ART ACADEMY
LONDON

BA (Hons) Contemporary Portraiture Programme Handbook
Academic Year 2022/23

Contents

Note

Every effort is made to ensure that the information provided to students prior to starting at the Academy is accurate e.g. at Open Days, interviews, on the website and in our prospectus. We also make every effort to keep students up-to-date with relevant information throughout their studies.

We take all reasonable steps to provide the educational services described in our Prospectus. However, the content of individual courses and the curriculum for any given programme are under constant academic review and may change from time to time, with some elements being modified, discontinued or replaced. It is important to appreciate that we respond continually to student feedback to make improvements and these will include modifications to curriculum content.

1. Introduction

Welcome to Art Academy London's BA (Hons) Degree in Contemporary Portraiture: a
distinctive and unique course offering an alternative approach to most fine art education models. The Degree situates the study of fine art skills in this specialist genre in a context where contact with practitioners and industry professionals is key, giving you first hand insight into the skills, understanding and knowledge you will need to become a portrait artist. We will provide you with the opportunity to develop and hone to a very high standard skills chosen from the full range of artistic mediums (from oil painting or clay moulding to digital media, installation or performance), whilst you also evolve your own artistic language and creative ideas. You'll do this within the context of contemporary art practice and thinking. The BA (Hons) Degree in Contemporary Portraiture enables you to specialise within the range of disciplines on offer at the Academy, whilst also giving you the freedom to develop skills across a variety of disciplines should you choose to.

This document sets out for you the key things you need to know about your degree course, including the course structure, the key requirements of the course, how it is assessed and how it is taught. It should be read alongside the Student Handbook. The Academy's BA (Hons) Degrees are validated by the Open University (OU), so you will see references to the OU at various points in the documentation. For the purposes of your study, all your dealings will be with Art Academy London, but your BA (Hons) Degree is regulated and awarded by the OU so you should familiarise yourself with the 'Regulations for validated awards of the Open University'.

You will be able to access additional information about your programme, and information about the OU regulations, via our Virtual Learning Environment, Moodle, once you have been inducted in its use. This is where you will find up to date information about your modules, your tutors, your timetable and other aspects of the Programme. You will also be able to access all the Academy's regulations and policies along with the OU's regulations. If there is any further information you need, the Academy staff are here to help you. Please feel free to ask questions of any staff member, or tutor, at any time.

At the Academy our aim is to ensure you get the most from the time you spend with us, tailoring your course to suit your interests and aptitudes. Our staff and tutors are here to support, guide and challenge you, in order to help you to develop your artistic skills and academic knowledge to the best of your ability, and to prepare you to enter your chosen field within the wider art world.

We wish you every success during your studies with us.

Sue Spaull
Director of Programmes

2. Academic calendar

Art Academy London runs three terms per academic year, the first two have a week-long reading week, but the third runs straight through.

2022/23 Academic year

Term 1 (2201)	Term 2 (2202)	Term 3 (2202)
Term starts 12/09/22	Term starts 09/01/23	Term starts 17/04/23
Reading week 24/10/22	Reading week 13/02/23	No reading week
Term ends 06/12/22	Term ends 28/03/23	Term ends 13/06/23

For graduating students, the graduate exhibition is scheduled to open the 22nd June and these students will be expected to be on site during the exhibition run (23rd - 25th June inclusive) and the following week in order to take it down.

Award Results are typically released in August and the graduation ceremony usually takes place in September/October.

On the following page is a timetable for all three terms outlining key points when modules start and are submitted for summative assessment. This can also be viewed digitally here, on Moodle.

More detailed timetables for specific modules and their associated delivery are available on the relevant programme and module pages of Moodle.

Term 1

Term 1	Wk 0 (12/09/22)	Wk 1 (19/09/22)	Wk 2 (26/09/22)	Wk 3 (03/10/22)	Wk 4 (10/10/22)	Wk 5 (17/10/22)	Reading week	Wk 6 (31/10/22)	Wk 7 (07/11/22)	Wk 8 (14/11/22)	Wk 9 (21/11/22)	Wk 10 (28/11/22)	Wk 11
Level 4 / Stage 1	Induction. Level 4/ Stage 1 studio practice module 1 briefing						open access running					End of term for electives	Level 4/ Stage 1 Studio Practice 1 submission & assessment presentations. Term 2 Studio Practice module briefing & start
Level 5 /Stage 2	Induction	Level 5/ Stage 2 Professional Development module start					open access running					End of term for electives	Level 5/ Stage 2. Studio Practice 1 submission & assessment presentations. Term 2 Studio Practice module briefing & start
Level 6 / Stage 3	Induction	Level 6/ Stage 3 studio practice briefing; Level 6/ Stage 3 Extended Contextual Research Project module start; Level 6/ Stage 3 Professional Development module start					open access running					End of term for electives. End of term for Level 6/ Stage 3	Stage 2/ Level 5 Studio Practice 2 submission & assessment presentations. Term 3 Studio Practice module briefing & start

Term 2

Term 2	Wk 1 (09/01/23)	Wk 2 (16/01/23)	Wk 3 (23/01/23)	Wk 4 (30/01/23)	Wk 5 (06/02/23)	Reading week	Wk 6 (20/02/23)	Wk 7 (27/02/23)	Wk 8 (06/03/23)	Wk 9 (13/03/23)	Wk 10 (20/03/23)	Wk 11
Level 4 / Stage 1	Level 4/ Stage 1 Portraiture & Its Contexts 1 module start					open access running					End of term for electives	Stage 1/ Level 4 Studio Practice 2 submission & assessment presentations. Term 3 Studio Practice module briefing & start
Level 5 /Stage 2	Stage 2/ Level 5 Portraiture & Its Contexts 2 module start					open access running					End of term for electives	Stage 2/ Level 5 Studio Practice 2 submission & assessment presentations. Term 3 Studio Practice module briefing & start
Level 6 / Stage 3	Level 6/ Stage 3 Extended Contextual Research Project module submission					open access running					End of term for electives	

Term 3

Term 3	Wk 1 (17/04/23)	Wk 2 (24/04/23)	Wk 3 (01/05/23)	Wk 4 (08/05/23)	Wk 5 (15/05/23)	Wk 6 (22/05/23)	Wk 7 (29/05/23)	Wk 8 (05/06/23)	Wk 9 (12/06/23)	(19/06/23) shows & Exam Board EE visit & Exam board 23rd June	Academic board (26/06/23)
Level 4 / Stage 1	Stage 1/ Level 4 Portraiture & Its Contexts 1 module submission		BH 01/05 - independent studio practice			BH 29/05 - independent studio practice		End of term for electives	Stage 1/ Level 4 Studio Practice 3 submission & presentations. Stage 2/ level 5 Live Commission module pre summer briefing		
Level 5 /Stage 2	Stage 2/ level 5 Portraiture & Its Contexts 2 module submission		BH 01/05 - independent studio practice; Stage 2/ level 5 Professional Development module submission		Stage 2/ level 5 Professional Development Viva Tuesday 16/05	BH 29/05 - independent studio practice		End of term for electives	Stage 2/ level 5 Studio Practice 3 submission & assessment presentations. Stage 3/ Level 6 Professional Development module pre summer briefing. Stage 3/ Level 6 Extended Contextual Research module pre summer briefing		
Level 6 / Stage 3	Stage 3/ Level 6 Professional Development module submission		BH 01/05			BH 29/05		End of term for Stage 3/ Level 6. End of term for electives	Graduate exhibition prep	Stage 3/ Level 6 Studio Practice module submission. Grad show 22/06 (TBC)	

3. Attendance

The Academy aims to enable all students to enhance their learning experience and develop their personal skills by requiring them to take a professional attitude to attendance and punctuality.

