



Year 3: Formative Assessment

Victoria Charlotte Rose

Introduction

My focus for the past few years has been nature. There are various aspects to my interest in this. The first is the regeneration of nature. I find it fascinating that plants resurface, especially in situations where it would seem there is no hope. This fills me with optimism for the planet. Admittedly, I suppose that humans need to become extinct but when this happens, I'm certain that Earth will have what she needs to formulate her own recovery. Hence, the second aspect is our relationship with nature - or perhaps - with the earth and the landscape itself. I'm quite bemused by the treatment of the land by humans and there is evidence that repeatedly we take what we need, move on and take more, seemingly oblivious (or without care) towards what we're doing and how. I'm becoming increasingly keen on the idea of exploring sites which have been excavated and left to return to a natural state (but equally interested in the questions which surround a natural state.)

When I wrote my programme of study, I thought I might explore the structures which have been built onto the land where The Antonine Wall once stood; however, further research has reminded me of a project where I worked with UWS and Room 13 which looked at walking as a method of art creation. Through our FACS work, I was reintroduced to the work of Tim Ingold and it emphasised that my artwork is primarily formed as a result of walking. I'm currently reading his text, *Lines*, and of course I'm finding parallels between the various notions of a line and some of the work I've been producing over the last two years.

I've shaped my thinking into three areas:

- Lines themselves – metaphorical lines as well as literal ones formed by the natural landscape
- Interactions between human and nature
- Nature's regeneration and rejuvenation on sites which humans have inhabited, build upon or excavated and then left or abandoned.

Initial Ideas

The prospect of a time-based project left me a little unsettled and unsure, so I simply set out with my camera and tripod to a place I knew was picturesque with areas of densely populated trees and water, including small waterfalls.

I didn't really know what I wanted to do but in the summer I had started playing with vintage lenses on my Fujifilm X-T2. During my search for the best ones to buy, I came across some articles where directors were using vintage lenses in modern filmmaking, and this was still in my head when I set out to film.

I set out to film nature but I wasn't really sure what that was going to entail until I reached the site, Colzium Lennox Estate in Kilsyth. I simply walked and set up the camera and tripod in areas which interested me. I ended up shooting around 40 videos in about 10 locations or with changes to angle, position etc.

Time-Based Piece Produced

The video I selected to work with seemed to have the best colours. There's something ethereal and soft and yet the parts in focus have a clarity that I love. Some of the other recordings didn't have the same quality. I also loved how I had captured the spider's web, the spider and its prey; it didn't need to be in the work and doesn't form a significant part but I like that it represents another aspect of nature – it's not just about the plants and the water but animals too; nature as it is.

Please see link to the various stages of the final time-based piece:

<https://www.victoriacharlotterose.com/fap-year-3-formative-assessment>

The Fujifilm X-T2 can do a frame rate of 120fps but at 4k, it duplicates a 60fps rate. Until today, I was sure I had shot this at 120fps, but it turns out I recorded in real time (30fps.) One of the comments I received was that when the water was in focus, it was a little stilted, so I revisited the site to shoot on a Panasonic GX5, with the same Jupiter 9 lens. Had I realised I hadn't shot at actual speed, I would have also redone this with the X-T2. In saying that, now I've removed the section where the water comes into focus the lens blur prevents the juddering. The GX5 didn't match the colour or the feel of the X-T2 and I was disappointed at how it rendered the colours so differently. In the edited version I've decided on, I've not had to make any alterations to colour grading, where the GX5 did need work. The other issue was that I didn't quite manage to set it up in exactly the same place and the water was somehow closer with the frame much busier. I felt this moved away from the soft and subtle control of the lens where leaves come in pretty much independently. However, the orange leaf was an aspect I did really like, symbolising the turning season and the idea of the beginning of the end. The video quality was just too far behind the X-T2 for it to be a contender though.

