome 3 (G03):

Present an original project that shows the development of a creative theme or themes.

Programmes must include:

- A record that illustrates evolution of work
- Presentation to peers and relevant experts using appropriate media
- Critical evaluation of own work

Graduate Outcome 4 (G04):

Apply professional planning and practices to facilitate creative outcomes.

Programmes may include:

- 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
- Intellectual property, copyright law

Graduate Outcome 5 (G05):

Recognise the ways that different communities, cultures and disciplines view their creative practices to inform planning of own work.

Programmes may include:

- Involvement of community and/or other disciplines in planning creative work



Robyn O'Malley | Cast bronze

Assessment criteria - Level 6

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

Qualification Outcomes	Conditions	Standards
		<p>Achieved</p> <p>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.</p>
GO1: Initiate, visualise and develop projects. Credits 25	GO1 C1: Transition from concept to practical outcome.	Demonstrates ability to initiate, visualise and then develop a practical outcome based on a concept.
	GO1 C2: Evolution of outcomes into new creative projects.	Demonstrates an ability to evolve outcomes into new creative projects.
	GO1 C3: Procedures that connect creative practice with sustainable outcomes.	Demonstrates an adequate level of skill in developing processes to connect creative practice with sustainable outcomes.
GO2: Analyse patterns of creativity in diverse contexts and engage in self-directed research that contributes to creative goals. Credits 15	GO2 C0: (This standard was added by TLC because none of the conditions directly addressed the Graduate Outcome)	Evidence shows adequate understanding and analysis of patterns of creativity in diverse contexts
	GO2 C1: Demonstration of practice-based research.	Demonstrates adequate application of self-driven, practice based research contributing to creative goals.
	GO2 C2: Contribution to new ways of thinking innovation.	Work demonstrates an adequate level of innovative thinking that merits development for applications in diverse contexts.
GO3: Present an original project that shows the development of a creative theme or themes. Credits 60	GO3 C1: Evolution of themes into coherent results.	Develop a body of work based on creative themes, and indicating novel and effective development of ideas.
	GO3 C2: 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.

Merit	Excellence	Not yet achieved
<p>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.</p>	<p>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.</p>	<p>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.</p>
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.
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.
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.
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
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.
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.
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.
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.

Qualification Outcomes	Conditions	Standards
	GO3 C3: Critical evaluation of own work.	Achieved Demonstrates an adequate ability to critically evaluate own work.
GO4: Apply professional planning and practices to facilitate creative outcomes. Credits 12	GO4 C1: Communication with stakeholders.	Demonstrates effective liaison with stakeholders.
	GO4 C2: 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).
	GO4 C3: 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
	GO4 C4: Generation of professional promotion package.	Creates a professional promotional package.
	GO4 C5: 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.
	GO4 C6: Intellectual property, copyright law.	Adequate level of practical understanding of intellectual property and copyright law that apply to personal practice.
GO5: Recognise the ways that different communities, cultures and disciplines view their creative practices to inform planning of own work. Credits 8	GO5 C1: 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.



Restricted Programmes student | Wellington on a plate



Reid Bosworth | Painting

Merit	Excellence	Not yet achieved
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.
Demonstrates very effective liaison with stakeholders.	Demonstrates highly effective liaison with stakeholders.	Insufficient liaison with stakeholders.
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.
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.
Creates a professional and convincing promotional package.	Creates a highly professional and convincing promotional package.	Creates a limited promotional package.
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.
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.
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)

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)	<p>If you have received recognition of prior learning (RPL) and have joined TLC at the Advanced level you must also complete the <i>Creativity; Thinking for a Change</i> class. You can do this either on-site or by using the video resource on the <i>Getting Started</i> video.</p>
Creative Application	<p>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.</p> <p>You will demonstrate:</p> <ul style="list-style-type: none"> • 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	<p>Work demonstrates the achievement of skills and knowledge that contribute to the development of a personal art practice including:</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Completion of Module 3: Exhibition

Assessment criteria

The requirements for the programme are 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.



Patricia Gilmour | Painting



Jasmine Sammons | Ceramics

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 1

Appeal to assessor: A student may verbally ask the assessor to re-assess the evidence presented.

Step 2

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 & Moderation policy is available to read in full on the TLC website.



Printmaking class

Governance Structure

Governance

Strategy

Operations

Academic Board

Compliance

Governance

The Learning Connexion has four main governance groups which deal with decision making. They 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.