The Academy expects the following of all students:

- To attend all timetabled classes as required by the programme on which they are enrolled.
- To arrive on time for classes; late arrival causes disruption to other class members and is unfair to the tutor.
- To notify the Academic Team of any known lateness in the morning so it may be brought to the tutor's attention.
- To notify the Academic Team in advance of any absences so it may be brought to the tutor's attention.
- To independently make arrangements to catch up on any work missed during absence.
- To not book holidays during term-time.
- To give a week's prior notice to the Academic Team of any absence or lateness where extra-curricular arrangements unavoidably conflict with classes (acceptance of the validity of the request is at the discretion of the tutor).

Art Academy London's expectation is that you should attend 100% of your timetabled hours and arrive punctually at the beginning at each session.The Academy sets a minimum benchmark for attendance expectations. You must have an overall attendance record of at least 80% in order to successfully complete your programme; however it should be noted that personal and unavoidable circumstances will always be taken into consideration.

Where a student is unable to meet one or more of the requirements of the policy due to individual circumstances (for example, where caring responsibilities necessitate them leaving a class early on a regular basis), they may discuss these circumstances with the Academic Programme Manager, who has discretion to agree different arrangements if s/he deems it appropriate. This should be done prior to the beginning of the relevant module or elective skills workshop course.

Electronic registers are taken at the start of each day and again after lunch.You must also be present for 80% of each individual class to be regarded as having attended that class: e.g. if you arrive after the morning break for a whole day class you will be marked as absent. Likewise if you arrive on time but leave at the afternoon break.

If you are having difficulties attending classes because of personal, financial or academic problems please talk at an early stage to the relevant staff - Academic Team, your PAT or Programme/ Pathway Leader.

A poor attendance or punctuality record could result in the following:

- Bursary payments being withheld.
- The Academy informing any relevant funding body who may then withdraw the student's funding.
- Possible action under the Academy's Disciplinary Policy and Procedures which identifies unauthorised absenteeism or poor punctuality as misconduct and as such is subject to disciplinary procedures.
- The student's registration on the programme may be terminated.

Please contact the Academic Programme Manager or the Academic Administrator regarding any attendance issues on the number provided below under Staff, Academic Team.

Further details can be found in the Attendance policy student version), available from the Policies section of Moodle.

COVID - 19

To keep all members of our community safe, we expect everyone to comply with Covid self-isolation guidance. If you test positive for Covid, please inform the Academic Programme Manager and do not attend the Academy until you have returned a negative test result.

4. Staff

Key Academic Staff (Programme Delivery)

Sue Spaull	Director of Programmes	sue@artacademy.org.uk
Sadie Lee	BA Contemporary Portraiture Leader FD Contemporary Portraiture Leader	sadie@artacademy.org.uk
Alison Hand	BA Fine Art Leader	alison@artacademy.org.uk
Tom Morgan Evans	Critical & Contextual Studies Department Leader	tom@artacademy.org.uk
Sarah Charlambides	Critical & Contextual Studies tutor	sarahc@artacademy.org.uk
Oriana Fox	Critical & Contextual Studies tutor	oriana@artacademy.org.uk
Robert Gadie	Critical & Contextual Studies (Studio Practice) tutor	Via Moodle messages
Briony Marshall	Professional Development Department Leader Figurative Sculpture Leader	briony@artacademy.org.uk
Lynne Abrahamson	SEND Coordinator Certificate Programme Leader	lynne@artacademy.org.uk

All the teaching staff at the Academy are practising artists, and therefore don't work full time. Key academic staff such as Programme/ Pathway/ Department Leaders and studio practice tutors are usually in for at least two days a week during term time. Key teaching staff are directly contactable by Academy email (there is a full list on Moodle). All Core tutors can be contacted through Moodle messages.

You will also be taught by a number of staff in Elective Skills Workshop Courses who may only be in for their teaching days - one day a term for one or more terms over the year. Should you need to contact these tutors, the academic team can contact them on your behalf (see below).

Academic team

Sue Spaull	Director of Programmes	sue@artacademy.org.uk
Rebecca Kunzi	Academic Programme Manager	rebecca@artacademy.org.uk
Aimee Brigginshaw	Admissions Administrator	aimee@artacademy.org.uk
Emily Wills	Academic Administrator	emily@artacademy.org.uk

The Director of Programmes, Sue Spaull, works part time and the days she is in the Academy may vary from week to week. Sue has overall responsibility for academic affairs at the Academy and heads the team of Programme/ Department/ Pathway Leaders. She also has overall responsibility for student welfare. She can also generally be contacted by email (or phone via the office) on the days she's not in. Sue deputises for the Principal as necessary.

The Academic Team is responsible for the day-to-day organisation and running of all academic programmes. Most members of this team are full time and can be found in the main office (both during term time and during most holiday periods). Rebecca, the Academic Programme Manager, works closely with Sue, the Programme/Department/ Pathway Leaders and Tutors to ensure the smooth running of your programme, that all students are happy, safe and making progress in their studies. The Admissions Administrator looks after the admissions process, working with the Director of Academic Quality, Standards and Student Experience.

Members of the Academic Team are available to speak to students at any time during office hours (9am-5pm), when they can also be contacted on **020 7407 6969.**

5. Programme structure

The learning outcomes for each level of the course are achieved through modules under three headings - Studio Practice (which includes Studio Practice Contextual Studies), Critical & Contextual Studies and Professional Development. You will be required to submit work for summative assessment at the end of each module (submission deadlines are staggered throughout the academic year). Upon successful completion of each module you will accrue credits (you need to accrue 120 credits to complete each level and progress to the next and 360 to be awarded your honours degree) and receive a grade (grades at Level 4 are indicative, grades from Level 5 and 6 modules contribute to your final qualification / award grade - see section 12 for details).

Studio Practice (with Studio Practice Contextual Studies)
Studio Practice modules form the core of your course. These are where you will develop your own work and critical skills in response to a series of practical briefs. There is one Studio Practice module per term in Levels 4 and 5, and one year-long Studio Practice module in Level 6. The Studio Practice contextual studies programme, which forms part of the Studio Practice modules, ensures you gain knowledge and understanding of the artistic and wider contexts and critical discourses relating to your own fine art practice. In addition to the taught sessions, you will be required to undertake independent study to complete the Studio Practice modules.

Critical & Contextual Studies
In Level 4 you will undertake the Portraiture and its Contexts 1 module, and in Level 5 the Portraiture and its Contexts 2 module, learning about key ideas that will help inform, inspire and challenge you and provide a broader understanding of the context in which you make art. In Level 6, you will be required to complete an Extended Contextual Research project module on a topic related to the extended personal project you undertake in your Studio Practice module. In addition to the taught sessions, you will be required to undertake independent study to complete the Critical & Contextual Studies modules.

Professional Development
In Levels 5 and 6, you will take the Professional Development modules, where the focus is specifically on the development of skills and knowledge necessary for future employment within the art world and wider creative industries. In addition to the taught sessions, you will be required to undertake independent study to complete the Professional Development modules

Elective Skills Workshop Courses
Uniquely, Art Academy London provides a rich and varied curriculum of Elective Skills Workshop courses in addition to the teaching and learning you will undergo for your assessed modules. The Elective Skills Workshop courses are not assessed and provide a space for you to experiment with different disciplines, materials and techniques whilst learning a wide variety of skills to enable you to develop your own artistic language. The opportunity provided by this programme of workshops for skills acquisition, through high levels of contact time with practising artists, is unlike that offered at any other art school.

