



ART DEPARTMENT SCHEME OF WORK for staff & students.

Course: A Level Textiles Design

Year Group: Year 2

Teachers: Susie McAlister

EDUQAS Assessment Objectives for this course are:

AO1 Contextual Understanding 25%. Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO2 Creative Making 25%. Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3 Reflective Recording 25%. Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

AO4 Personal Presentation 25%. Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Our Employer Representative Board (see FAQs) for the Visual Arts recommendations help us to understand how knowledge and skills developed within the subject supports your progression into the world of work and link strongly with the EDUQAS AOs, as demonstrated in the first few weeks of the curriculum below.

ERB 1: Research: Strong, advanced research skills with genuine curiosity for the industry itself.

ERB 2: Practical skills: Strong prior learning in basic art & design skills but a willingness to adapt & learn new industry specific skills.

ERB 3: Collaboration: The ability to openly collaborate, have good communication skills both verbally & digitally.

Week	Date	A Level Course Class work:	A Level Course Homework (5 hours):	Resources available/needed:	Pro Study:	Curriculum support & breadth:
3	Sept 9	Final design for FMP: In discussion with Susie, make working rough thumbnails of your final design using the photographic reference you took during the summer for pattern and colour references.	Make the final fashion/Gallery drawing of your FMP, in colour. Draw the flats for your piece. Present both in your book for group presentation Tuesday period 1.	Share Point resources including alphabetical Retrieval Toolkit for reference: Pdf examples of fashion drawings.	Ian Hundley: beautiful abstracted quilts from road maps.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: 360-Y2 HE Portfolio Development Fridays, 2 sessions in D101 & D103.
4	16	LESSONS: Finish refining FMP design, start toile when ready.	Research thoroughly 2 artists or designers relevant to your FMP - this can be someone using similar techniques eg. weaving, embroidery, or someone who makes similar pieces, eg red carpet dresses, loungewear, recycled garments etc. Present in your book across 2 double pages minimum. Annotations should include information you can find about the designers/artists and answering the following questions: <ul style="list-style-type: none"> How do the designers you have chosen relate to your FMP design? What inspiration do they give eg. use of colour, texture, shape, materials etc. What aspect of their work do you want to explore further eg. a particular cut of a skirt, sleeve, colour combination, use of dye, embroidery etc. How will you do that? eg samples, toiles etc. Where do they work in the world? Can you identify where they trained or education? Are they a brand or self employed/ large or small business? Where/ how did you find them? 	Share Point resources including alphabetical Retrieval Toolkit for reference: List of suggested Designers.	3d Textiles artist Lyndie Dourthe	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: 360- Y2 HE Portfolio Development Fridays, 2 sessions in D101 & D103.

