



City&Guilds  
of London  
Art School

Foundation Diploma in  
Art & Design  
Student Handbook 2018/19



Welcome to City & Guilds of London Art School. This handbook will be your first point of reference throughout your studies at the Art School for information on your course, the Art School, learning and teaching, student support & services, academic regulations and policies. Copies of the handbooks are kept in the Art School office, your departmental office and the Library, and are always available online via the Art School's [Moodle](#) site.

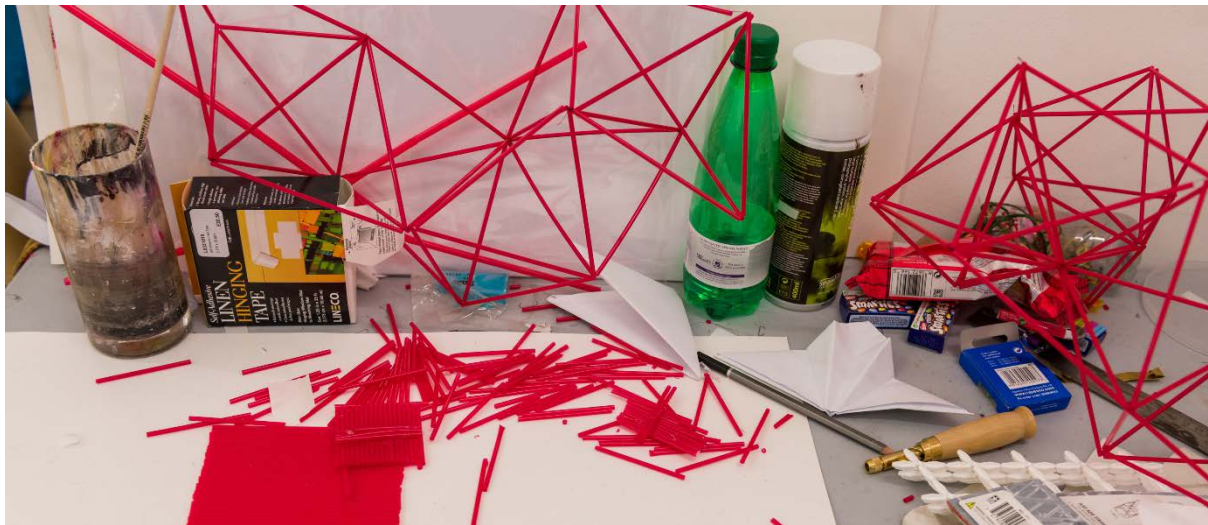
Some of the documents which you will be given whilst studying at the Art School are important and you should keep them, particularly as future employers may wish to see evidence of your achievements. Make sure that you keep:

- Your programme specification
- Individual unit specifications
- Your award certificate – this is evidence of the qualification which you have obtained
- Your final UAL Awarding Body certificate – this is a record of your achievement which lists your grade for the final assessment

In addition, you are advised to familiarise yourself with the contents of this Handbook and the associated regulations which are mentioned in it.

If you have any questions regarding the information herein, please contact your [Head of Department](#), the [Principal](#) or [Academic Registrar](#).

# Part One: Course Information



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## The course

This is a one-year, intensive, full-time course which provides an introduction to the understanding of and general practice in art and design. The completion of a Foundation course is still the preferred qualification for those who wish to go on to apply for a degree or diploma course in an art or design subject. As this Diploma is Level 4, it does not carry any UCAS points.

One of the main priorities for most Foundation students is to develop work and ideas to a high enough level to be able to demonstrate a personal commitment to their chosen subject areas and that they have the potential to benefit from further courses.

You are encouraged, as part of your own development as artists or designers, to take increasing responsibility for your learning and, as the course develops, to evaluate performance (your own and that of your fellow students) in seminars, studio discussion and critiques. You are encouraged to develop research skills, to manage technical resources and to clearly communicate ideas through writing, speech and drawing. Increasing knowledge of historical, theoretical and cultural issues provides an invaluable frame of reference in understanding and developing ideas and concepts.