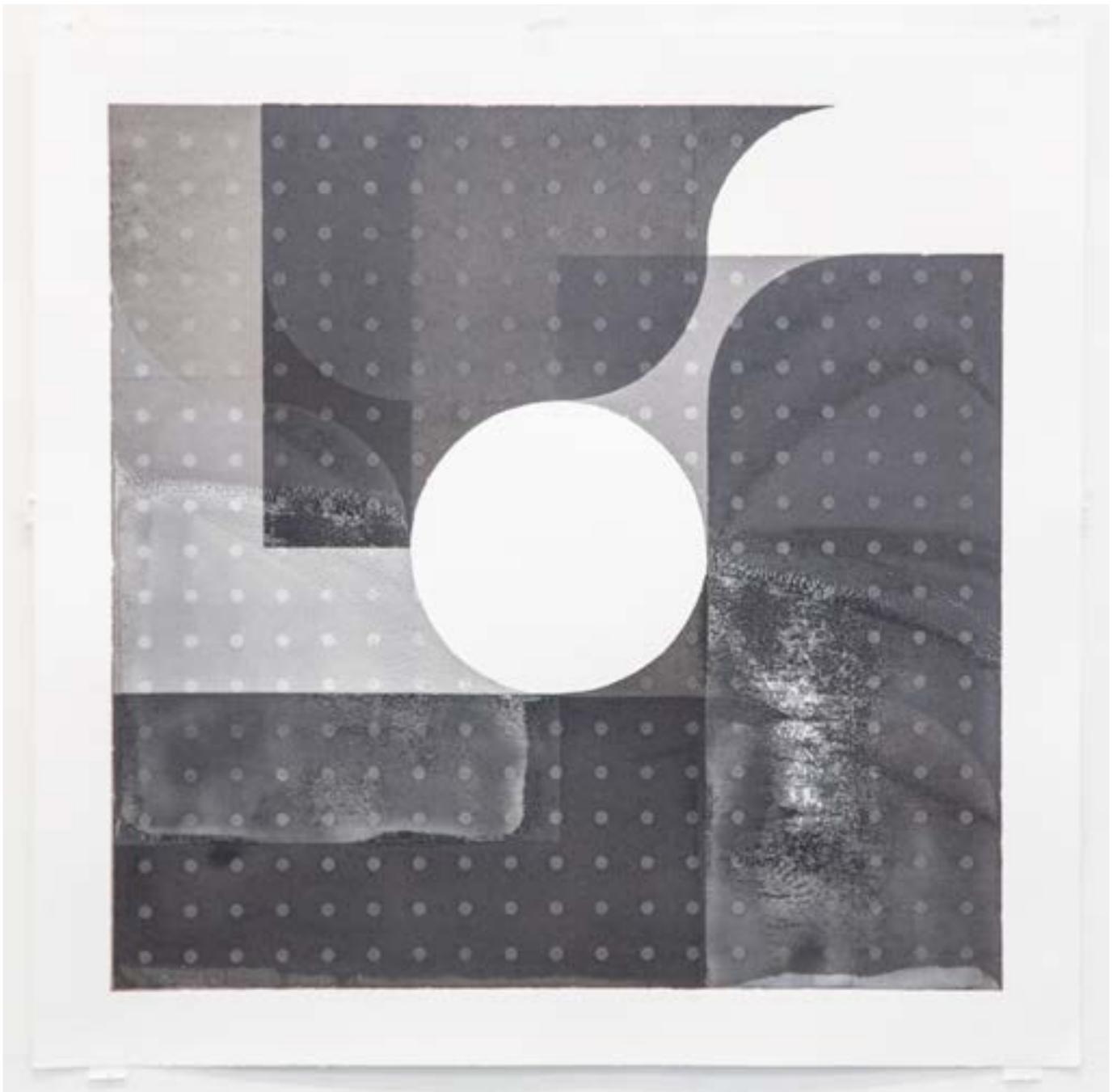


Certificate class - Mask making

Drawing class

Strategy

This group deals with all 'big picture' strategic planning. It also deals with any proposal that is new to our organisation or requires large expenditure.