Please see link to some of the edited videos from the Panasonic GX5:

<https://www.victoriacharlotterose.com/fap-year-3-formative-assessment>

At the same time I returned with the Panasonic camera, I hired a Tascam recorder and a proper Rode microphone (I wanted a hydrophone but wasn't able to get one for this visit.) I played around mainly with water sounds, as by this point, I'd decided on the location and had already edited the first draft of the time-based project video.

Even with proper equipment, I didn't achieve what I really needed to. The noise of fast running water still dominated, giving that poor quality white noise sound. Things did get a little better the more I did and with a bit of adjustment in premier Pro, I managed to make one useable which can be heard in the final version of the piece.

The recordings can be found here:

<https://www.victoriacharlotterose.com/fap-year-3-formative-assessment>

Development of Time-Based Project

While I do feel the final video stands alone as a piece, in my recent critique, someone mentioned that it would be interesting to see this work as part of a collection of work produced in a similar way (the manual vintage lens, weaving in and out focus.) Incidentally, I have been working on another piece from the same set of recordings but changed my mind because I was worried about producing another video while using the same method. My intention is to look through the other recordings and see if there is material there that could form a collection of work.

Please see link to some of the other material which I might re-explore as potential work:

<https://www.victoriacharlotterose.com/fap-year-3-formative-assessment>

Adding extra material does leave me with a conundrum over the choice of music in the finished piece. I wouldn't want to simply use that same music again and I wonder if it could act as a finale to a collection, keeping others silent or maintaining only the sounds of nature?

Overall, I wanted the piece to be beautiful, to take you to a place of reflection, so my other concern currently is that by adding to it, I'm taking away from it. I'll only know that when I've experimented a little and made a few more videos which may or may not sit alongside it.

Presentation of the work

Having seen the work in the Screening Room, I definitely think it is best placed in a dark space. I don't think the room size matters but it should be projected to fill an entire wall, with it and its surrounding walls black. I envisage a room which has a small corridor to enter, so that it feels as though you're enclosed, with speakers wall mounted on all sides to give the sense of immersion.

If I was to exhibit as part of a collection, I would keep this completely separate from any of the other videos.

Development of Ideas/ Project

While this piece may be expanded and developed further. My reading of Time Ingold's, *Lines*, and the Liz Wells lecture have put me back into my "creative zone." I've managed to get out with my digital camera a few times in recent weeks and am forming a body of work around the three themes – or strands - I mentioned in my introduction.

Initially, the plan was to shoot images to later paint but there are few which will warrant proper care, attention and printing. Having produced contact sheets, it's clear they lend themselves well to book form and I want to spend time curating the images to print and hand bind.

More research is required into the work of Ingold and I'd like to re-read *Sense of Place*. I found some of the issues and ideas it addressed intriguing but do need to go back through the essays and digest them for a different context.

I've also made a few films which could accompany a book or print based exhibition. I filmed them because of the time-based project and I thought they might be useful but it's very much in the ideas stage and it's probable they'll be discarded at a later date. They can be viewed here (the sound present is simply what was recorded at the same time and will not be kept if used):

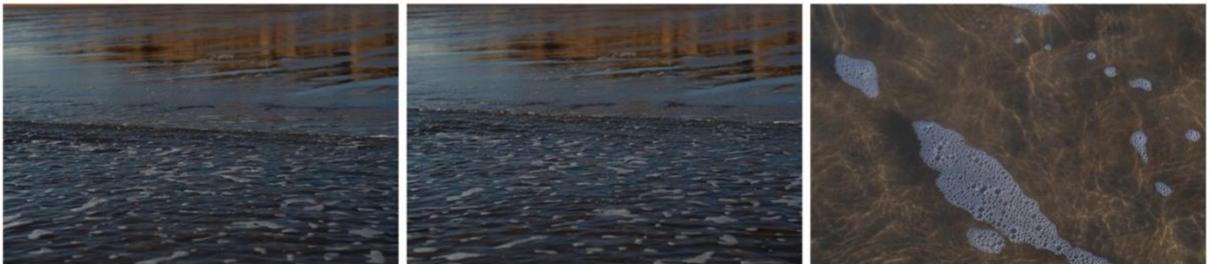
<https://www.victoriacharlotterose.com/fap-year-3-formative-assessment>

The following pages are some of the contact sheets (there are too many to include them all.)