Course units are designed to progressively promote personal choice and are varied in terms of size and complexity. As the course progresses, you are expected to work more independently, organise your own work and projects and present proposals to a professional level of understanding.

## Term dates 2018/19

Autumn Term	3 September - 14 December 2018
Spring Term	7 January - 22 March 2019
Summer Term	15 April - 20 May 2019

## Foundation team



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## Art Histories team



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## Course calendar

Autumn														Spring											Summer				
1	2	3	4	5	6	7	8	9	10	11	12	13	14	1	2	3	4	5	6	7	8	9	10	11	1	2	3	4	5
Part 1: Learning Skills & Context <b>40 Level 3 credits</b>														Part 2: Development & Progression <b>40 Level 4 credits</b>											Part 3: Proposal & Realisation <b>40 Level 4 credits</b>				
Unit 1: Art & Design Research Methods <b>10 x Level 3 credits – 70 GLH</b> Activities Art & Design History: lectures, seminars, visits, reflective journals  Research: methodology, research/sketchbook development, talks, visits etc.														Unit 5: Integrated Art & Design Research, Ideas & Methods <b>30 x Level 4 credits – 160 GLH</b> Activities Art & Design History: lectures, seminars, visits, reflective journals Research: research/sketchbook development, talks, visits etc. Studio practice, workshops											Unit 7: Project Proposal & Realisation in Art & Design <b>40 x Level 4 credits – 180 GLH</b> Activities Project Proposal Project development, studio practice, exhibition				
Unit 2: Art & Design Ideas Development <b>10 x Level 3 credits – 70 GLH</b> Activities Various drawing tasks, digital media introduction																													
Unit 3: Art & Design Materials & Methods <b>10 x Level 3 credits – 70 GLH</b> Activities Subject introductions/projects and workshops																													
Unit 4: Art & Design Evaluation & Reflection <b>10 x Level 3 credits – 70 GLH</b> Activities Research – reflective journals, PDA														Unit 6: Preparation for Progression in Art & Design <b>10 x Level 4 credits – 60 GLH</b> Activities Research, portfolio preparation, statements															

A unit is a discrete learning component of the course which can be identified as having a particular function in relation to the programme's overall aims. The first few units are broadly diagnostic in character and the final units are broadly confirmatory, that is, they seek to firmly establish commitment to a particular pathway and to act as a preparation for subsequent courses. An individual unit may be made up of several projects. For instance, unit 3 is comprised of a series of separate projects, as well as workshops, which introduce a range of possible pathways that could be followed later in the course.



## Part 1: Learning Skills and Context (Units 1-4)

The year begins with a general introduction to fine art and design that offers you a grounding in a variety of basic disciplines, starting with an introduction to a range of approaches to drawing and a short introduction to digital media. The unit continues with introductions to painting, sculpture, design, printmaking, art and design history and theory and research. It is in the latter stages of the diagnostic phase of the course that workshops in glass, photography etc. are made available. As well as being introductory this programme is intended to help you to understand where your strengths and areas for development lie, and supply you with an experience that will help you to make decisions about your progression and future plans.

As part of the diagnostic programme there will be a series of talks/presentations given by visiting artists and design professionals and also some presentations from the team of artists and designers teaching regularly on the programme and other departments at the Art School. These talks are intended to supplement practical studio projects and provide a clearer picture of the range of progression options available to you.

## Part 2: Development and Progression (Units 5-6)

Once you confirm your specialist pathway you will be allocated a personal working space in one of the specialist areas. This space will be the base from which you work throughout the remainder of the course although you will be able to use facilities throughout the Art School as and when you require. Studio teaching staff will support you with the development of your personal and subject-specific portfolio work that will enable you to make applications for progression courses or future professional practice. You are also required to complete an Art Histories written assignment during the autumn term based on the programme of talks and visits, and this is an important aspect of your preparation for further study and practice.

### UCAS Applications

Most applications for courses within the UK are made through UCAS (Universities and Colleges Admissions Service). We will supply further information about the application process at the appropriate times once the course is underway and will support you through all aspects of this process.