5	23	Start creating the toile for your idea on a mannequin (for fashion), see Susie if Fine Art textiles piece.	2 page minimum: Document the start of your toile with photos taken in class, explain the easy parts, difficulties, where the darts are going, zips etc.	Share Point resources including alphabetical Retrieval Toolkit for reference: Images of examples.	Deb Jackson: Corsets.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: 360 Y2 HE Portfolio Development Fridays, 2 sessions in D101 & D103.
6	30	USE YOUR FINISHED TOILE TO MAKE YOUR PAPER PATTERNS . <ul style="list-style-type: none"> Label all pieces clearly and DO NOT throw away your toile. Remember to add 1.5cm to the seam allowances. 	Document your paper patterns across at least 1 double page and make sure patterns are completed.	Share Point resources including alphabetical Retrieval Toolkit for reference: Visual example.	Jenni Dutton: feminist dress/shoe sculptures.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: 360 Y2 HE Portfolio Development Fridays, 2 sessions in D101 & D103.
7,8,9	Oct 7-21	Samples Weeks: fulfilling AO1 Develop, AO2, Experiment -50% of coursework grade. Spend these 3 weeks making sure you have made samples for everything connected to your FMP and <u>FULLY DOCUMENTED this in your books using both photographs and annotations:</u> *Fashion/costume pieces: <ul style="list-style-type: none"> designing any repeat patterns, experimenting with colours, colour swatches. document cutting any linos, polybloc etc and experimenting with printing with them. samples of any dyes, shibori, dye techniques, dye recipes- notes should include colours of dyes used, mixed, timeings to get dye shades etc. samples of specialist techniques. eg. batic, quilting etc used for design. samples of any fabric manipulation needed for design, eg. tucks, distressing fabric, burning, folding, pleating. show designing and samples of any decoration. eg embroidery, applique, 3d felt-making etc. any other experimental media you need for your design. *Fine Art Textiles pieces: Same as above, except your samples may become small final pieces or be part of the actual final piece.		Share Point resources including alphabetical Retrieval Toolkit for reference: Textiles Block Printing PP Pattern making Word Doc.	experimental textiles artist Yayoi Kusama	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: 360 Y2 HE Portfolio Development Fridays, 2 sessions in D101 & D103.
HALF TERM						
10+11	Nov 4+ 11	Monday: INSET DAY prepare all fabric pieces. Lessons: <ul style="list-style-type: none"> Fashion/Costume: cut-out your pattern pieces, dye, print & prepare as planned last half term. Fine Art: start preparation for final pieces as individually discussed. 	Document all fabric preparation in your book or digital Power Point making Diary.	Share Point resources including alphabetical Retrieval Toolkit for reference: What is a Making Diary PP	conceptual textiles artist Louise Bourgois	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
12-16	18-Dec 16	Making the actual FMP. You must take photos of every part of the process as you go. Work from this point will be individually paced, negotiated with Susie due to the different nature of each individual project FMP. Feedback sheets at the back of book will include progress notes and discussions with your teacher.	Documentation AO1, the explanation to the examiner your process, what you have learned, problems you have solved. <ol style="list-style-type: none"> To document your FMP making, accurately in your book with photos of every process, use the internet for examples images if you did not take photos. Add quality titles, backgrounds and general presentation, explain your process to the examiner if it is not clear what you have been doing and the decisions, problems, you have made and solved. Move your final piece forward practically either at home or using the studios during your personal study periods. D206 	Documentation of the FMP should include (as a basic guide): <ol style="list-style-type: none"> Cutting out the FMP fabric. any dyeing of the FMP fabric with photos of dye pots, colours used etc. any printing on FMP with any new linos cut, any other that are not included in the sample section. It should also include photos of 	Susie Vickery: cultural textiles portraits.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.

			upstairs is free for study every lesson except A/B Blocks + BTEC Level 2 lessons, check door timetable for details.	printing on the fabric and equipment used. 4. all details of each section constructed including sewing machine shots, ironing etc. 5. Make sure all linings and facings are documented, especially if printed. 6. all shots of refitting or changing the FMP using a mannequin, details of changes made while being made. 7. Final detailing of embroidery/beading etc. 8. Documenting zips, poppers, fasteners, belts, buckles. 9. Final fitting on mannequin or person.		
END OF TERM						
17+18	Jan 6+ 13	Continuation: Making the actual FMP. You must take photos of every part of the process as you go. Work from this point will be individually paced, negotiated with Susie due to the different nature of each individual project FMP. Feedback sheets at the back of book will include progress notes and discussions with your teacher.	As above	As above + Share Point resources including alphabetical Retrieval Toolkit for reference.	Hilary Fayle: embroiders in nature! On real leaves etc.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
19	20	Deadline for completion of FMP.	Complete final documentation for FMP. Digital documentation must be printed and presented in sketchbook or portfolio.	As above + Share Point resources including alphabetical Retrieval Toolkit for reference.	Gillian bates: quintessential Brighton scenes.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
20	27	Tues: Progress Review Day-no lessons Photoshoot for FMP. Document & present photoshoot in sketchbook and best photo on A2 mountboard. Consider format for photos – eg. Magazine cover, poster etc.	LEARNER STATEMENT: As a vital element of your COURSEWORK submission to our exam board EDUQAS, you are required to submit the following form on your project. The examiner will use this sheet to understand your project fully; help them to see the connections you have made between the artists & designers you have looked at and the development of your work and how many challenges you have met along the path to your final pieces.	Example Learner Statement Pdf Blank Learner Statement to download and complete Word Doc.	Jennifer Collier: beautiful textiles/paper objects, memories...	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
21&22 Y2 EXAM	Feb 3 + 10	EXAM		Share Point resources including alphabetical Retrieval Toolkit for reference: Stages of exam FMP PP	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.