The Elective Skills Workshop (ESW) courses take the form of a series of individual, structured one day a week, term-long courses. They help to underpin your work for the Studio Practice modules, providing you with the skills you will need to create artwork in whichever medium or discipline you choose. In these courses, you will receive intensive training in the technical skills necessary for your chosen discipline(s). The programme of ESWs varies from year to year, but each year includes around 70 different courses, including painting techniques (for example different approaches to portraiture, figure painting, abstract painting, composition, mixed media etc), print-making techniques (for example etching, dry point, woodcut etc), sculpture (for example metal sculpture, figure sculpture, collage etc), digital media (for example digital development, animation, the photographic image etc), installation and performance. Further details of the range of electives typically offered can be found in the prospectus.

Full time students can choose two or three workshop courses per week, and part time students can choose one or two. (Whilst the Elective Skills Workshop courses do not form part of the assessment for your degree programme, you are required to attend 80% of the sessions for any ESW you choose, as per AAL attendance policy).

The annual programme of Elective Skills Workshop courses on offer is published on Moodle and you will have the opportunity to view detailed documentation on each ESW and discuss your choices with your PAT (Personal Academic Tutor), before you make your choices each term.

The Elective Skills Workshop courses do not require any independent study outside the taught sessions.

Gallery Visits and Artist Talks
Throughout your period of study at the Academy, your learning will be further enhanced by visits to galleries and through a varied programme of artist talks, as well as by talks from professionals working in other fields (for example, psychotherapy, science, creative writing, architecture etc).

Specialist Pathways
Whilst all students follow a set programme, there is considerable scope for individual development and personalised study within the BA programme. There are no formal, specialist, discipline-pathways or routes within the programme overall, but you have the freedom to acquire skills and develop your artistic practice in whichever way you choose. Studio Practice module briefs are broadly drawn, so although all students complete the same modules, within the module you are given significant freedom to respond according to your individual interests and aptitudes. You will also have free choice of the Elective Skills Workshop courses throughout the programme to progress your skills development according to your personal areas of interest.

Level 4 in detail:
In Level 4, the focus is on *investigation*. You will undertake the three Experimental Studio Practice modules, where you will learn to experiment with the ideas, processes, materials and techniques that will provide the foundation for your developing art practice and inform the work you undertake in subsequent levels. The third Studio Practice module is the Live Exhibition module, where you will work with your peers, learning about curation and creating an artwork based upon a common theme, leading to a group exhibition at the end of the module. Throughout these modules, you will be encouraged to take risks and experiment widely both in and across disciplines, starting to identify your areas of interest and to analyse your choices of materials and techniques in the expression of their ideas.

The Studio Practice modules at Level 4 are delivered through a scheduled day (five hours) of tutored practical work, seminars, critiques and tutorials, supplemented by independent study. For all Studio Practice modules throughout the programme you will be expected to collate a portfolio of contextual evidence, which includes evidence of preparatory work, research work and pieces of reflective and discursive writing. Working with your Studio Practice tutor and a Critical & Contextual Studies Department tutor, at this Level you will gain knowledge and understanding of how the theoretical and conceptual concerns of your work sits within the context of wider discourses. You will critically discuss your work and concepts with your tutors and your peers. Emphasis is placed on the synergy between research, theory and practice.

To support your Studio Practice work, you will be given the opportunity to undertake two or three Elective Skills Workshop (ESW) courses each term if you are studying full time. (One or two if you are studying part time). Each of these takes place for one day a week each week over a term. The ESWs are in addition to the assessed modules you'll undertake in Level 4 and are intended to enhance your skills acquisition as you develop your artistic language. At this Level, we suggest you take a drawing workshop one day a week during each term, since drawing is considered an essential tool for all artists. You must also complete the Digital Development Elective Skills Workshop course in either Level 4 or Level 5, as this aims to teach the digital skills for the Professional Development Level 5 module. The other workshops cover a wide range of specialist skills, and you are free to choose within or across disciplines for your remaining workshops according to your interests.

In the second term, you will study the Portraiture and its Contexts 1 module, in place of one of the Elective Skills Workshop courses. This module is delivered through five hours a week tutored sessions throughout the term. It will balance an introduction to the histories and debates that inform contemporary art with studies that are more specific to portraiture, encouraging you to think about the portrait as something embedded in a whole series of discourses, technologies and sites of display. The essay-assessed module will contain elements of lecture, seminar, student-led and object-based study as well as a foundation in study skills and research methods.

Level 5 in detail:
In Level 5, the focus is on analysis**.** You will undertake the three *Thinking through Practice* Studio Practice modules, one in each term. These will provide you with the opportunity to make further connections between your

embryonic Fine Art practice and art theory, identifying your core interests and intentions, and increasing your knowledge, understanding and analysis of wider contexts and critical discourses.

At Level 5, Studio Practice sessions are delivered through two scheduled days (10 hours) of tutored practical work, seminars, lectures, critiques and tutorials, supplemented by independent study. Supported by your Studio Practice tutor and a Critical & Contextual Studies Department tutor, you will once again be expected to deliver a portfolio of contextual evidence as part of the assessment for each module, comprising evidence of preparatory work, research work and pieces of reflective and discursive writing. Study at Level Five requires an increased degree of independence. In the first of the *Thinking Through Studio Practice* modules, you will undertake a live commission, sourcing your own client, negotiating the terms of the commission and managing the project through to delivery of the final artwork. The second two projects demand a more detailed analysis of the wider context for your work (partly through a written report), and a considered articulation of your practice, in preparation for the self directed extended personal project undertaken in Level 6.

You will once again be given the opportunity to obtain skills to support Studio Practice work through further Elective Skills Workshop courses, choosing one or two workshop courses per term from across the wide range and variety on offer.

During Term Two in Level 5, you will complete the Portraiture and its Contexts 2 module, in place of an ESW This module will build on all the elements of Level 4 in approaching material at a more advanced level. It will scrutinise the frameworks which construct meaning around and within the portrait. The module runs simultaneously with the second *Thinking Through Studio Practice* 2 module. Together these modules offer you the opportunity to develop a greater understanding of artistic discourses and their relevance to your own practice, enabling you to develop informed arguments and opinions in the analysis and critical evaluation of art and associated concepts.

In Level 5 you will also study the Professional Development: Understanding Professional Creative Practice module via a mixture of lectures, seminars and tutorials throughout the year. This module may be partly taught online. This aspect of the programme is continued into Level 6, and is designed to offer you the opportunity to acquire the skills likely to be needed for employment within the art world and wider creative industries. At Level 5, you will begin to evaluate and communicate your goals and start to articulate your individual creative practice and interests. You also learn basic marketing and promotional techniques, and skills associated with being self employed (such as how to invoice, understanding taxation etc).

Level 6 in detail:
Level 6 is designed around the theme of *synthesis*. In Level 6, you will achieve the culmination of knowledge, skills and understanding acquired throughout your course through the creation of a major body of practical work in a project that is entirely self-initiated and directed. Practical work is once again undertaken as part of the Studio Practice module, where you will also be required to collate a portfolio of supporting contextual information and research. You will undertake a maximum of one elective skills workshop course per term. You will use the line of enquiry developed in the previous studio practice (Level Five, Thinking Through Studio Practice 2) as the starting point for a major body of work, attending one full day (five hours) of tutored studio practice, and working independently in the studio for at least a further two days per week. This Extended Personal Studio Practice culminates in a graduate public exhibition, the planning, development and realisation of which is your responsibility, alongside your peers.