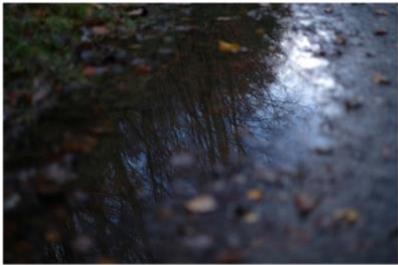
Lines



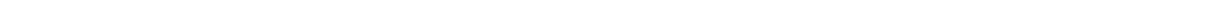








Interactions with Nature



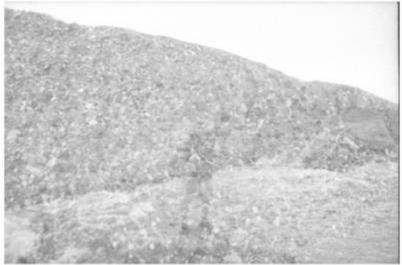
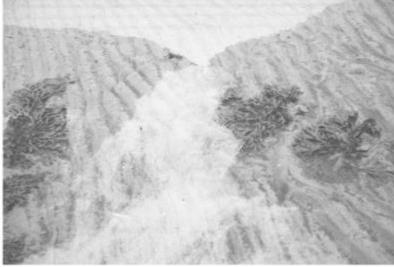








Double Exposures





Selection of scanned negatives from various places





Research

The ideas from this project have come primarily from the research I conducted last year. I'm still working with the same themes in terms of nature and the relationship between nature and man. In summary, the artists I'm continuing to be inspired by are:

Ilkka Halso



Ilkka Halso, *Kitka-river*, 2004, 183 X 300 cm

Ilkka Halso, who tackles the idea of nature from a different angle to how I want to perceive things. He is concerned with the impact of human pollution on the earth and forms virtual structures as models for how we could come to protect the land that's being destroyed. His work is a stark reminder that the planet is being destroyed and while it seems ludicrous to build giant protectors, it could be a solution which limits the huge areas of the natural world which are in decline and which could slow down the effects of climate change. I would argue that structures aren't necessary. Human's need to become extinct and the problems will rectify themselves (look at Chernobyl.) Perhaps it goes against the very fabric of humanity to suggest that what's best is our own demise and yet, fundamentally I don't feel that - collectively - we care enough to do what needs to be done to rectify things. We've become used to convenience and the more eco friendly we become, the more inconvenient life will become. I'm not convinced that this is a feasible way forward.

Chernobyl is a place I'd love to visit – I think for this project it would be particularly fruitful. At the beginning of November my husband showed me a video by the band Suede which had been filmed there and it embodies everything I'm trying to get across. I plan to spend the next few months researching and making, with a view to getting to Chernobyl in the next eighteen months to answer or address a set of questions (which I haven't done enough work on yet to have come up with.)

Link to music video by Suede:

<https://youtu.be/pEJfWrfN15k>

Peter Koštrun



Peter Koštrun, *Present Lost*, 2007, 50 X 50 cm

Peter Koštrun is another artist I've been influenced by. He explains that photography: "represents the present, which does not exist in life, for at the very moment it occurs, it also disappears and becomes the past, and therefore (only) the photograph is that which can retrospectively eternalise the presence of a particular moment." This resonates with me and I feel that an exploration of nature could illustrate this. The different seasons can result in more or less of the nature that appears to consume what was once possessed by humans. I'm interested in depicting that in a more subtle way than merely showing seasonal imagery.

I definitely feel more connected to art and I'm looking to be back in the darkroom over the coming weeks (and also plan to put my home one back together.) I have a set of accidental double exposed negatives which I'm keen to do something with. The scanned versions of them are interesting, so it would be good to print these properly and see how they come out. They were shot in various locations with very different landscapes. I see there being something in the ruggedness of landscape largely untouched - or at least not built upon - by humans. There's a sense of ambiguity to them that could echo the work of Koštrun, albeit in a more abstract way. Koštrun's photographic work often presents something both familiar and strange to the viewer. I'd like to explore this in the context of nature. How can we present something in the same dual manner? Would it lose

the essence of what it should be because there has to be an ambiguity connected to it? Do you simply end up with nothingness?