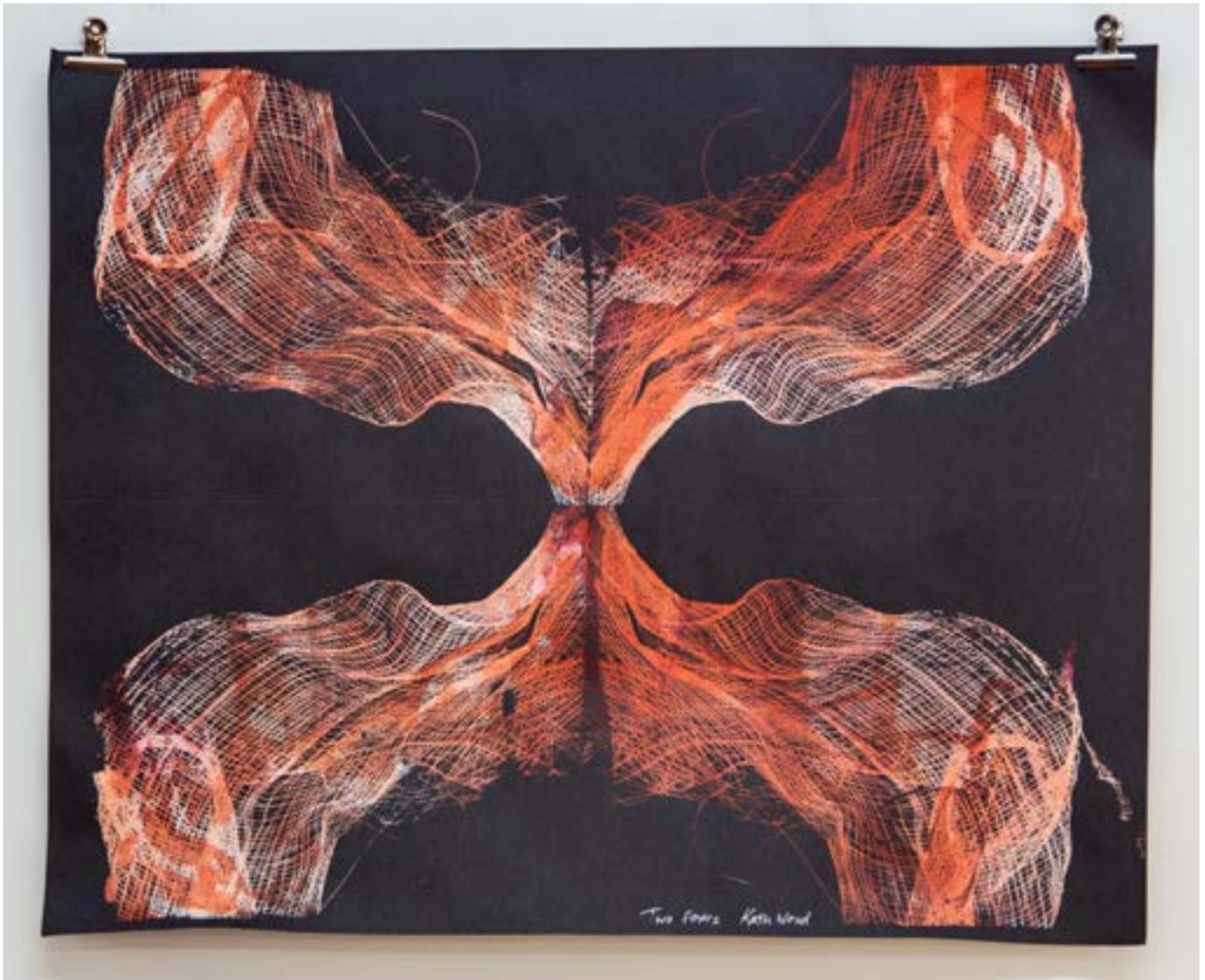


Operations

Operations facilitates the operational aspects of approved items from Strategy and oversees daily business needs plus expenditure.

Working Groups associated with Operations include:

- Health & Safety Group
- MRP/Marketing/Business Development
- Maintenance
- Culture and Employment
- Finance
- Admissions
- IT
- Reception
- Materials Shop
- Library/Resources



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
- TLC assessments/appeals

Working groups include:

- Course and Delivery
- Assessment and Moderation
- Student Services
- Programme
- Support



Maggie Rudd | Painting

Compliance

This team is responsible for ensuring that TLC maintains all compliance accountabilities pertaining to any government agencies, including but not limited to TEC, NZQA, MOE, Studylink, Winz. It also ensures TLC's practices are legal and ethical at all times.

Working group includes:

- Self Assessment Team (SAT)



Restricted Programmes students | Wellington on a plate event 'Gate to Plate'

The small print

10% Active engagement criteria for creativity programmes

Domestic student withdrawals, refunds, student fee protection and student fee indemnification

The Learning Connexion School Agreement

The Learning Connexion's rules and regulations

Fulfilling our obligations to The Treaty of Waitangi

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Policies and procedures relating to students

10% Active engagement criteria for creativity programmes

To confirm an enrolment a student needs to submit work that equates to 10% of their entire programme or show one month's active engagement - whichever occurs the earliest.

Mentors, delivery coordinators and Programme Support will support and monitor students within this nine day or four week period to ensure students are informed and aware of the expectation. Mentors and delivery coordinators/moderation coordinator will confirm when a student has met the 10% criteria.

An enrolment will be withdrawn if the 10% criteria is not met. The withdrawal date will be the date on which 10%, or one month of the programme for which a student is enrolled has passed, whichever is the earliest.

If a student has RPL'd into a higher level, CTFAC *Creativity: Thinking for a Change* is to be included in their first submission.

Level 4 full-time = 10% (60 hours)

Level 4 part-time = 10% (60 hours)

Level 5 and 6 full-time = 10% (120 hours)

Level 5 and 6 part-time = 1 month engagement (68 hours)

Level 7 full-time = 10% (108 hours)

Level 7 part-time = 10% (54 hours)

Required at Level 4 Certificate full-time and part-time

A minimum of 60 hours logged or estimated on the basis of one or more of the items from the list below:

- CTFAC including Now and Future collage [pages 5-15]
- Uploading work to the workroom at least every two weeks and placing them in an appropriate collection
- Work towards a Creativity Project, including planning, research and creative process
- All personal work including photographs of your visual diary
- All work created from the programme exercises
- Class attendance
- work and independent study log hours sent in at least every two weeks
- Completion of one or more condition/s
- Or the equivalent

Required at Level 5 and Level 6 Diploma part-time

A minimum of 68 hours logged over the first month of enrolment or estimated on the basis of one or more of the items from the list below:

- Uploading work to the workroom at least every two weeks and placing them in an appropriate collection
- Work towards a Creativity Project, including planning, research and creative process
- All personal work including photographs of your visual diary
- All work created from the programme exercises
- Class attendance
- Work and independent study log hours sent in at least every two weeks
- A selection of images of works in progress - all tests, experiments and preliminary plans
- Completion of one or more condition/s
- Or the equivalent

Required at Level 5 and Level 6 Diploma full-time

A minimum of 120 hours logged or estimated on the basis of one or more of the items from the list below:

- Uploading work to the workroom at least every two weeks and placing them in an appropriate collection
- Work towards a Creativity Project, including planning, research and creative process
- All personal work including photographs of your visual diary
- All work created from the programme exercises
- Class attendance
- Work and independent study log hours sent in at least every two weeks
- A selection of images of works in progress - all tests, experiments and preliminary plans
- Completion of two or more condition/s
- Or the equivalent

