

ART ACADEMY LONDON

FD Fine Art: Contemporary Portraiture
Programme Handbook
Academic Year 2022/23

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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 Foundation Degree in Contemporary Portraiture: a distinctive course offering an alternative approach to most fine art education models. The Foundation Degree situates the study of fine art skills in these specialist genres in a context where contact with practitioners and industry professionals is key, giving you a unique insight into the skills, understanding and knowledge you will need to enter these professions. 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 different Foundation Degree enables you to hone skills to a high standard in the challenging discipline of portraiture, whilst also giving you the freedom to develop skills across a variety of disciplines.

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** which tells you all you need to know about the organisation, staff and facilities here at the Academy to support you in your studies. The Academy's Foundation Degree is 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 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 the 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.

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 and academic skills to the very best of your ability.

We wish you every success during your studies with us.

Sue Spaul
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.

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 Spaul	Director of Programmes	sue@Artacadmy.org.uk
Sadie Lee	FD Portraiture Pathway Leader	sadie@Artacadmy.org.uk
Tom Morgan Evans	Art Theory & History Department Leader	tom@artacademy.org.uk
Sarah Charlambides	Art History & Theory tutor	sarahc@artacademy.org.uk
Briony Marshall	Professional Development Department Leader Figurative Sculpture Leader	briony@Artacadmy.org.uk
Alison Branagan	Professional Development tutor	alisonb@artacademy.org.uk
Alice Clarke	SEND Coordinator Certificate Programme Leader	alice@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 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 Spaul	Director of Programmes/ Studio Practice tutor	sue@artacademy.org.uk
Rebecca Kunzi	Academic Programme Manager	rebecca@artacademy.org.uk
Aimee Briginshaw	Academic Administrator	aimee@artacademy.org.uk
	Admissions Administrator	admissions@artacademy.org.uk
Ernestine Chua	Academic Administrator	ernestine@artacademy.org.uk

The Director of Programmes, Sue Spaul, 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 FD Contemporary Portraiture is intended to prepare students for a career in a very specific genre of Fine Art practice, but encourages you to embrace the diversity of contemporary art practices and approaches throughout the programme. It aims to challenge preconceptions about the genre of portraiture and encourage you to develop an individual and unique artistic voice that will be distinct enough to support a career in the commercial and competitive environment of portraiture.

Studio Practice

Studio Practice modules form the core of your programme. 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 Level 4 and two modules in Level 5 - one in Term One, and one over Terms Two and Three. Two of the Studio Practice modules give you experience of approaches you will face once you leave the Academy and work as a practising artist: the Live Exhibition module in Level 4 and the Live Commission module in Level 5.

Contextual Studies

The 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.

Elective Skills Workshop Courses

Studio Practice modules are underpinned by a series of individual one day a week, term-long elective skills workshop courses. In these courses, you will receive intensive training in the technical skills necessary for your chosen discipline(s). Full time students choose two or three workshop courses per week, and part time students choose one or two. (The Elective Skills Workshop courses do not form part of the assessment for your programme, although you are required to attend 80% of the sessions for any Workshop you choose).

Students are able to enter the BA (Hons) Fine Art or the BA (Hons) Contemporary Portraiture at Level 6 as a top up year upon the completion of a bridging module designed to equip them with the relevant skills and understanding needed to undertake the Level 6 Extended Contextual Research module. To supplement this FD students are able to attend the Critical and Contextual studies lectures associated with the respective BA modules or the art history evening classes run by Art Academy London.

Professional Development

In Levels 4 and 5, 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.