In Level 6 you will complete the Extended Contextual Research Project on a topic related to your practice, for which you will receive tutorials with the Critical & Contextual Studies Department Leader, offering you the opportunity to develop an in-depth understanding of artistic and wider discourses and their relevance to your practice. The extended contextual research project is a piece of independent, in-depth critical research on a subject of your choice but related to your practice.

The third component of Level 6 is the Professional Development: Engaging with the Art World module, for which you will engage in a real art world experience and undertake a large scale independent extended research project into your chosen area of professional practice.

6. Full Time and Part Time mode

Full time mode

If you are on the full time study mode, you will attend the Academy either three or four full days a week. You must

attend a minimum of three days a week, but can opt to do an extra, fourth day should they wish. Please be aware that you are expected to supplement this with a sufficient amount of independent study time to meet the learning outcomes of modules. At Levels 5 and 6 you will be provided with individual, dedicated, permanent studio spaces in which to work independently on practical work. Where you choose to attend four days, this doesn't have to be consistent throughout the programme, but can vary from term to term, depending on individual requirements and commitments.

Full time mode attendance (contact hours) is as follows:

Level 4 - Stage 1:

- One day a week Studio Practice modules (Monday) each term.
- Two or three days a week in individually selected Elective Skills Workshop Courses; please be aware we recommend that you take one of these days as a drawing ESWC per term, and we require you to take the Digital Development ESWC in Term One or Two and the Critical & Contextual Studies 1 module in Term Two.

Level 5 - Stage 2:

- Two days a week covering Studio Practice and Professional Development modules (Monday and Tuesday) each term.
- One or two days a week in individually selected Elective Skills Workshop Courses; please be aware you are required to take the Critical & Contextual Studies 2 module as one of these days in Term Two.

Level 6 - Stage 3:

- A minimum of two days a week covering Studio Practice, Professional Development and Contextual Studies modules each term. (one day will be tutored)
- Optional one day a week in individually selected Elective Skills Workshop courses

Part time mode

If you are on the part time mode of study, you will be at the Academy two full days a week. Please be aware that you are expected to supplement this with a sufficient amount of independent study time to meet the learning outcomes of modules. At Levels 5 and 6 you will be provided with individual, dedicated, permanent studio spaces in which to work independently on practical work.

Part time mode attendance is as follows:

Level 4 - Stage 1 (over two years):

Years One & Two:
- One day a week Studio Practice modules (Monday) for three terms of six; it is up to you to decide which terms, as long as the modules are completed in order.
- One day a week in individually selected Elective Skills Workshop Courses; please be aware we recommend that you take one of these as a drawing ESWC in three terms, and we require you to take the Digital Development ESWC in Term One or Two of either year and the Critical & Contextual Studies 1 module in Term Two of either year.

Level 5 - Stage 2 (over two years):

Year Three:
- Two days a week covering Studio Practice and Professional Development modules (Monday and Tuesday) for the first term of Year Three.
- One day a week Critical & Contextual Studies 2 module and one day a week in individually selected Elective Skills Workshop Courses Term Two of Year Three.
- Two days a week in individually selected Elective Skills Workshop courses in term Three of Year Three.

Year Four:
- Two days a week in individually selected Elective Skills Workshop courses, Term One, Year Four.
- Two days a week covering Studio Practice and Professional Development modules (Monday and Tuesday)

for Terms Two and Three of Year Four.

Level 6 - Stage 3 (over two years):

Year Five:
- A minimum of one day a week covering the Studio Practice module each term.
- One day a week in Term One working on the Extended Contextual Research Project module (independent study complemented by one-to-one sessions and group seminars)
- Optional one day a week in individually selected Elective Skills Workshop Courses in Terms Two and Three.

Year Six:
- A minimum of one day a week covering the Studio Practice module each term.
- Optional one day a week in individually selected Elective Skills Workshop Courses in Term One
- One day a week in Terms Two and Three working on the Professional development: Engaging with the Art World module (independent study complemented by one-to-one sessions and group seminars)

7. Work based & work-related learning

There is a strong emphasis at Art Academy London in equipping students with the necessary skills and knowledge to become professional artists. You will be taught small business and marketing skills through the Professional Development: Understanding Professional Creative Practice module in Level 5, which is delivered in part by external industry professionals. This is also supported by the nature of our staffing model; all our tutors are practising artists and able to offer you invaluable knowledge of their individual areas of expertise.

There is no formal requirement for a professional placement year, though all you are encouraged to undertake relevant work experience as and when it is compatible with the course of study e.g. during the holiday period. Should you decide to take an independently organised placement year this can be accommodated between any levels, through temporary suspension of study and will not affect progression. This does not, however, comprise a formal part of the programme and the Academy does not currently support work placements.

You also have the opportunity to gain teaching experience through involvement in the delivery of evening classes (as teaching assistants), charitable outreach events and corporate training creative days at the Academy. AAL alumni often teach on our public programmes after they graduate.

All students are actively encouraged to become involved in real life commissions and competitions in addition to their studies. Additionally, you are required to undertake a real-life commission in the Live Commission Project module at Level 5 and evidence similar independently initiated activities as part of the Professional Development: Engaging with the Art World module in Level Six, which builds on the Level 5 Professional Development module and together aim to prepare you for the next step in their progression.

8. Programme Specification

Please see following pages

9. Module Specification
Please see following pages

10. Grading Matrices

The grading matrices (sometimes referred to as grading or marking schemes) used by Art Academy London to guide tutors in the assessment of your work are in **Appendix A** of this Handbook. Tutors use these categorisations to judge how effectively you have met the learning outcomes. There is a separate matrix for each level of your programme. They are also available on Moodle, on your main programme page.

11. Assessment and progression regulations

Assessment

Assessment is entirely through coursework and is assessed against the learning outcomes described in the programme specification and module specification/ materials along with the published grade matrices.

Assessment takes two forms; formative and summative.

Formative Assessment is intended to be developmental and will be provided continuously throughout your time at the Academy. Formative assessment occurs mainly through active learning opportunities such as one to one and group critique sessions, which enable you to evaluate and analyse your own progress and take control of your learning in order to maximise strengths and address weaknesses. Most formative feedback is provided verbally and not recorded, except in artistic tutorials where tutors will record notes on Moodle for you to refer to. The exception to this rule is where you are required to submit draft written assignments, for which you will receive written feedback.

Summative Assessment is intended to assess your knowledge, understanding and skills at the end of modules. Summative assessment is subject to official deadlines and contributes to your acquisition of credits and in Level 5 and 6 contributes to your final degree classification. Summative assessment is subject to an internal and external moderation and standardisation process to ensure consistency and fairness (see below). You will receive written feedback for all summative assessments. *Under the Academy's assessment policy all the assessment and standardisation processes must be completed and results/ feedback sent to you within 21 calendar days of the module project deadline.*

It is important that you familiarise yourself with the Regulations for validated awards of the Open University. This document is available from the [Policies](#) section of Moodle and explains all the rules and regulations concerning your programme.

Submission of Work

Work submitted for a summative assessment component cannot be amended after submission, or re-submitted. Requests for extensions to assessment deadlines will not be approved unless made in accordance with the Academy's extenuating circumstances policy, which is available on Moodle (see below).

All exact deadlines for summative assessment are provided in the relevant module project/ assignment briefs and your tutor will explain the assessment requirements and process at the start of each module. Copies of all assignment/ project briefs can be found on the relevant course pages on Moodle.

For Studio Practice modules you will participate in an assessment day, where you will be required to present your work to tutors and peers. You may be required to submit all work and supporting work for these modules the day before the assessment day.

Where written work is required for summative assessment (Critical & Contextual Studies and Professional Development modules) you will be required to submit these assignments digitally, via moodle to the set deadline. The submission will be required to go through plagiarism detection software (Turnitin).