The contact sheets for these images are on pages 15-18 above.

Matthew Brandt



AgXDTG79205
2019
silver on silver gelatin print mounted on aluminum
70 1/8 x 41 1/8 x 1 3/4 in each panel



Bridge Over Flint 8
2016
silver gelatin print developed with Flint, Michigan tap water,
vitamin C, bleach, and wine
8 x 10 inches

I'm a huge fan of the work of Matthew Brandt. Initially, what attracted me was his experimental and alternative approaches to analogue photography but the more I delved into his work the more I realised that what he produces is formulated from the relationship between matter and nature. His own emulsions, created from weird and wonderful materials and his burial of C-Prints in the earth were the ones which changed my perspective of what could be achieved.

For months, I've been carting around an Ikea bag of off ceramic offcuts. My intention has always been to create my own emulsion and turn these into beautiful prints and I'd like to see these used in the final presentation of my work in Semester 2 at which point I'll further research Brandt's work and chemical processes to generate successful emulsions. It seems more important to get an idea of where the work is heading and whether I am working with analogue before delving too much into chemicals compounds and suitable mixes.

Sally Mann



Sally Mann, *Deep South, Untitled (Fallen Tree)*, 1998, 101.6 X 127 cm

Sally Mann is highly influential. I love her process - the old, handmade 8x10" camera, using her car as a darkroom. I like that she takes risks and doesn't seem to be too precious about what she does; and yet, what she produces for exhibition is atmospheric, beautiful and evocative. While her portraits are beautiful, I'm referring more specifically to her landscape work, particularly that of *Deep South*. Ideally, it is the mood and tone of these works I want to evoke in my work - whether that ultimately is digital or analogue photography, or something else entirely.

Other inspirational images:



Ori Gersht, 'In Line', from the series
Liquidation, 2005.



Augusto Alves de Silva, *Iberia*, 2009, Projection of 5, 148 colour digital images with sound



Irene Kung, *Onda*, 2008, 80 x 160cm

Professional Practice

Artist Statement

I often find that we live in a world filled with drama and negativity, a world which it is easy to be dragged into and consumed by. It's impossible to pretend that world – and the people in it – are perfect, but I see art as a tool to enable us to escape and to find solace in a visual language. I make work which creates space for people to stop and reflect.

I'm interested in the relationship between nature and man. I believe that our relationship with the land over centuries reveals what humanity's biggest downfall is: striving to be better, to have more, to want more only highlights that nothing will ever be enough. We won't stop until everything is destroyed, and for this, I believe humanity deserves extinction. Inherently, I think we all understand this. However, our inability to accept that the environmental issues which surround us are a product of our own nature and our own making, render us vulnerable to Earth. The attitude that as humans we're superior, that we can continue living as we do, that all we must do is find new ways to do so presents us as arrogant and short sighted. I don't feel the need to present this violently or in a forceful way; making atmospheric work which encourages reflection about who we are and why, maintains a softer

I primarily work with B&W analogue as I love the materiality of processing negatives and developing prints. However, I do feel the topic of nature lends itself to colour work and I'm finding that the more I delve into the interactions between human and nature, the more interested I am in using digital methods. I do plan to start looking at alternative modes of photography to experiment with obstructions and disturbances to the materials, create my own emulsions and explore alterations to the lens with multi-aperture set ups.