Level 4 in detail:

In Level 4, the focus is on *investigation*. You will undertake the two Experimental Studio Practice modules and a Live Exhibition module. In the Experimental Studio Practice modules, you will learn to experiment with the ideas, processes, materials and techniques which will provide the foundation for your developing art practice and inform the work you undertake in subsequent levels. Throughout these modules, you will be encouraged to take risks and experiment widely, starting to identify your areas of interest and to analyse your choices of materials and techniques in the expression of your ideas. The third, Live Exhibition module requires you to work as part of a team with your peers to mount an exhibition exploring the process of developing curatorial ideas, as well as planning and hanging it. You will produce one piece of work to a common theme. You will be working with a professional curator to plan and execute the exhibition, giving you an understanding of the skills and knowledge required to undertake this role, and enabling you to learn transferable skills in team working and project management. 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 writing. Working with your Studio Practice tutor and the Critical and Contextual Studies tutor, at this Level you will gain knowledge and understanding of how the theoretical and conceptual concerns of your work sit within the context of wider discourses. You will critically discuss your work and concepts with your tutors and your peers. In addition, you will be required to undertake a written review of an exhibition relevant to your Studio Practice work in Term Two. Emphasis is placed on the synergy between research, theory and practice.

To support your Studio Practice work, you will undertake two or three elective skills workshop 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. At this Level, there is a compulsory 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 Level 4, which teaches 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. (You may consider that a skill from a different discipline would enhance your practice, and you can choose freely, whichever pathway you're on). All Elective Skills Workshops are taught by practising artists in small classes. You will have the opportunity to build relationships with your tutors, and to discuss with them what it means to be an artist practising in the genre you are studying.

To further support the development of your Studio Practice work, you will attend a short lecture series of two or more lectures, focusing on historic and contemporary practice relating to your pathway specialism. At the end of this series of lectures you will write a short essay to help you prepare for the writing you will undertake in Level 5.

The Level 4 Professional Development: Exploring Creative Vocations module will provide you with first-hand knowledge of the vocational opportunities available to you within the art world, creative industries and wider cultural environment. You will visit the workplaces of a variety of professionals working in the creative industries, including those relevant to your chosen genre, and participate in seminars and talks delivered by these people. You will then individually conduct research into an area of practice/ industry in which you have identified an interest.

Level 5 in detail:

In Level 5, the focus is on analysis. You will undertake the *Live Commission* Studio Practice module during Term One and the *Developing Personal Studio Practice* module over Terms Two and Three. Study at Level 5 requires an increased degree of independence. For the *Live Commission* module, you will source your own client, negotiate the terms of the commission and manage the project through to the delivery of the final artwork. You will be required to consider all the factors you would take into account if this were a professional brief, including drawing up a contract, undertaking a risk assessment and considering health and safety. For this module, you will receive advice from a relevant professional (in addition to your Studio Practice tutor) who will also be involved in the assessment of the project. (This may, for example, for sculpture students be someone who commissions public art, and for portraiture students be a commissioning consultant for the Royal Society of Portrait Painters). The *Developing Personal Studio Practice* module 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. Supported by your Studio Practice tutor and the Critical and Contextual Studies Department tutor, you will once again be expected to deliver a portfolio of contextual evidence as part of the assessment of the module, comprising evidence of preparatory work, research work and pieces of reflective writing. The project demands a more considered articulation of your practice and a detailed analysis of the wider context for your work, including writing a short research report about this. This project leads in the final term to you undertaking a self identified and directed brief and creating a body of work for public exhibition at your graduate show.

Applying the skills learnt in Level Four, you will also complete the *Contextual Research Report* module, writing a short essay on the area of theoretical research that underpins your *Developing Personal Studio Practice* module.

The Studio Practice modules at Level 5 are again delivered through a scheduled day (five hours) of tutored practical work, seminars, critiques and tutorials, supplemented by independent study. You will once again 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.

In Level 5 you will also study the Professional Development: Understanding Creative Practice module via a mixture of lectures, seminars and tutorials throughout the year. This module is predominantly taught online with some face-to-face sessions (all other modules in the programme are taught physically). This aspect of the programme 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. You will evaluate and communicate your goals and start to articulate your individual creative practice and interests. You will also learn basic marketing and promotional techniques, and skills associated with being self employed (such as how to invoice, understanding taxation etc).