Where coursework is submitted late and there are no accepted extenuating circumstances it will be penalised in line with the following tariff: Submission within six working days: a 10% reduction for each working day late down to the 40% pass mark and no further. Submission that is late by seven or more working days: submission refused, mark of 0.

A working day is defined as ending at the time published on the module assignment brief (usually 10am), submission after this time on the day of the deadline will be assumed to be the next working day. Where work is digitally submitted through Moodle, upload options will automatically switch off at this time on the day of the deadline.

All submitted work must be submitted with a student declaration form and dated by the Academy office (unless submitted digitally through Moodle).

Word Counts

For modules where you need to submit written work for summative assessment, the module specification will detail the required word count. Sometimes the word counts will be described as ranges (i.e. 1,500 - 2,000). In such instances you can submit work with a word count at the lower or upper range, or anywhere in between. With all written work you are allowed a leniency of 10% either way; so your final word count can be 10% less than the minimum or more than the maximum the required word count. This is true regardless of whether the stated word count is fixed or a range.

Should you submit work that is more than 10% over the maximum or under the minimum word count, you will be subject to the following penalty:

A deduction of 4% for every 1,000 words.

Please be aware that your bibliography is not included in your final word count.

Extenuating Circumstances

An Extenuating Circumstance is defined as a problem that you have encountered which goes beyond the normal difficulties experienced in life and that has affected your academic performance adversely during the assessment period for which you are claiming. The Academy endeavours to ensure a fair and robust assessment procedure. To facilitate this we need to ensure that all our students receive equal opportunities to complete work to the best of their ability. This means we cannot allow one student longer to complete an assignment than another without good reason or penalty; it is not the intention of the extenuating circumstances procedure to mitigate failure or give students an unfair advantage over their peers. Illness or some other good reason may leave you unable to submit an assignment, but late submission is not a right. Applications for consideration will normally be accompanied by a medical certificate or other written evidence.

You are advised to first discuss your circumstances with the relevant tutor or Programme/ Pathway Leader or member of the Academic Team and should give due consideration to whether the circumstances are significant before submitting a form. The table provided with the full policy gives examples of reasons that are acceptable, reasons that may be considered and more importantly reasons that are likely to be unacceptable. It also provides examples of typical evidence that would need to be submitted to substantiate a claim. This table is for guidance only and will be referred to by staff when arriving at decisions.

Extenuating circumstances forms are available from the Academic Programme Manager or downloadable from Moodle. Applications are considered by an Extenuating Circumstances Panel during the academic year.

Extenuating circumstances claims should be submitted as soon as feasible. Submission of extenuating circumstances for an extension must be submitted before the stated deadline for assessment or within 7 calendar days of the circumstances, whichever is the sooner

The Extenuating Circumstances Panel meeting is to determine whether the extenuating circumstances submitted are valid (that is, that they are exceptional, outside the student's control, and corroborated by appropriate independent documentary evidence). If a panel deems an application to be valid they will normally grant an extension of ten working days, but will decide timescales on an individual basis. All new deadlines will depend on how much work is required, availability of resources or other contributory factors.

Further details can be found in the *"Academic Misconduct and Extenuating circumstances policy"*. which together with the Extenuating circumstances form can be found in the Policies section of Moodle. The policy contains

guidance as to what qualifies as a valid extenuating circumstance. Further advice can be sought from your PAT or the Academic Team.

Moderation and standardisation

Art Academy London has in place guidelines for Assessment and Moderation of student work, the purpose of which is to clearly define responsibility for academic standards and ensure and enhance academic quality to maximise student learning opportunities.

The rationale for formal procedures is:

- To provide evidence that procedures have been conducted in a fair and consistent way;
- To provide evidence of robust and consistent assessment and moderation practice across all academic provision in the Academy;
- To ensure that the standards expected of and achieved by students are appropriate, reliable and consistent;
- To contribute to staff development through the sharing of good practice amongst colleagues across programmes.

All work and assignments you submit for summative assessment goes through a moderation and standardisation process. Essentially, this involves either more than one tutor marking your work and then comparing results to arrive at an agreed grade and/or another tutor (internal or external to the Academy) looking at a sample of work produced from across the cohort to ensure that grading decisions made by the assessing tutor are fair and consistent.

All work at the Academy is double marked (or sometimes marked by a team in the case of Studio Practice modules). Tutors mark in 'parallel', i.e. they arrive at assessment decisions independently before conferring and agreeing a final grade. Where there are significant differences between the grades of the first and second assessor, the opinion of a third assessor will be taken into account to arrive at a final grade.

All summative assessment/ modules are then subject to a moderation process, where an external examiner (who works for the Open University) looks at a sample of work/ assignments to ensure that the grading is consistent and fair and that appropriate standards have been met.

Further details are available in the Regulations for validated awards of the Open University, the Assessment and Feedback Policy. The full assessment and moderation guidelines can be found in the Quality Assurance handbook. All documents are available from the [Policies](#) section on Moodle.

Examples of types of assessment employed at Art Academy London

Essay: Classically, the discursive presentation of an argument, in a relatively short piece of work (typically between 1,000 – 3,000 words). The term 'essay' can, however, be used to cover such things as a photographic essay, in which a connected series of images are put together, with or without linking text.

Dissertation: A more sustained piece of argumentation embodying an extended analysis, usually the result of a small research project (empirical or theoretical) typically between 6,000 – 8,000 words.

Portfolio: This is typically, but not exclusively, a collection of creative pieces of work designed to showcase skill in a way which is synoptic. It can be used in a variety of productive ways and for a range of purposes, and could combine formative and summative assessment (for example, by gathering together work which had previously been given formative feedback and improved to be submitted for summative assessment).

Typical portfolios for the Studio Practice modules at Art Academy London contain sketchbooks which evidence the design process and a body of research and contextual research which can be presented in a variety of ways relevant to the student's individual area of investigation and project, but will typically contain evidence of analysis of/reflection on exhibitions, works of art and texts/ articles. It may also include a written artist statement which sets out the students intentions and underpins their practice.

Please see Appendices B and C for details of the submission requirements for each Studio Practice module portfolio.

Report: Normally a written text intended to convey information, a report is usually intended to convey the results of an investigation or inquiry, tailored to a specific audience. Report writing can often be useful in giving students a means to rehearse work-related activities, providing a simulation of something they may later be doing in their professional lives. A report, for example, might report on interaction with a client in a commission situation.

Review: A detailed review of a single book, article, text, artwork or performance of the kind that might be found in the book review section of a journal, arts magazine or quality newspaper. Used with academic texts, this can be a very useful way of developing in students the skill of identifying and evaluating arguments.

Case Study: Usually an analysis of one or more individuals, events, decisions, periods, projects, policies, institutions, etc., considered holistically, possibly from a number of different vantage points or using a range of methods, to provide a picture 'in the round'. Like the report, this can be especially useful as a rehearsal for students, related to their future professional lives. The case study could be selected by the student or provided to them by the teaching team.

Presentation: This involves the student(s) in demonstrating and explaining the content of a topic or the development of their project/ body of work.

Extended research project: Typically used for the Professional Development module, this involves students investigating an area of interest (of professional practice, i.e. working as a portrait artist) and producing a portfolio of evidence and a report based on primary and secondary research. This could include case studies, reviews and reports.

Viva Voce: This is an oral rather than written form of examination and typically employed during the final studio practice project at the end of the programme in support of the students exhibition and final major project. Students are usually required to speak about their work including their intentions, their approach and their influences and will then be required to respond to a series of questions from the assessors/ examiner.