		Week 1 & 2: AO3 Record:20 hours lessons and homework. <ul style="list-style-type: none"> • Observational drawings on fabric (4 minimum) of objects connected to your theme from REAL life only, not photos. Be imaginative with colour & media. Any media + textiles, use hoops to stretch fabric tight. • Present/extend the drawings using a variety of applique, hand embroidery, machine free-stitch embroidery, beading to enhance the drawings. • Make a hooped, exciting final presented observational piece. • Photos: Double page of 10 minimum first hand photos connected with your theme. 	Visual examples of set task. Embroidery Stitches ref sheet. Photoshop helper Pdf.		
		HALF TERM			
23 & 24	24 + Mar 3	MON: INSET DAY Week 3& 4: AO2 & 3 Explore & Record:20 hours, lessons & homework. <ul style="list-style-type: none"> • Research Bob & Roberta Smith's typographic work and the textiles & paintings of Sonia Delauney. • Research words/quotes or slogans related to your theme. • Design a small (A5-A4) mini-quilt based upon abstracted shaped from your theme and a typographic word/slogan or quote. You may use any textiles media: sashiko, machine quilt, lino print, embroidery, dyeing, etc. • Use a safety pin to make the mini-quilt a wearable piece of art and photograph on different garments. • Present all in book. 	Share Point resources including alphabetical Retrieval Toolkit for reference: Smith & Delauney PP Typography in Textiles ref image Textiles Block printing PP Japanese Quilting PP Paper Cutting PP	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
25	10	Week 5:AO1 Develop: <ul style="list-style-type: none"> • Brainstorm - Using ideas from the exam paper as a starting point, quotes, general references, your own ideas. Try to be thorough, inventive and think laterally. Use a combination of written ideas, thumbnail drawings, cuttings and internet images to make the brainstorm look visually exciting. (DOUBLE PAGE.) • Mood Board- Choose an area of the brainstorm to investigate as a starting point, collect second hand ideas, cuttings from magazines, internet, web sites, articles, photos, poems, lyrics, designers, costumes etc. on the general theme.(DOUBLE PAGE) • 6 HOURS HOMEWORK: 2 pages of 6 initial fashion/costume/textiles ideas in black & white (DOUBLE PAGE) including a Review of ideas-Which excite you from the above ideas, which are dead ends and why. What do you need to do next? (HALF PAGE REVIEW) 	Share Point resources including alphabetical Retrieval Toolkit for reference: Week 5 Guidance for exam PP Design Templates Developing Templates guidance. Sheet: fashion styles names for reference.	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
26	17	Week 6:AO1: Artists/Designers Studies: <ul style="list-style-type: none"> • Research of artists and designers for your exam question- Collect/ present at least 3 artists/designers you have chosen in a coherent and exciting way. Use books, web sites etc and keep a bibliography of your sources. Evaluate the images, which excite you, give you ideas about techniques, subject matter etc. • 6 HOURS Homework: respond to 1 of the artists using any media and your chosen theme. Present in your book either as the artwork or photo of it, if 3d, textiles, too large etc. 	Share Point resources including alphabetical Retrieval Toolkit for reference: Link to Susie's Textiles Pinterest boards as starting point.	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
27	24	Week 7: <ul style="list-style-type: none"> • Refine, modify your best designs to find 2 final alternative exam ideas. Present as design drawings in colour. (2 PAGE MINIMUM.) • Final idea plan-Final Fashion/Design drawing in colour, with background and flats drawing in black and white. (DOUBLE PAGE.) • Start toile asap. 	Share Point resources including alphabetical Retrieval Toolkit for reference.	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.