Required at NZQA Level 7 Advanced Diploma full-time

A minimum of 108 hours logged or estimated on the basis of one or more of the items from the list below:

- Full-time student is in weekly contact with mentor and part-time student in fortnightly contact with mentor. All contact to be documented in Phoenix
- A selection of images of works in progress - all tests and experiments
- A summation of the readings
- A combination of all the above to demonstrate engagement by way of documented creativity
- Or the equivalent

Required at NZQA Level 7 Advanced Diploma part-time

A minimum of 54 hours logged or estimated on the basis of one or more of the items from the list below:

- Full-time student is in weekly contact with mentor and part-time student in fortnightly contact with mentor. All contact to be documented in Phoenix
- A selection of images of works in progress - all tests and experiments
- A summation of the readings
- A combination of all the above to demonstrate engagement by way of documented creativity
- Or the equivalent

Active engagement must be evidenced by work submitted.

If concern is raised about a student meeting the 10% or one month completion requirement by either the student or their mentor, an appeal can be requested by any party and directed to the Assessment and Moderation Group for a final decision.

Domestic student withdrawals, refunds, student fee protection and student fee indemnification

A student may withdraw from their programme within the first eight days from the commencement of their programme and either receive a full refund of their total fees minus a 10% deduction to cover administration costs, or a full refund without deduction of the administration costs.

Students who withdraw from their programme from day nine, up to and including day 21, and are assessed as a non-completion, are entitled to a full refund of their total fees minus a 20% deduction for administration costs. From day 22 eligibility for a refund lapses and there is no refund payable.

Note: Students who are classed as 'restarts' are entitled to the eight day withdrawal period only.

The Learning Connexion Ltd. adheres to 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 trust account holds sufficient funds to cover the full amount of student fees. It is administered by Mr P Nankivell, a registered Chartered Accountant approved by NZQA.

The Qualifications Authority (NZQA) requires that a PTE has arrangements in place to protect student fees in the event of a programme closure. 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.

Procedures

Students may apply in writing or verbally request to withdraw from their programme. Students should contact Programme Support staff to assist them in the process.

Domestic Students

In the event of a programme cancellation, the student will be offered re-enrolment with a suitable alternative provider, if one is available, or receive a partial refund. The refund can be more than, but cannot be less than, the entitlement specified in the Education Act.

The Accounts Department of The Learning Connexion Ltd. PO Box 9811, Wellington 6141 (Tel: 0800 278 769) will arrange for the refund to be made. Should a programme closure event occur, students are advised to contact the accounts Department of The Learning Connexion on the telephone number provided above.

The Learning Connexion Ltd. will not claim funding from TEC for any student who has had their fees refunded to them.

International Students

International students have a different withdrawal policy. This will have been provided in your orientation pack. If you need another copy please view our website or contact the international student coordinator.

The Learning Connexion School Agreement

This is a copy of the agreement you signed during your enrolment process.

1. Look after yourself. Look after others. Look after the environment.
2. Treat yourself with kindness and generosity. Take breaks as you need them. If you're getting stale, do something different. If you need support in any way, please ask.
3. Work with commitment and trust, even where things don't make sense or feel uncomfortable. Be aware that frustration always plays a part in good learning.
4. If a problem arises, tell someone who can take action (and if possible suggest a solution). If you don't communicate, it's your responsibility.
5. Focus on what works. Ask for what you want. Use your energy constructively. Avoid blame and justification.
6. Recognise that if you stay safe, nothing will ever change (learning demands risks and mistakes - view each mistake as a gift that will teach you something if you choose to own it and which will return if you reject it).
7. Work with patience, persistence and playfulness. Acknowledge that the only difference between success and failure is quitting.
8. If you feel you're not coping at any stage, talk about it with your tutor/mentor. Difficulties often signal that something useful is brewing.
9. Participate! The more you give, the more you will receive.
10. Be punctual.

I agree to the provisions set out above .

I agree that TLC may dispose of any artwork left unclaimed (on-site) for eight weeks or more.

I agree that TLC may use images of me or my work for educational purposes unless I request otherwise.



Our campus

Drawing class

Ceramics class

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 course (programme) for a period not exceeding one year
- Expel the student from the course (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. Management 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.



Henry Tate | Patu O Tamaaio, Wood carving

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.



Ceramics class

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

TLC is committed to treating complaints fairly and promptly.

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

No action will be taken on anonymous complaints. Receipt of the complaint will be acknowledged within one week and the complainant will be kept up to date with progress.

Responses to complaints will be made by unbiased decision-makers who observe fair and impartial procedures and will be given in writing within 28 days of receiving the complaint.

Procedures

The first step, if you have a complaint, is to make an appointment with your tutor/mentor or support staff to discuss your concern informally.

If the matter is unresolved, write a signed complaint and give this to the managing director who will convene the TLC Complaints Committee.

(If circumstances require, your identity may not be disclosed.)

The committee goes through a formal process to assess all the information and will report back to you. If you have requested to meet with a member of the committee you may have a friend present.

If you wish to take the matter further after the committee's response you are entitled to take the complaint to NZQA, PO Box 160, Wellington, 6140 or the District Courts Disputes Tribunal (if appropriate).

For international students, complaints may be referred to:

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

Website: www.minedu.govt.nz

TLC provides a bilingual counsellor, if needed.

Fee payments, student allowances and scholarships

Fee payments are to be arranged or paid in full to TLC before your programme start date.