6. Full Time and Part Time mode

Full time mode

Students on the full time mode attend the Academy either three or four full days a week. Students must attend a minimum of three days a week, but can opt to to an extra, fourth day should they wish. Please be aware that students are expected to supplement this with a sufficient amount of independent study time to meet the learning

outcomes of modules. At Level 5 students are provided with individual, dedicated, permanent studio spaces in which to work independently on practical work. Where students choose to attend four days, this doesn't have to be consistently 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 you are required to take one of these days as a drawing ESWC per term and the Digital Development ESWC in term one or two.
- Professional Development module - various sessions within Studio Practice day.

Level 5 - Stage 2:

- One day a week Studio Practice modules (Monday) each term.
- Two or three days a week in individually selected Elective Skills Workshop Courses.
- Professional Development module - various sessions within Studio Practice day (Monday).

Part time mode

Students on the part time mode are at the Academy two full days a week. Please be aware that students are expected to supplement this with a sufficient amount of independent study time to meet the learning outcomes of modules. At Level 5 students are 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 you are required to take one of these days as a drawing ESWC in three terms and the Digital Development ESWC in term one or two of either year.
- Professional Development module - various sessions within Studio Practice day.

Level 5 - Stage 2: (over two years):

Year Three:

- One day a week covering Studio Practice and Professional Development modules (Monday) for the first term of year three.
- One day a week in individually selected Elective Skills Workshop Courses in the first term of year three.
- Two days a week in individually selected Elective Skills Workshop Courses in terms two and three of year three.

Year Four:

- Two days a week in individually selected Elective Skills Workshop Courses in the first term of year four.
- One day a week covering Studio Practice, Professional Development modules and Contextual Research modules (Monday) in terms two and three of year four.
- One day a week in individually selected Elective Skills Workshop Courses in the terms two and three of year four.

Where students decide to complete the bridging module in order to progress to the top-up year, this will be scheduled over the summer with some sessions in July and some in late August/ early September.

7. Work based learning

There is a strong emphasis at Art Academy London in equipping students with the necessary skills and knowledge to become professional artists or to find work in the creative industries. This is supported by the nature of our staffing model; all our tutors are practising artists and able to offer invaluable knowledge of their individual areas of expertise.

The Academy acknowledges the potential complications of a vocational exploration of specialist Fine Art, due to the (multiple) non standard models of 'employment' available to graduates. Whilst there is no formal requirement for a professional placement, the Foundation Degree aims to offer comprehensive and inventive approaches to providing opportunities for work based learning within the context of the specialist pathways available.

The Foundation Degree has strong links with external practitioners and industry professionals, who are involved in both delivery and assessment at various stages throughout the programme.

The Professional Development: Exploring Creative Vocations module at Level 4 involves sessions led by a number of external practitioners and industry professionals. These will provide you with an insight into the various vocational options available, furthering your knowledge of working practices and required skills, informing your personal development plans. Building on this knowledge, you will be required to conduct independent, primary research into an area of artistic practice, the creative industries or wider cultural environment appropriate to your career and progression goals. These sessions typically include:*

- Visit to portrait painter(s) studio
- Visit to a Fine Art conservation studio
- Visit to an art handling/ shipping company
- Talk by a public art commissioner
- Talk by an art therapist
- Visits to public and private galleries (including sessions led by curators, gallery assistants, education programme managers etc).
- Talk by an Art School technician

*Please be aware this list is not exhaustive, purely indicative.

Students are required to undertake the planning, staging, management and promotion of a group, public, external exhibition for the Live Exhibition module in Level 4. You will be briefed and advised during this module by an external curator or public art commissioner, who will also contribute to the assessment of this module.