28	31	Fri: Y2 Founders Day Leavers Festival. Week 8: <ul style="list-style-type: none">• Complete toile and make pattern pieces.• Start samples, document in book as you go.• Homework: document toile and samples.	EASTER HOLIDAYS Easter Holiday work: design any print, decoration or quilting for your chosen final design using your photos for reference. Make drawings of your design simplified from the photos, add colour and colour notes. (2 double pages).	Share Point resources including alphabetical Retrieval Toolkit for reference: Fashion Illustration PP Fashion illustration examples Pdf	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
EASTER HOLIDAYS						
29	April 22	Week 9:Lessons & Homework: <ul style="list-style-type: none">• Complete samples & document in book thoroughly.• Cut any required lino for exam.		Last 3 weeks of exam guidance PP What is a Making Diary PP Shibori reminder sheet Pattern reminder sheet	New weekly exam blog but with artists, designers, craftspeople who specifically relate to your project/exam work.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
30	28	Week 10: AO4 Present: <ul style="list-style-type: none">• Prepare: cut-out all fabric, dye all fabric. See Susie for other prep you will be allowed to do before the exam.• 6 HOURS HOMEWORK: Learner Statement for Component 2.		Example Learner Statement Pdf Blank Learner Statement to download and complete Word Doc.	Print out all Pro Study Exam Blog and present in exam sketchbook.	Workshops: Tues p2, Thurs 1.20pm lunch. Open Studios: see timetable on doors for free rooms to work. Lunchtimes: supervised open studios Mon-Fri. Enrichment: Drop-in: Fridays 12.15pm: Y1&2 Careers advice, portfolios, interview practice.
31	May 5	Mon: Bank Holiday PRACTICAL A LEVEL ARTS EXAMS: ALL ROOMS. Y1 online work.	N/A	N/A	N/A	Support during practical exam period: email Susie: sem@collyers.ac.uk or Ian: IM@collyers.ac.uk or Amanda: AH@collyers.ac.uk.
32	12	PRACTICAL A LEVEL ARTS EXAMS: ALL ROOMS. Y1 online work.	N/A	N/A	N/A	Support during practical exam period: email Susie: sem@collyers.ac.uk or Ian: IM@collyers.ac.uk or Amanda: AH@collyers.ac.uk.
33	19	College Study Leave Y1&Y2 All Marks sent to EDUQAS	N/A	N/A	N/A	Support during practical exam period: email Susie: sem@collyers.ac.uk or Ian: IM@collyers.ac.uk or Amanda: AH@collyers.ac.uk.
HALF TERM						

What is ERB?

It is our Employer Representative Board for the Visual Arts.

- A panel of 3 employers who engage with our subject annually to provide us with information about progression routes in their industry.
- They help us to understand the skills and qualities employers look for when recruiting early careers candidates (post-18 employment, apprenticeships and graduate level jobs).
- Engagement with local and national employers helps teachers to understand how knowledge and skills developed within the subject supports your progression into the world of work.

Who are our Visual Arts Employer Links?



Horsham District Graphic Design Agency.

Storm 12 Graphic Design Agency



Senior Fashion designer.

Ella Mash: HTL Fashion Ltd.



Horsham based print and design company.

PR Printing



Freelance costume supervisor and maker, New Vic Theatre London.

Charlotte Aylett:

What are the key messages employers have told us in the visual arts?

1. **RESEARCH:** Strong, advanced research skills with genuine curiosity for the industry itself.
2. **COLLABORATION:** The ability to openly collaborate, have good communication skills both verbally & digitally.
3. **PRACTICAL SKILLS:** Strong prior learning in basic art & design skills but a willingness to adapt & learn new industry specific skills.

How do we promote these skills & values in our subject?

RESEARCH

- ARTISTS/ DESIGNERS RESEARCH.
- COURSEWORK ESSAYS
- ART BLOGS
- CRITICAL ANALYSIS
- TATE MODERN VISIT

ERB 1

PRACTICAL SKILLS

- TRADITIONAL & NON-TRADITIONAL ART & DESIGN PROCESSES.
- YEAR 1 INDUCTON PROCESS INTROS TO NEW MEDIA & EQUIPMENT.

ERB 2

COLLABORATION

- GROUP CRITS
- HOMEWORK PRESENTATIONS
- COURSEWORK ESSAY RESEARCH PRESENTATIONS
- PHOTO SHOOTS FOR FINAL PIECES

ERB 3

What do the Progress Review sections mean on this course?