Invoices are sent out with your confirmation of enrolment letter.

Fee information can be found on our website <https://www.tlc.ac.nz/study-with-us/enrolment/enrolment-2/terms-dates-and-fees/>

If you wish to discuss your account, please contact our accounts department.

If you would like help with your StudyLink/WINZ questions or have a financial query please contact our study link liaison officer or go to the StudyLink website for further information <https://www.studylink.govt.nz/>

Information on scholarships are available on our website <https://www.tlc.ac.nz/study-with-us/enrolment/enrolment-2/scholarships/> and are open in October.



Printmaking class

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.



Sophie Jenkins | Painting

Glossary, skills and acronyms

Glossary of Terms

Skills gained by studying the creativity programmes

Common acronyms

Glossary of terms

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

Analyse

Examine (something) methodically and in detail, typically in order to explain and interpret it. It's as if you're untying it and letting the different parts separate so that you can study them.

Appropriation

In art - is the use of pre-existing objects or images with little or no transformation applied to them.

Challenge conventions

Questioning the usual way of doing things.

Collaboration

The act of working together with other people or organizations to create or achieve something (even a solo exhibition involves collaborating with other people).

Conditions

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

Context

The situation within which something exists or happens and that can help explain it.

Consignment

If a gallery sells your work on 'consignment' it means that you will only be paid when the work has sold.

Copyright

Is a legal right which grants the creator of an original work exclusive rights to whether, and under what conditions, this original work may be used by others. This is usually only for a limited time.

The rights are not absolute but limited by exceptions.

Core drivers

Your personal motivations. This includes what interests you, fascinates you, what you enjoy doing and what you are excited by. It refers to behaviour that is driven by internal rewards.

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.

Creative Spiral

Key stages of creativity are idea-action-feedback-review-evolve. The order may vary although the stages as a whole are likely to apply to creativity in any field.

Creative voice

Is your style, the quality that makes your work unique and which conveys your ideas, attitudes, personality, and character. Your creative voice is a unique and recognizable style that is distinctly your own; your inspiration, your materials, techniques, themes and colour palette all working together in a way that looks like it comes from you and no one else.

Creativity

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

Creativity talk

Verbal and visual presentation of your creative practice to an interested group. We actively encourage Level 6 students to present a creativity talk. On-site, this is to other students. For DD students it can be to an art society, a school, or to other students.

Critical judgement

Self evaluation of processes and outcomes.

Culture

The ideas, customs and social behaviour of a particular people or society. The attitudes or behaviour of a particular social group.

Discipline

A discipline is a particular area of making e.g. ceramics, jewellery, painting, drawing etc.

Different communities, cultures and disciplines

In this context 'different' means recognising that your work can engage with/respond to more than one community, discipline or culture.

Document

To make a record in written, photographic or other form.

Effectiveness

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

Ethical/moral requirements

Principles which influence behaviour. Behaviours deemed to be good or bad, right or wrong, lawful or unlawful.

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.

Evolve

Process of change from initial conditions to something new and possibly more effective/sustainable. May feature uneven progression including false starts, dead ends, sudden leaps of progress and periods of little or no change.

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/mentor - 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/mentor; 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 programmes. 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.

Implement

Put a plan into effect.

Independent study log

Used by on-site students to record additional hours and work done outside of class time.

Innovation

Innovation involves deliberate application of information, imagination and initiative in deriving greater or different values from resources, and includes all processes by which new ideas are generated and converted into useful applications.

Legal requirements

Rules which are legally binding.

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 this is 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 with 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

Work which is 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.

Outcomes across fields

Work from different subject areas/creative disciplines.

Patterns

Repeated set of themes/ideas/methods/materials that are explored in different ways.

Photo release form

If you are asked to sign a photo release form you are giving your permission for someone else to publish and /or use an image of either yourself or your work. If you wish to use an image of someone else or their work for your own purposes then it is best to ask them to sign a photo release form so that you can prove you have their agreement to do so. (See copyright)

Programme

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

Research

Investigating and taking note of what others have done. Working with materials and processes in experimental ways, reviewing the outcomes and developing new insights/understanding of the materials and their potential.

Resources

The notes used for distance delivery. The videos available to students in the Online Resource Area (ORA) of the TLC website.

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.

Show your work to the public

May include but is not limited to - taking part in a group show, curating an Instagram account or other appropriate social media account, making and using a website, taking your work to a market or zinefest, taking part in a writing group, submitting work to a publication or creating your own for a collaborative publication, etc.

Site-specific

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

Standard

(See graduate outcome and condition). A statement of the level of achievement reached when meeting a condition. A condition may be met by achieving a standard of - achieved, merit, excellence or not yet achieved. Conditions and standards are assigned during your programme by your mentor and moderated by the Assessment and Moderation group and reported to you.

Studio pass

Provides studio access to students outside of timetabled class times - most often during term breaks. Passes available from Reception. Need to be approved and signed-off by the tutor responsible for the studio. Some studios require a minimum of two students in attendance.

Subject area(s)

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

Sustainable

1. Within your practice, sustainable means that your practice is able to be maintained through difficulties.
2. Sustainable in the outside world i.e. can generate an income or contribute to your professional profile.

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.

Synthesise

Analyse the individual elements of your creative practice to better understand how it works as a whole and combine the various elements to create new work.