CV (ARTIST)

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REFERENCES

EDUCATION

- 2019 - 2023** FINE ART PHOTOGRAPHY
Glasgow School of Art
Studied under Michail Mersinis, Jake Jackson, Anna-Maria Copestake, Christina McBride
- 2005 - 2006** PGDE (SECONDARY) ENGLISH TEACHING
- 2001 - 2005** M.A. (HONS.) ENGLISH LANGUAGE AND LITERATURE
University of Glasgow

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EXPERIENCE

AWARDS

In June 2020, I was awarded funding from GSASA's Student Initiated Project Funding. Part of my proposal was to improve skills in analogue photography and better understand lighting negative film and darkroom development however, alongside this was the aim to research my local area and consider our influence as humans and our necessity to move seamlessly from one essential site to another, with little thought at what has been left behind. The area immediately surrounding me has a number of disused quarries, as well as one which was still in use. However, it is also the area which is spanned by The Antonine Wall and there is miles of accessible ground where the wall trench and the wall itself is still visible; there are also a few former forts and a bath house within easy walking distance. While I see the Antonine Wall and the quarries as separate, there is something about the proximity of both and the notion that both had a purpose now which has now been abandoned which interests me - they would have become useless after a certain time period: one due to shifting society; the other because of expenditure of its resources.

I was involved in a Creative Scotland project, Teaching Scotland's Future, a cross faculty, interdisciplinary project with the University of the West of Scotland (UWS.) As a group, we explored creative approaches which could be utilised to teach difficult concepts through a number of disciplines (Mathematics, Sciences and Languages) as a strategy to enhance pupil understanding. Consequently, I worked with the PDGE Programme Leader for Creative Writing (at UWS) to devise a unit to improve creative writing, in particular that of setting, through the means of walking, drawing and changing sites of learning, and from which I introduced a curricular initiative using storytelling to increase pupils confidence and attainment in talking and writing. This was enhanced through partnership with a storyteller from the Scottish Storytelling Centre. At the end of the project I was approached by the Marketing Manager of Stirling District Tourism who invited us to participate in the reopening ceremony of The National Wallace Monument. My involvement in this project also led to me co-writing a report for and presenting at the Scottish Educational Research Association conference in November 2013.

ARTIST WORKSHOPS

My involvement with the Artist Teacher Programme led to involvement in a workshop led by Room 13 and one which explored art making as meaning making. The influence of both of these workshops was carried over to the art classes I led in 2012-2013.

EXHIBITIONS

April 2021 - Current

The Attic @ Eden Mill

This exhibition consists of a single oil painting of a waterfall, loosely based on The Birks of Aberfeldy.

July 2017 - March 2021

Knock Castle Hotel and Spa

This exhibition consisted of 4 oil paintings, depicting scenes from around Crieff, Perthshire which were displayed in the entrance hall of the hotel.

OPPORTUNITIES

June 2021 - August 2021

CWIN Summer Programme, GSA Tutor

I was invited to teach photography classes as part of Glasgow School of Art's outreach programme with CWIN. I delivered a series of outdoor photography classes to young people aged 6-12 developing their knowledge and skills in understanding how images are made. Participants made individual camera obscuras, pin hole cameras, used kits to make their own 35mm cameras, loaded and processed film and made their own prints in a darkroom.

MEMBERSHIPS

Society of Scottish Artists

<https://www.s-s-a.org/our-members/victoriarose/>

Master Photographers Association

Student Self Evaluation Guidance Course Fine Art Studio

Guidelines to Self Evaluation and the Assessment Process

The **Student's Self Evaluation** is used at all assessment points: Progress Review or Interim Assessment (formative) and End of Year Final Assessment (summative). Tutors evaluate progress and achievements in relation to the Assessment Criteria, and provide guidance and feedback. The Student's Self Evaluation helps you to identify your strengths and areas for development in relation to the assessment categories. This demonstrates your understanding of the Intended Learning Outcomes (ILOs) and your reflection on progress towards your attainment of them.

Progress Reviews are held mid-way through in Y1. **Interim assessments** are held approximately at a mid-point in Y2, Y3 and Y4. In addition to providing guidance and feedback on your progress and an indication of your level of achievement, the formative assessment should also inform you if there is the possibility that you may be at risk of failing to progress to the next year of study. The **End of Year Assessment** is the summative examination for progression into the next academic year.

Below are listed the 3 **studio assessment categories** with which tutors assess student achievement and progress.