- Progress Reviews in the A Level Art Department: for the purposes of self-assessment and teacher assessment, progress reviews are divided into:
- Performance grades: Performance Grades - A*-E for A Levels Year 2. Target (expected grade based on prior GCSEs). Current (grade you are currently working at. Estimated (an estimate of the grade you should realistically be able to achieve at the end of the course).
- Studentship grades: Studentship Grades - 1= outstanding, 2= good, 3= requires improvement, 4= serious cause for concern.
- Effort (commitment to study) - Hours per week of independent study per subject including: Teacher directed study – blog, life-drawing, homework tasks, coursework. Student directed study – consolidating learning, research or reading, skills practice, taking extra first-hand photos.
- Systems (organisation of study) Time Management - punctuality, completing planned study, completing homeworks, meeting deadlines. Organisation - bringing relevant equipment, sketchbooks, organisation of annotations, having work printed-out/presented on time.
- Practice (study behaviours) In class – full participation in lessons e.g. engaged listening, asking questions, contributing to discussion, using practical time well. Independent Study – practising skills as well as consolidating knowledge, use of subject VLE, Pinterest, artists/designers blogs, visiting exhibitions & museums. Taking responsibility for learning – addressing problems, seeking help, using feedback constructively, attending subject workshops, identifying and avoiding distractions/barriers to learning.
- Attendance: Attendance - Percentage of classes attended in period. Punctuality - Percentage of classes attended on time in period.

How can I improve my progress in this subject?

A Level studentship can be easily improved by paying attention to the following points across all endorsements:

- Excellent attendance and punctuality; vital in practical subjects.
- Careful reading of this course's Share Point each week to be clear of weekly tasks and use given resources to guide your work.
- If you miss a lesson for a valid reason; check Share Point to be prepared for the next lesson you attend; read the set work and watch any Power Points, videos used in class.
- Book-craft is very important: it includes quality titles, layout, annotation of work.
- Considered choices of artists and strong personal responses.

- Thoughtful Rod Taylor analysis of work using specialist vocabulary, see glossary on Share Point.
- Strong artists research from multiple sources.
- Handing all work in on time to allow for adequate verbal feedback and participate meaningfully in group crits of homeworks and final pieces.
- Act upon your feedback from your teacher.
- Attending workshops when you need extra 1-1 help on class or homeworks.

What methods do we use for assessment on the course?

Examples of some **formative** assessment methods we use every day in the Art Department:

- Establishing success criteria for the lesson, task, homework or section of coursework.
- Use of targeted closed questions exploring levels of understanding
- Use of open questioning to extend learning
- Self assessment/reflection
- Peer assessment
- Use of response partners/ small group

Examples of **summative** assessments we also use at specific times of the academic year:

- A final artifact for coursework - a print, drawing, painting, garment, textiles piece, digital piece.
- Year 2 exam sketchbook
- Year 2 exam 15 hour final exam piece.
- Year 1 Transfer Exam submission.
- A final essay – the 1000 word coursework essay.
- A component submission - the coursework or the exam unit.

- Use of mini-plenaries during the lesson.

What feedback do we use on the course?

Critiques (crits)

- Group homework crits each week or at key homework points.
- Lots of different formats from individually showing work to laying books in table for discussion.
- Final piece crits at the end of a final piece.

Use of Exemplar work in the class-room:

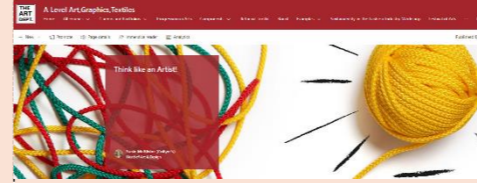
- Group discussion of excellent homeworks for inspiration.
- Group discussions of excellent processes, eg printmaking, dye samples etc.
- Share Point exemplar Power Points.
- Pinterest examples on Susie's site.

Others:

- 1-1s with staff formally & informally in class.
- Post-it notes in sketchbooks for improvement suggestions.
- Teams feedback for Graphics.
- Year 1 Transfer Feedback sheet with actions.

How does the work support the Collyers Policy on British Values?

- The selection of artists, designers and makers complies and acknowledges the precepts identified by the college clearly in both Pro Study and the core curriculum; Democracy, The rule of Law, Individual liberty, Mutual Respect, Tolerance of different faiths and beliefs.



It is an essential part of your growth as an artist to understand what factors can drive individual creativity, see the Think Like an Artist section on Share Point.