Transferable skills

These are the employability skills you gain when engaging and working through the programme. They are skills, qualities and attitudes employers say are essential for the workplace. (These include - positive attitude, communication skills, teamwork, self-management, willingness to learn, problem solving, decision making, and resilience).

Viability

Capable of working successfully.

Visual diary

Formats may vary widely from blank paged books to clear file folders containing envelopes and other pieces of paper with notes and sketches on them. Very useful for reference, review and evidence of processes. May include, but not limited to - sketches of ideas, notes about technical details and processes, images showing stages of development of work.

Vocational pathways

The skills, knowledge, and key competencies used to enter different sectors of industry.

Work log

Used by DD students to record work done and time taken.

Workroom

TLC's online student management system where students upload images of their work as evidence of their programme engagement. When work is made 'public' by a student, other students may give feedback on the image. Formative feedback by tutors is posted to each student's page.



Skills gained by studying the creativity programmes

Creativity skills and/or characteristics

Imagination, Risk taking, Perseverance, Playfulness, Entrepreneurial, Discovering new possibilities, Trusting intuition, Combining 'big' and 'detail' thinking, Adapting, Challenging conventions

Collaborative skills and/or characteristics

Sharing of ideas, Team work, Decision making, Working with ambiguity

Communication skills, Understanding group dynamics, Awareness of group sensitivity, Combining of ideas, Responding to feedback, Going beyond personal prejudices

Personal skills and/or characteristics

Patience, Initiating, Reliability, Having integrity, Being adaptable

Managing personal development, Strategic thinking, Awareness of personal motivation, Self-motivated research, Problem solving

Transferable and work-related skills and/or characteristics

Communicating creative/ innovative ideas, Inventiveness, Tactics to generate ideas

Foresight and planning, Holding several viewpoints at one time, Ability to evaluate

Time management, Productivity, Leadership skills



Suzy Costello | *Advanced Diploma Exhibition*

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



Drawing class

Illustration class

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.

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 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:

- Ask your tutor, Reception or a member of staff before 5.00pm to see if this is possible
- Our caretaker, John Davies, needs to be informed of the request. He may have maintenance tasks on site and needs to confirm the space can be used
- 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 12.15pm 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 Facebook group page.

Filtered water

Both student kitchens have 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 www.huttcity.govt.nz/getready.

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

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.

Food

Both student kitchens have vending machines, a refrigerator, microwave, hot water, and a dishwashing area. Please keep the kitchens clean and tidy. There are also local cafes and food vendors.

Leaving work on site

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!

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.

DVD resources

Videos can be taken out of the library and are available to both on-site and distance students. Students can also watch videos online from the Online Resource Area (ORA).

Lockers

Lockers are available for a termly fee. Enquire at the materials shop.

Lost property

Lost property is located in Reception.

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. 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 enrolls 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 your programme the starter kit is non-refundable.

Notice boards

There are notice boards in the student kitchen in the Taylor Building.

Class details are put up on the notice boards outside the Materials Shop on the Ground floor in the Taylor building.

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 them, 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 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

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 and vaping is only permitted in the designated smoking/vaping areas - see the campus map.

Student comment book

The suggestion books are located at Reception in the Taylor building, the first floor entrance of the Grange building and in the Hot Arts kitchen. Any student can contribute to these books. They are checked on a weekly basis and comments are sent to either Strategy or Academic boards as necessary. If you make a suggestion please ensure to leave your name and contact details so that your query can be followed up.

Responses to suggestions or ideas are noted in 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.