Research

Research: Demonstrate your understanding of your area(s) of study through research using contextual and thematic sources relevant to your practice

Studio Practice

Development of Ideas: Demonstrate the evolution of your ideas through your creative process.

Critical awareness: Demonstrate a critical awareness of your own practice in relation to your area(s) of study.

Practical Skills: Evidence the application of methods, materials and processes through material enquiry.

Realisation of Work: Synthesise your art practice to bring artworks or projects to resolution.

Professional Practice

Communication and sharing of practice: Document and share your individual practice and test work in a variety of contexts whether publicly or to your peers.

Organisation : Show initiative and independence; manage your time effectively; evidence of your engagement with H&S, ethics and sustainability as appropriate.

A set of Intended Learning Outcomes is assigned to each year. They are designed to stretch you progressively from year to year. You will find these Intended Learning Outcomes in your Studio Course space on Canvas.

In alignment with the GSA code of assessment all three categories are marked against eight **levels of achievement: A (excellent), B (very good), C (good), D (satisfactory), E (weak), F (poor), G (very poor) and H (no credit)**. These levels of achievement reflect the marking structure awarded at the Final Examination at the end of the Fourth Year. Please see your programme handbook for a detailed description of the levels of achievement and the attendant marking structure awarded at Final Examination of the BA (Hons) Fine Art.

The Student's Self Evaluation Report is used by individual students to evaluate and reflect upon progress and achievement under the same categories of assessment used by tutors to assess students' learning. Your report should communicate to staff what you feel are the strengths and areas for development in your practice in relation to the assessment categories. The Student's Self Evaluation Report assists tutors to understand your perspective on your development and informs the assessment process. You will find a copy of the Student's Self Evaluation Report on Canvas for download and completion.

This Student's Self Evaluation Report must be completed **prior to assessment**. The form must be submitted to Canvas by file upload by the published deadline.

Note:

If your overall mark is lower than **D (satisfactory)** in the **Interim Assessment** it indicates that there is a possibility that you might fail and might not progress to the next stage. Tutors will give guidance and advice how you could bring the attainment back to at least a satisfactory level (D).

If your overall studio mark is lower than **D (satisfactory)** in the **End of Year Assessment** you cannot progress to the next year of study. Tutors will design a brief to re-submit work relating to a particular segment of the range of learning outcomes at a later date for re-assessment. If you successfully pass all of the courses in your year of study, you will be able to progress to the next stage of the programme.

For further information about Assessment, please refer to Section 6 in the BA (Hons) Fine Art Programme Handbook which is available on Canvas.

Student Self Evaluation Form Course Fine Art Studio

Name	Victoria Charlotte Rose	Department and Year	Photography, Y3	Date	02/12/2021
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Please evaluate your own achievements in regards to the three assessment categories **Research, Studio Practice and Professional Practice** and in relation to the Intended Learning Outcomes assigned to the stage of your studies.

Research

I'm continuing with ideas from previous projects and still influenced by artists and texts. The project is now developing in a clearer direction which is going to require revisiting some of my initial texts and using these to explore new texts and ideas. The word 'line' itself has seventeen possible dictionary definitions and attempts to categorise the line reveals that there are so many blurred areas; combine this with a theme of nature and any work could very quickly become incoherent. I need to spend time drilling down and work out what aspect of lines I want to focus on: I'm drawn to the idea of paths and when walking how it's instinctive to follow in the footsteps of another – to trace the marks already present; I also like the lines created by nature, whether by genetic and biological arrangement, or geographical positioning; and the idea of a time line of periods or events which is imprinted on the land is also an area I'm intrigued by.

These will take me in some distinct directions which may cross or intersect and ultimately, as I'm looking at the relationships between human and nature, it may be interesting to explore the significance of lines in this relationship.

Studio Practice

My practice is very much based on photography and the creation of still images. I've realised that my work is born out of walking, where ideas are generated, translated through the act of making photographs and in curating the final selections later.