Academic Misconduct

The Academy regards any action by a student which may result in an unfair advantage, such as cheating, collusion, falsification, ghosting, personation and plagiarism, as a serious academic offence. All students are expected to maintain academic integrity, respect other members of the academic community, both within and outside the Academy, and uphold the ethical values of that community when producing work. You should be aware that this extends beyond ensuring that work presented is your own and may include encouraging or enabling plagiarism, including the reporting of any instances of misconduct of which they become aware.

It is your responsibility to ensure that all work presented for summative assessment is your own, and that any work (e.g. collaboration) or opinions of others are appropriately acknowledged. You will be required to submit a declaration of authenticity along with submissions for summative assessments. You should not submit any coursework which has been previously submitted for another module and fully declare the roles of any other people who might have been involved in the production of collaborative work (regardless of whether they are fellow students or not). Where you are unsure of what is acceptable, guidance should be sought from PATs, tutor(s) or the Academic Team before proceeding.

Obviously you are likely to obtain ideas from other sources during their research and adapt these ideas to your own requirements, making the distinction between this and academic misconduct often quite difficult to define. In relation to this, research/sketchbooks and files are important, because these evidence the development of individual ideas and sources of inspiration, so that tutors can trace the train of thought.

You need to be aware of the law around copyright, and although this is recognised as a grey area in relation to the appropriation of images in the creation of works of art, as an artist and academic you need to understand that a creator has the right to control the way their work can be used through copyright and the actions that can be taken against individuals for breach of copyright. A guide to copyright is available on moodle and you are advised to familiarise yourself with this.

Where academic misconduct has been found, the action taken and the severity of the penalty applied will depend on the individual circumstances. The Academy employs penalties based on the AMBeR Tariff system for penalties, which will affect overall grades and degree classification.

Any serious misconduct offence may be regarded as gross misconduct and may therefore lead to suspension pending a disciplinary hearing and possible expulsion. The Academy's Disciplinary Policy and Procedure may be invoked where gross misconduct is deemed to have taken place. In the event of an allegation/s of academic misconduct being proved after a student has been awarded credit or graduated, any credit, degree or other award that is held by the student may be revoked by the Academy.

Definitions of what may constitute academic misconduct are set out below. Please note this is not an exhaustive list:

Plagiarism

- Representing another person's work or ideas as one's own (including text, data,images, sound and performance), for example by failing to follow convention in acknowledging sources, use of quotation marks, etc. This includes the unauthorised use of one student's work by another student and the commissioning, purchase and submission of a piece of work, in part or whole, as the student's own.

- Reproduction of published or unpublished (e.g. work of another student or the student's own work submitted for a previous module) material without acknowledgement of the author or source.

- Paraphrasing by, for instance, substituting a few words or phrases or altering the order of presentation of another person's work, or linking unacknowledged sentences or phrases with words of one's own

- Copying directly from a text (book, magazine, internet or printed source) without reference to its author.

- Direct facsimile of an image, a sound or performance without due acknowledgement of its source.

Encouraging or enabling plagiarism
Making available, selling or advertising for sale student work in any form or by any means (print, electronic, recording or otherwise) so as to enable plagiarism, whether or not the work includes marks, comments or any other materials produced by a tutor, supervisor or other marker, unless prior consent has been given by the college. The offence of encouraging or enabling plagiarism includes the act of posting student work on to any public website, whether or not it is done with the intention of enabling or encouraging plagiarism.

Collusion
Collusion occurs when, unless with official approval (e.g. in the case of group projects), two or more students consciously collaborate in the preparation and production of work which is ultimately submitted by each in an identical, or substantially similar, form and/or is represented by each to be the product of his or her individual efforts. Collusion also occurs where there is unauthorised co-operation between a student and another person in the preparation and production of work which is presented as the student's own.

Falsification
- Claiming to have carried out any form of research which you have not carried out.
- Falsification of results or other data.

Ghosting
- Submission of work presented as your own which has been purchased, commissioned or otherwise acquired from another person (including internet sellers).

Personation
- Assuming the identity of another student (of this or any other institution) with the intention of gaining an unfair advantage.
- Allowing another person to impersonate you in order to gain an unfair advantage.

More details of the regulations concerned with Academic Misconduct can be found in Regulations for validated awards of the Open University, available from the [Policies](#) section on Moodle, along with the full policy and procedure (Academic Misconduct & Extenuating circumstances policy and procedure).

Progression

Each stage (level/ year) of an undergraduate programme consists of 120 credits. You will need to successfully complete all 120 credits and associated assessment successfully in order to progress from one stage to the next (except in the circumstances as described in 17.5.3 of the *Regulations for Validated Awards of the Open University)*

Should you fail a module, the Exam and Progression Board may permit a resit or retake. In the case of a resit, the grade will be capped at the minimum pass mark. You would not be allowed a reist if you passed the module in the first instance. Retakes are a last resort and may involve the repetition of an entire module the following academic year.

Details regarding progression, resits and retakes can be found in the *Regulations for validated awards of the Open University,* available from the [Policies](#) section on Moodle*.*

11. External Examiner

The External Examiner is appointed by, and works for the Open University, they moderate all work and also advise on national benchmark standards in Fine Art education.

Though you might meet with the external examiner as part of their moderation process (they may wish to speak to some students), under NO circumstances are students permitted to contact external examiners (or assessors) whilst a student at the Academy.

Our external examiner is Tom Sowden, Assistant Dean (Education), Royal College of Art.

12. Determination of results

Module results

You must complete the mandatory modules as specified within this handbook. Each module mark will be determined as per the assessment strategy detailed in the module specification. The amount of credit for each module is also set out in the programme specification in this Programme Handbook.

All undergraduate assessment is marked on a percentage scale of 0-100.

% Scale Score	Performance Standard
70+	Excellent Pass
60-69	Very Good Pass
50-59	Good Pass
40-49	Pass
0-39	Fail

Where the result of the overall assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5%, this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

All module grades are subject to confirmation by the Exam & Progression Board.

Degree Classification

The credit value of each module determines its weighting in the aggregate mark for the stage. Classification of bachelor degrees are based on the average mark across all modules within Level 6 and Level 5 at a ratio of 2:1 respectively. Where students enter the programme at Level 6 (ie as top up year from the Foundation Degree) the final classification will be calculated solely on all credits at Level 6.

Honours degrees are classified as:

First class	Aggregate mark of 70% or above
Upper Second class	Aggregate mark between 60% and 69%
Lower Second class	Aggregate mark between 50% and 59%
Third class	Aggregate mark between 40% and 49%

Where the result of the overall assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5%, this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

Exam & Progression Board

At the end of the academic year the Exam & Progression Board (E&PB) sits to consider and agree all module grades and recommend students' progression from one stage to the next (to the Open University), upon completion of all of the requirements of that stage. The Board also considers and agrees the final award grades for completing/ graduating students to be recommended to the Open University.

A second board is convened as necessary in September, to consider any resits (where a student has failed a module and subsequently resubmitted it - this can only take place after the main, summer, board).

Further details on the remit and membership of the Exam & Progression Board can be found in the Regulations for Validated Awards of the Open University.

The Open University's Module Results Approval and Qualifications Classification Panel (MRAQCP).

After the Exam & Progression Board has sat, the Academy sends the list of final award (degree classifications) recommendations agreed to the Open University's MRAQCP to ratify (approve). This panel has the authority of the OU Senate to ratify the recommendations after satisfying itself that the recommendations have been determined with due regard to the approved regulations, that the correct procedures have been followed and that the appropriate academic standards have been upheld. This Panel has the authority of the OU Senate to overrule any result recommendation which is contrary to approved regulations. In practice, the Panel would normally refer the concern back to the partner institution in the first instance to arrange for the E&PB to reconsider the results.