Bus service

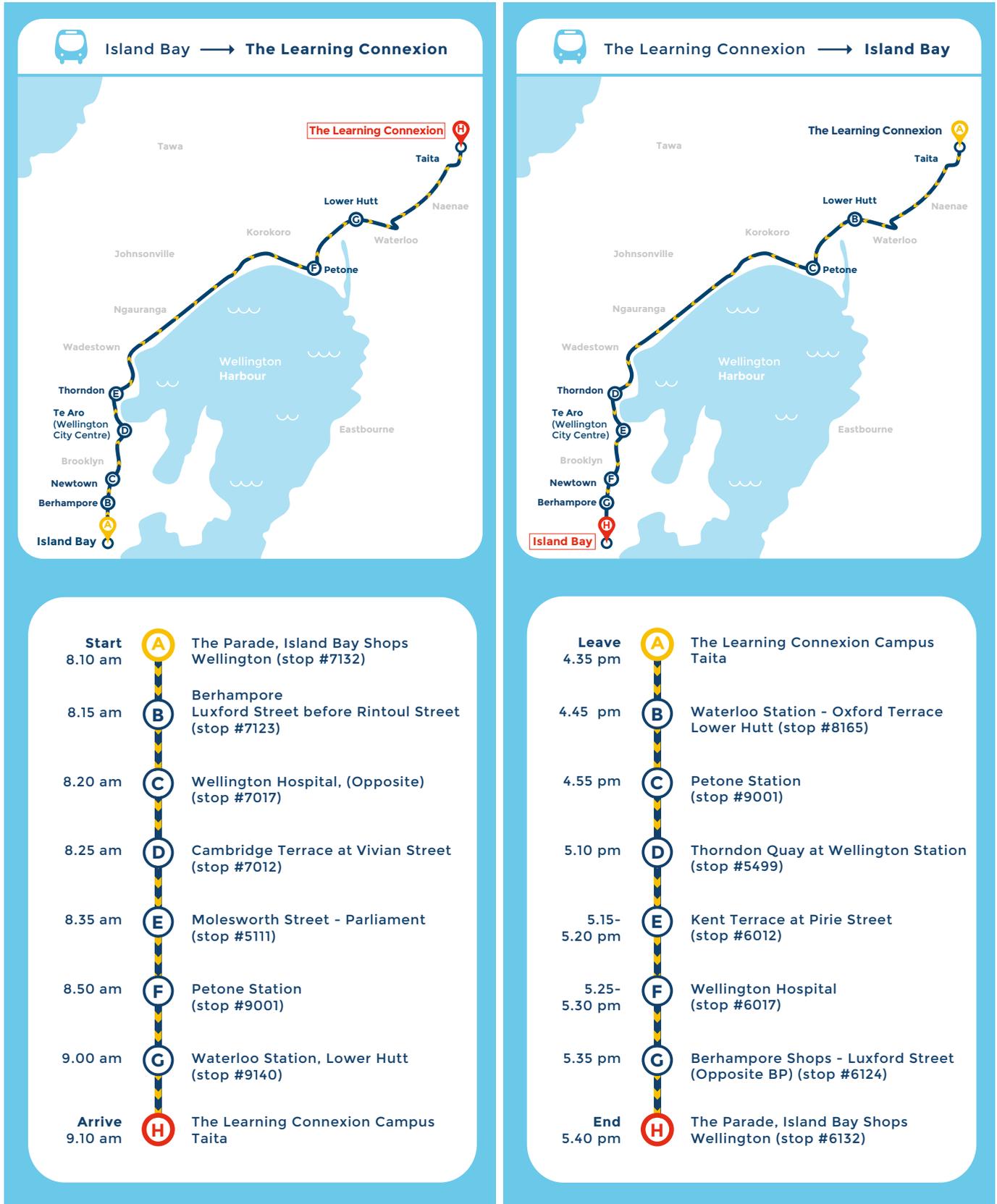
We have our own bus which runs from Wellington City to our campus and returns each day, Monday to Friday (during term time). You can purchase tickets from the Materials Shop.

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



Ceramics class

These times are only approximate. Please wait if the bus does not arrive on time; it will not leave early.
 Details about the costs, route and times of the TLC bus are correct at the time of going to print.
 For up to date information please check our website.



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
- 🚬 Smoking/Vaping Area



Taylor Building Key

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

- Level 2**
- T2.08 / Jewellery Studio
 - Other Studios
 - Common Room
 - Learning Support
 - Recovery Room
 - Library
 - Library & Financial Advice

- Level 3**
- Caretaker's Residence
 - Staff Only Areas

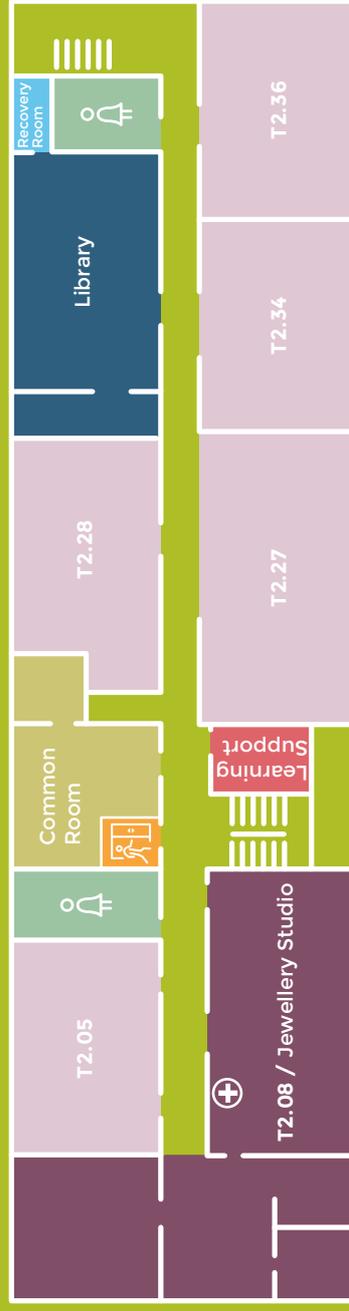
- ♂ Unisex Restroom
- ♂ Men's Restroom
- ♀ Women's Restroom
- 🚪 Lift
- ♿ Wheelchair Access
- 🏥 First Aid
- 🚒 Emergency Exit