This year I've struggled to reengage in darkroom practice. I dismantled my home darkroom in the summer for a project with GSA and CWIN and have not yet put it back together. When I tried to return to Stow I found the atmosphere a little frantic - I've become accustomed to working in a space alone, without the presence of others and I've developed a system and process using my own enlargers. Either I need to embrace the freezing temperatures of my home darkroom (and make time to set it back up) or find quieter times to develop in Stow. I'm feeling excited about printing again and just bought some more paper, so I'm now absolutely moving in the right direction in terms of producing "real" prints again.

Despite this set back with the darkroom, I have been making photographs and I do have a range of negatives and digital images which have been taken with nature in mind. The next stage is for me to explore both sets and see in which direction they take me. I very much see a book format where the topics meet in the middle or begin with images which deal with seemingly uninterrupted nature, morph into the interactions between us and finish on the understanding that people can never outsmart nature. Having looked at the images, the digital ones lend themselves better to this format. The negatives I envisage as something much simpler: well printed and displayed. This would give scope for them to be arranged together and again, thinking about lines, that intersection between analogue and digital and the materiality of analogue versus digital might be worthwhile exploring.

In previous years I've explored parts of the site of The Antonine Wall and as part of this project, I'd like to walk all of it – it's a 36 mile stretch from Bo'ness to Old Kilpatrick. There are lots of preserved sections, where traces of the original Roman construction and excavation remain; however, there are sections which were built upon before its significance was fully realised. As well as offering an insight to nature itself and its ability to regenerate, there is a fixed line – which formed the route through which trade was carried out – still used by walkers today, as well as the interaction between humans and nature which spans centuries. It's a site that has a rich offering and one I'd like to take my time over by walking it a few times, in different seasons to capture the varying states of natures and potentially using B&W, colour film and digital processes.

The project is very much in its infancy and as it develops, it will probably take various forms to account for the various strands and probably become three very different pieces of work.

Student Self Evaluation Form Course Fine Art Studio

Professional Practice

- Enhance your capacity for independent creative, intellectual and imaginative enquiry:
 - **Studio practice - exploration of recording video and sound. See portfolio on website:**
<https://www.victoriacharlotterose.com/fap-year-3-formative-assessment>
- Develop your visual literacy in conjunction with critical understanding of the diverse philosophical, historical, social and economic contexts of art and culture:
 - **Studio practice - relevant research around previous themes explored and connections to nature.**
 - **Various texts by Tim Ingold (currently reading Lines with the intention of moving onto: Correspondences, Being Alive, and The Perception of the Environment.**
 - **Re-reading of Sense of Place and possibly Land Matters, by Liz Wells**
 - **Revisit parts of T. J. Mtichell's, Landscape and Power.**
 - **FACS essay research and essay – I chose the anthropological course and I'm certain that research here will start to feed in.**
- Encourage your creative and intellectual independence:
 - **Production of work**
 - **Development of older ideas into new branches of study and interest**
- Develop resilience through self-reliance, self-management and responsibility for your learning:
 - **Managing part time work, study and creation of work**
- Facilitate the development of your personal skills such as the ability to work in groups, utilisation of interpersonal skills, effective communication, diversity positive:
 - **Conversations with tutors, peers, contribution during group tutorial and crits**
 - **Relationships with members of Glasgow Independent Studios (GIS)**
- Enhance your capacity to develop professional attributes and support an enterprising learning culture:
 - **Conversations with tutors, peers, contribution during group tutorial and crits**
 - **Relationships with members of Glasgow Independent Studios**
- Support the development of ethical, safe and responsible working practices.
 - **Home darkroom**
 - **Following H&S within Stow and GIS**
- Documentation from any projects that you may have been involved with which are external to the studio
 - **Summer work with Harriet Sims as part of CWIN**
 - **Teaching young people aged between 6-12 photography, including processing film and printing from negatives using a portable darkroom**
 - <https://garnethillcommunity.wordpress.com/2021/08/05/cwin-summer-programme-wednesdays-with-victoria/>
 - **I'm currently booked to teach photography (with portable darkroom) at Coatbridge High School starting in January 2022, for 11 weeks, as part of North Lanarkshire Council's Future Friday's Initiative.**