At Level 5, you have to seek and complete a real-life commission in the Live Commission Project module. You will learn about key functions of the creative industries (marketing, legal structures, funding structures) and will be taught small business and marketing skills through the Professional Development: Understanding Professional Creative Practice module in Level 5. This module involves a number of sessions led by external professionals, including those involved in funding bodies, arts writing and curation. The module is supported by a visual arts consultant (initially Emma Harris from Parker Harris) who works directly with students and contributes to assessment.

There is no formal requirement for a professional placement year, though all students are encouraged to undertake relevant work experience independently as and when it is compatible with the course of study e.g. during the holiday period. This does not, however, comprise a formal part of the programme and the Academy does not currently support work placements.

All Students are actively encouraged to become involved in real life commissions and competitions in addition to their studies. You will 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.

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 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 assessment. *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.*

Along with your tutors, industry professionals may be involved both in formative and summative assessment of some modules.

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 or 5pm), 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 a student has encountered which goes beyond the normal difficulties experienced in life and that has affected their academic performance adversely during the assessment period for which they 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 students 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.

Students should be advised to first discuss their 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 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. Students should be made aware that this extends beyond ensuring that work presented is their own and may include encouraging or enabling plagiarism, including the reporting of any instances of misconduct of which they become aware.

It is the student's responsibility to ensure that all work presented for summative assessment is their own, and that any work (e.g. collaboration) or opinions of others are appropriately acknowledged. Students are required to submit a declaration of authenticity along with submissions for summative assessments. Students 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 a student is unsure of what is acceptable, guidance should be sought from PATs, tutor(s) or the Academic Team before proceeding.

Obviously students obtain ideas from other sources during their research and adapt these ideas to their own requirements, making the distinction between this and academic misconduct often quite difficult to define. In this regard, 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 with regard 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 the student has not carried out.
- Falsification of results or other data.

Ghosting

- Submission of work presented as the student's 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 for that student.
- A student allowing another person to impersonate him/her 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 evidence 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 resit 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.

12. 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.

13. 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.

Degree Classification

The credit value of each module determines its weighting in the aggregate mark for the stage. Calculation of a Foundation Degree is based on the average mark across all modules within Level 4 and Level 5 .

Foundation degrees are classified as:

Distinction	Aggregate mark of 70% or above
Merit	Aggregate mark between 60% and 69%
Pass	Aggregate mark between 40% and 59%

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.

Records of results

The Academy will produce a transcript which provides a record of your learning after each stage (level/year) of your programme is completed. Upon successful completion of the qualification you will be issued with a diploma 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.

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 Board of Examiners 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

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.

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

- 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

- 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.

Live Exhibition 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. It will also record learning from team working and project management in preparation for the exhibition.
- 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 creative ideas in response to the theme for the exhibition.
- 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.

Developing Personal Studio Practice

- 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.

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=KgbCIV5nqxw>

<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

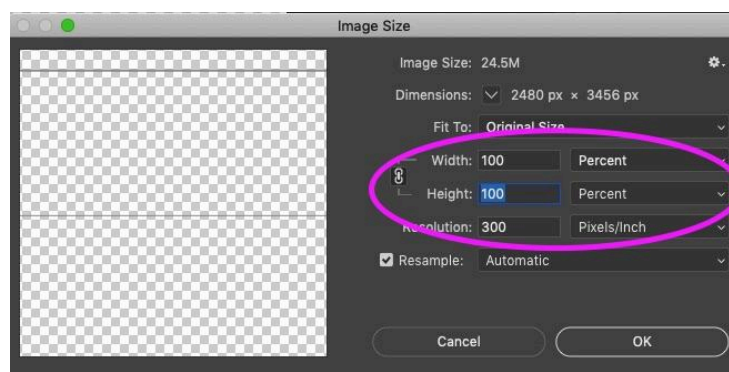
This is a subscription programme, but useful for this task as you can drag & drop a series of images and other files into it and combine them into one PDF in a single step (the order can be easily changed too). With this option you shouldn't need to reduce your image resolution (file size) first as the 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.photoshopesentials.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/>