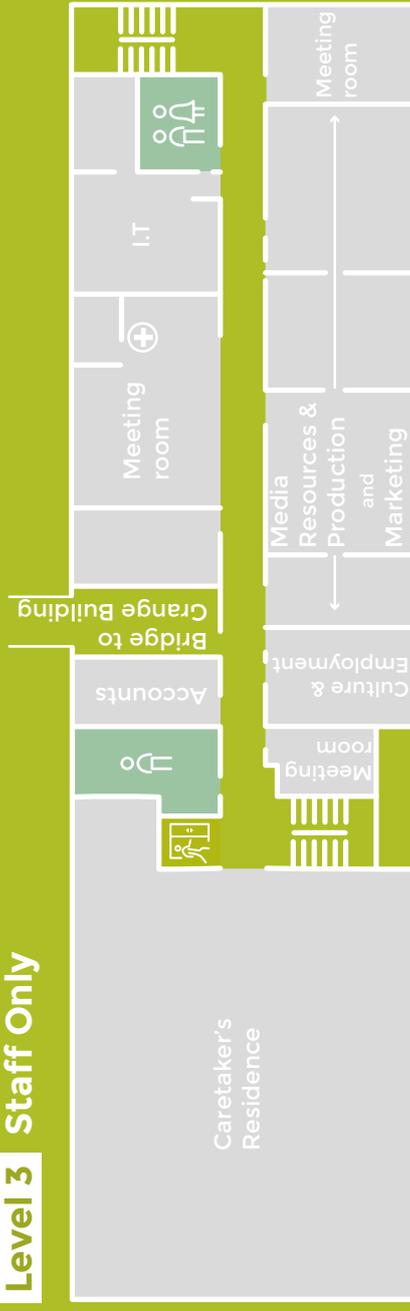
Ground Floor



Level 2



Level 3 Staff Only



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

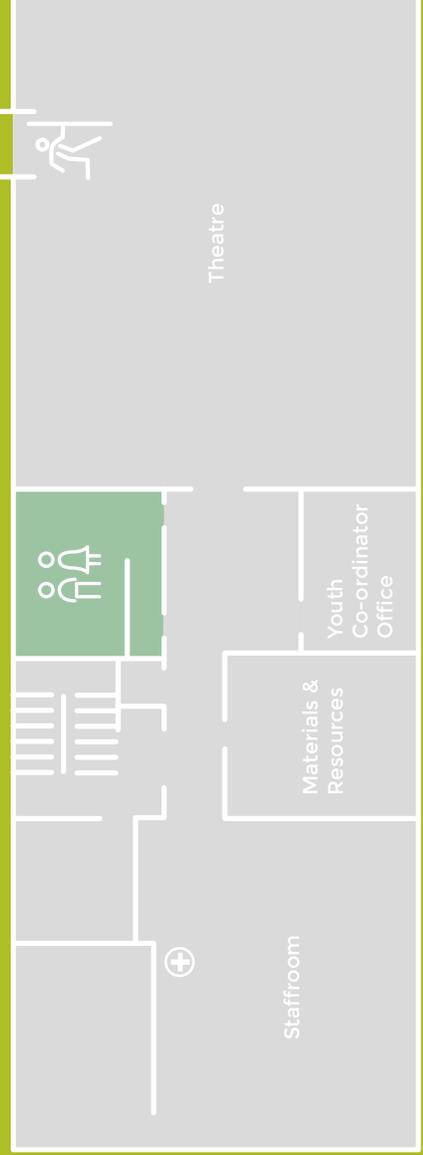


Wheelchair Access

Level 2



Level 3 Staff Only



3D Department Key

Ground Floor

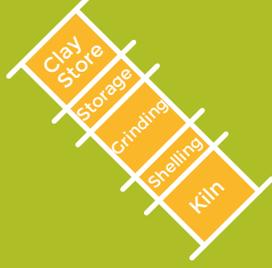
- Hot Arts Studios
- Ceramics, Glass & Wax Studios
- Mixed Media Studios
- Staff Only Areas

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



Ground Floor

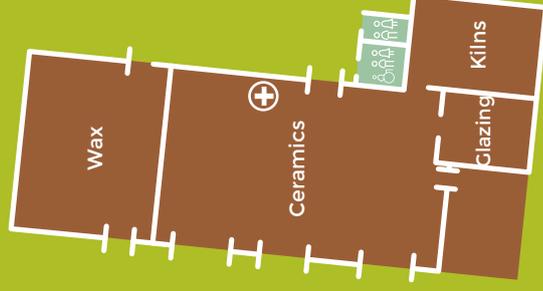
Hot Arts 2



Hot Arts 1



Ceramics, Glass & Wax



Mixed Media



The Learning Connexion

School of Creativity and Art

Contact Details

Street Address:

182 Eastern Hutt Road, Taita, Hutt City, 5019, New Zealand

Telephone:

0800 ARTPOWER (278 769)
+ 64 4 567 9864

Postal Address:

PO Box 9811
Wellington
6141
New Zealand

The Learning Connexion website

www.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.

People you may need to contact

Reception

0800 ART POWER (278 769)
+ 64 4 567 9864

On-site Student Support | John Davies

0800 278 769
j.davies@tlc.ac.nz

Admissions

04 560 0269
admissions@tlc.ac.nz
Or visit their office on the ground floor of the Taylor building.

Student Link

studentlinkrep@tlc.ac.nz

Programme Support

0800 278 769
ps@tlc.ac.nz
Or visit their office on the ground floor of the Taylor building.

Study Link, Student ID Cards, International Students | Cherie Vibert

0800 278 769
c.vibert@tlc.ac.nz

Learning Support | Dane Divine

0800 278 769
d.divine@tlc.ac.nz

Fees and Accounts | Betsie Charles

04 560 0260
b.charles@tlc.ac.nz

On-site mentors

Level 4 Karla Vink (k.vink@tlc.ac.nz)
Level 5 Natalie Halley (n.halley@tlc.ac.nz)
Level 6 Aaron Frater (a.frater@tlc.ac.nz)
Level 7 John Cornish (j.cornish@tlc.ac.nz)

Materials shop

04 560 0253
0800 TLC Materials (852 628)
materials@tlc.ac.nz

Online shop

shop.tlc.ac.nz

Academic board

academic@tlc.ac.nz



THE LEARNING CONNEXION
School of Creativity and Art