Only once the MRAQCP have ratified the awards, AAL can release the results to students.

Records of results

The Academy will produce a transcript which provides an ongoing record of your learning, detailing each module and stage (level/year) of your programme completed. Upon successful completion of the qualification you will be issued with a degree supplement which provides you with a record of your learning and achievement.

The Open University will issue a certificate for your degree, which will be presented at a graduation and award ceremony organised by Art Academy London (typically in late September/ early October) .

Academic Appeals

The Academy has a duty to maintain and enhance the quality of provision for students and to provide an effective system for handling academic appeals. The Academy upholds the principle that students should have a full opportunity to raise appeals against academic decisions without fear of disadvantage and in the knowledge that confidentiality shall be respected. An academic appeal is defined as a request for a review of a decision concerning the following matters:

(i) final award;
(ii) progression from one stage or level of the programme to the next;
(iii) assessment on the programme.

Grounds for appeal must be founded on one or both of the following:

(a) Where the student provides written evidence in support of a claim that performance in the assessment was adversely affected by extenuating circumstances which the student was unable or, for valid reasons, unwilling to divulge before the Exam and Progression Board reached its decision; or

(b) Where there is prima facie evidence, whether provided by the student or otherwise, that:

(i) there has been a material administrative error; or
(ii) the examinations or other assessments were not conducted in accordance with the regulations for the programme and/or special arrangements formally agreed; or
(iii) some other material irregularity relevant to the Exam and Progression Board's decision has occurred.

Academic appeals should not be confused with any case of complaint which should be taken up in accordance with the Academy's ***Complaints Policy and Procedure for Students***.

Disagreement with the academic judgement cannot in itself constitute grounds for appeal i.e. a student cannot appeal against academic judgement.

A student may not have a degree (or other qualification) conferred which is the subject of an appeal until the appeals procedure has been concluded. An appeal cannot be initiated once the degree (or other qualification) has been conferred. Students who wish their degree to be conferred at a ceremony but who are considering whether or not to appeal are advised to seek advice as above immediately on receiving their result.

More details of the regulations concerned with Academic Appeals can be found in *Regulations for validated awards of the Open University,* available from the Policies section on Moodle along with the full *Academic Appeals policy and procedure.*

Appendix A - Grading Matrices
Please see following pages

Stage 1/ Level 4

Studio Practice grading matrix
Critical & Contextual Studies grading matrix

Stage 2/ Level 5

Studio Practice grading matrix
Critical & Contextual Studies grading matrix
Professional Development grading matrix

Stage 3/ Level 6

Studio Practice grading matrix
Critical & Contextual Studies grading matrix
Professional Development grading matrix

Appendix B - Studio Practice submission portfolio requirements

Students are required to provide a supporting portfolio of work for assessment at each Studio Practice assessment point and as part of the assessment for their final graduation show.

Rationale:

The portfolio supports the student assessment and is beneficial in that it allows a more in-depth and rigorous assessment to take place and demonstrates development and attainment on the module over a period of time. It is also an important resource for the student to collate and edit supporting work in disparate media and to document their own process for review.

The portfolio should comprise work that is relevant to the project, shows the development of the student's working process, and is demonstrably central to their practice and concerns. At each level it should demonstrate:

- Ability to experiment with ideas, materials, processes, and forms;
- ability to develop independent research and practice;
- development of ideas, process, selection, and resolution;
- ability to evaluate their own learning, exercising independent critical judgement and resolving problems;
- ability to go beyond requirements - for example, demonstrate visual and intellectual curiosity.

Each student may manifest their portfolio work differently depending on how they work.

Research standards

When researching the context and artistic and cultural practice surrounding their work, students should observe certain research standards in relation to source material. Students should ensure their information comes from reliable sources, such as primary sources (exhibition visits, events) and secondary sources such as lectures, peer reviewed research (this applies to internet sources, ie, Instagram is not considered a reliable research source) , established journals, published monographs or textbooks, interviews with artists.

Level 4:

Experimental Studio practice 1 (Response and Motivation)

- Studio diary – this is a journal that students should keep as a record of their process; tutor input; their ideas; their development; influences and research; and personal assessment of their own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional. This work should evidence experimentation with materials, processes, and ideas.
- Evidence of contextual research to inform the project, for example around artists who have influenced the student – this may be in any format such as digital record; notebooks; photographs; etc.

Experimental Studio Practice 2 (Transformations)

- Studio diary – this is a journal that students should keep as a record of their process; tutor input; their ideas; their development; influences and research; and personal assessment of their own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional. This work should evidence material investigation and use of different media.
- Evidence of contextual research to inform the project, for example around artists who have influenced the student – this may be in any format such as digital record; notebooks; photographs; etc.

Experimental Studio Practice 3 (Exhibition)

- Studio diary – this is a journal that students should keep as a record of their process; tutor input; their ideas; their development; influences and research; and personal assessment of their own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional. This work should evidence an iterative process and show relationships between experiments and resolutions.
- Evidence of multi-disciplinary contextual research to inform the project – this may be in any format such as digital record; notebooks; photographs; etc.

Level 5:

Live Commission Project

- Studio diary – this is a journal that students should keep as a record of their process; tutor input; their ideas; their development; influences and research; and personal assessment of their own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional. This work should evidence a range of design ideas, manifest in project-specific methods.
- Evidence of relevant contextual research to inform the project – this may be in any format such as digital record; notebooks; photographs; etc.

Thinking Through Studio Practice 1 (Creative and Contextual awareness)

- Studio diary – this is a journal that students should keep as a record of their process; tutor input; their ideas; their development; influences and research; and personal assessment of their own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional. This work should evidence developing practice concerns.
- Evidence of contextual research, including material from exhibition visits, recording of responses to relevant texts, artists, exhibitions, etc. Documentation of this research can be manifest in a range of ways depending on the student

Thinking Through Studio Practice 2 (Concept)

- Studio diary – this is a journal that students should keep as a record of their process; tutor input; their ideas; their development; influences and research; and personal assessment of their own work.
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional. This work should evidence developing practice concerns.
- Evidence of contextual research, including material from exhibition visits, recording of responses to relevant texts, artists, exhibitions, etc. Documentation of this research can be manifest in a range of ways depending on the student.

Level 6:

Extended Personal Studio Practice

The final portfolio should include but not be limited to:

- Sketchbooks, notebooks, and/or other forms of informal recording.
- Documentation of process such as photographs / films / sound recordings;
- Preparatory work done within the project, including speculative work / proposals and experiments / key pieces / developmental work that the student deemed unsuccessful yet transitional;
- Contextual research into the chosen subject/s, using primary and secondary sources, such as exhibition visits, selected texts, scientific/cultural/philosophical research as relevant
- Evidence of critical appraisal of contextual research – such as exhibition reviews or analysis (written, visual, spoken) / reflective writing around a source, whether an artwork/s, text, exhibition, event / other interpretations of research findings such as performative or curatorial, visual or textual.

Appendix C - Digital Portfolio guidelines

ART ACADEMY
LONDON

Digital Portfolio guidelines

Studio Practice Assessments

Your portfolio is an important part of your Studio Practice submission for assessment. It provides the tutors assessing your work with evidence of your preparatory and developmental work, often critical in evidencing how you have met the learning outcomes for the module and enables them to look at your submission ahead of your presentation on the assessment day. It is also vital for the External Examiner, who will be verifying the grades awarded by the Academy assessors; apart from the final studio practice modules on undergraduate programmes, it is the main means by which they will be able to view the work you have submitted for the module.

We require digital portfolios for a number of reasons:

- As a means of ensuring you record all your relevant work for the project and present it logically so that it is accessible to the External Examiner (your preparatory and developmental work is often critical in evidencing how you have met the learning outcomes for the module);
- to allow your tutors to support you in selecting work for your portfolio;
- to allow all assessors to view your entire submission ahead of the assessment day/ your presentation;
- to prevent the Academy having to retain and store your physical work, including your sketchbooks, which you may want to refer to over the course of the year*

*please be aware that the Academy will request that some students bring in their physical portfolio(s) at the end of the year for the External Examiner to view, should they wish to. It is **VERY** important that you retain your portfolio (in its original state) for each module project and make them available for this purpose.

For the assessment day, however, **you will still be required to bring in your physical portfolio** of supporting/ developmental work for the assessors.

The digital portfolio should be a copy of your physical portfolio and is primarily for the External Examiner, although it also enables the assessors to look at your portfolio ahead of the assessment/ presentation day. The External Examiner is required to look at a sample of work from all undergraduate programmes (all modules at all levels). The External Examiner's main focus is to consider the work and grades in comparison to national standards. Should they think there is an issue with our grading, they can request to see a larger sample, or all work submitted. The Examiner does not adjust individual grades, but may request all grades to be changed across a module/ cohort, should they think it is necessary to ensure we are meeting national standards.

Submission of your digital portfolio

You will need to upload your digital portfolio to Moodle. The upload sections will be on your main programme page, in the relevant studio practice block.

You should be aware that the Academy will not retain these digital portfolios; once the External Examiner and the Examination & Progression Board has signed off all grades at the end of the academic year, we will delete all files. If you wish to, you should retain a separate copy of your portfolio for your own records.

Please be aware that the office will NOT be able to upload files on your behalf.

The upload method is the same drag and drop as with essays etc. Moodle will allow for multiple files to be uploaded per section. You will receive a digital receipt for your timed submission. As usual, Moodle will automatically switch off the upload and it will not be possible to submit after the deadline.

All files MUST be uploaded by the deadline published on the module brief.

You will need to upload a minimum of two files:

Developmental work: You should include images of all the developmental work you have made, including experiments, maquettes, work in progress etc and your sketchbook (where relevant). You can upload this body of work as up to three files with images combined as a PDF or Powerpoint presentation, in a logical order so that the External Examiner can easily see how your project has progressed.

You should include notes containing the relevant information such as media and dimensions and possibly the date made on the page/ slide and put images in the order the work was made.

You should name the file: Developmental_module code***_your student ID. (where you use more than one file, name them Developmental1, 2 or 3).

The developmental section will allow multiple files to be uploaded, should you need to include video files separately.

Final piece(s): You will need to upload image(s) of your final piece(s), again these need to be combined in a single PDF or Powerpoint presentation (where possible, but the section will allow up to five files). You may decide to include detail-images, if you think it appropriate. This file should contain the following information:

- Title of work (if any)
- Dimensions
- Media

The combined file should be named: Final piece_module code***_your student ID.

***the module code is on the module assignment brief cover.

The final piece(s) section will allow multiple files (up to five) to be uploaded, should you need to include video files separately.

In the case of the BA & FD final studio practice module leading to the graduate exhibition, you do not need to supply images of your final piece(s) in context (the external examiner will see the work at the exhibition). For all other modules, images of final pieces should be in context where relevant (i.e installation is central to the piece).

All files MUST be uploaded by the deadline published on the module brief.

Video Files - IMPORTANT: You can submit video files. Ideally, these will be embedded into the PDF/Powerpoint, but can be submitted alongside if they are clearly titled (i.e. labeled as final piece or developmental work, date etc in addition to the above naming convention). Please DO NOT upload links to video files. We must have a (compressed) copy of the file. If you are unable to compress your video files you can upload to We Transfer. The transfer link should then be submitted on a word document or PDF to the relevant upload area *(if you do this, please make sure that you do not do so too early - the transfer will only be active and available to us for seven days).*

Preparation requirements

It is **VERY IMPORTANT** that you prepare your files/ images appropriately **BEFORE** uploading them. This is good practice; many submissions for exhibitions, competitions etc will ask you for specific image sizes/ resolutions.

Moodle has a size limit on uploads; 64mb, though you should aim to make smaller files, where possible.

Powerpoint
If you're combining files within a Powerpoint presentation, you can simply drop the images in and compress them within Powerpoint all at once to ensure that the overall file isn't too big:

https://www.youtube.com/watch?v=KgbClV5nqxw

https://support.brighttalk.com/hc/en-us/articles/204281120-How-do-I-reduce-the-size-of-my-slide-deck-

If it's still too big, you'll need to reduce your image resolution (file size) first (see below).

Google Slides
If you're using Google slides, this should automatically resize them for you, but please double check the exported file size. Again, if it's still too big, you'll need to reduce your image resolution (file size) first (see below). Google Slides should be exported as a PP or PDF.

Mac Pages
If you're using Mac Pages, you **MUST** export to a PC compatible format such as a PDF or Powerpoint. In pages, you will need to reduce your image resolution (file size) first.

Word & Google Docs
If you're using Word or Google Docs to create a PDF, you will need to reduce your image resolution (file size) first.

Acrobat DC Pro
This is a subscription programme, but useful for this task as you can drag & drop a series of images and other files into it and combine them into one PDF in a single step (the order can be easily changed too). With this option you shouldn't need to reduce your image resolution (file size) first as the program will compress them for you (however, depending on the size of your source files, you may still need to reduce them first).

Resizing image files
Your images should be sized for screen resolution; they won't need to be printed, so can be relatively small. As a rough guide you should be resizing to around 150 ppi (pixels per inch):
https://www.photoshopessentials.com/essentials/the-72-ppi-web-resolution-myth/

You can do this using Photoshop. By setting up an action, Photoshop will let you auto-batch and resize a large number of images at once: https://www.youtube.com/watch?v=_U68MQKQljs. If you use this method, a good tip is to resize by percentage to save confusion about pixels and ratios.
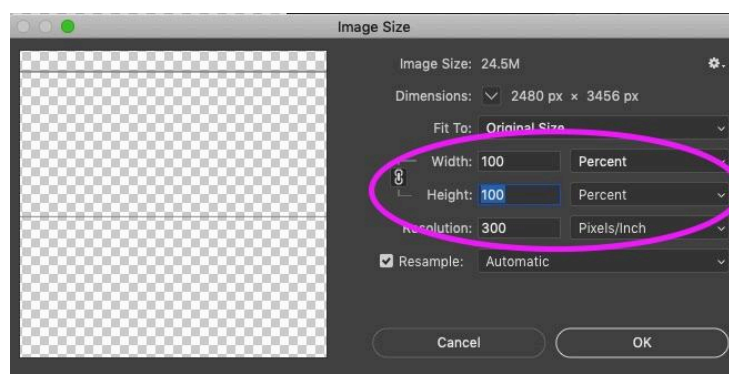
If you don't have access to Photoshop, there are a number of apps that can resize/ compress images for you:
https://www.oberlo.co.uk/blog/image-resizer

If you're using a phone to photograph work, you may need to resize your images. On an iPhone you can do this when you email them (probably best to select the medium size). Otherwise, airdrop them and resize using one of the suggested methods above.

If you're uploading video you will need to compress it as well. Again, please bear in mind that the resolution only needs to be suitable to be viewed on a computer screen - the external examiner will know that they are viewing a compressed version and will not be overly concerned about quality. There are free sites that will compress for you: https://www.youcompress.com/