Information about all aspects of the application process as well as course listings can also be found on the UCAS website [www.ucas.com/ucas/undergraduate/getting-started](http://www.ucas.com/ucas/undergraduate/getting-started)

### Continuing your studies at the Art School

If you would like to continue your studies at City & Guilds of London Art School, there are open days for all courses (Fine Art, Conservation Studies and Historic Carving) throughout the year. Details of specific dates can be found on the website: [www.cityandguildsartschool.ac.uk/study-here/open-days](http://www.cityandguildsartschool.ac.uk/study-here/open-days)

If you wish to study on our BA (Hons) Fine Art course, you will be pleased to know that six places are reserved explicitly for students from the Foundation Diploma, provided your application is received by 8 February 2018: talk to the Admissions Officer, [Takayuki Hara](#), to find out more.

Application forms can be obtained from the Art School Office or downloaded from the [website](#).

## Part 3: Proposal and Realisation (Unit 7)

The final Major Project is the culmination of the Foundation Course and the work produced during this phase of the programme will make up the bulk of your final show. It is this work that is considered as evidence when the final assessment takes place. At the start of this unit you will be asked to submit a Project Proposal. A project proposal form will be supplied for you to complete at the relevant time.

The year ends with a Foundation Show to which your family and friends are invited to attend a special private view. This exhibition is also open to the general public and the Art School advertises the show and issues invitations to many distinguished guests. All students are expected to help with the preparation, curation, hanging and overseeing of the Foundation Show which takes place during the last week of the summer term. Involvement in the preparation of the exhibition is an important aspect of your professional development.

## Course units

The learning outcomes and assessment criteria for each unit vary and are designed to be appropriate for the content of the unit in question. The following pages are a brief description of the aims of each unit and each section contains the learning outcomes<sup>1</sup> and assessment criteria<sup>2</sup> relevant to that unit.

It is important that you familiarise yourself with the University of the Arts London Awarding Body course specification (Level 3 and Level 4 Diploma in Art & Design – Foundation Studies), especially the learning outcomes and assessment criteria for each unit, which can also be found on the UAL website: [http://www.arts.ac.uk/media/arts/about-ual/ual-awarding-body/documents/specs-statements-and-letters/fad/Digital\\_FAD-specification-v9.2.pdf](http://www.arts.ac.uk/media/arts/about-ual/ual-awarding-body/documents/specs-statements-and-letters/fad/Digital_FAD-specification-v9.2.pdf)

Much of this information is also contained on **project briefs** which you will receive as the course progresses. Further information on the specifics of what you will have to attend to in order to meet all points of the assessment criteria will be supplied during the research introductions, which start on week 2.

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<sup>1</sup> Learning outcomes detail what you are expected to have learnt and be able to demonstrate on completion of a course unit.

<sup>2</sup> Assessment criteria are based on the learning outcomes of a unit; and describe the ways in which these outcomes should be demonstrated for assessment.

**Unit 1: Art & Design Research Methods****Level 3****10 credits***Unit Aim*

To enable you to develop research methods which demonstrate contextual awareness, ability to interpret and evaluate information and can be applied effectively.

*Content***1. Introduction to Art and Design History**

This 10 session course on art and design history will provide an introduction to the subject through the pairing of certain well-known modern and contemporary artists/designers with a number of key ideas. It aims to build a useful framework for further research, whether in art or in design. The day-long sessions are divided into lectures, seminars, gallery and museum visits and group and individual activities.

**2. Research**

Complementary to the Art and Design History programme there will be sessions to introduce and explore a range of research methodologies.

*Intended learning outcomes and assessment criteria*

<b>Learning Outcomes</b>		<b>Assessment Criteria</b>	
You will:		You can:	
1.	Have a contextual awareness of different perspectives and approaches within art and design subjects	1.1	Explain different contextual perspectives within a range of art and design subjects
		1.2	Demonstrate approaches within a range of art and design subjects
2.	Research, interpret and evaluate information and ideas	2.1	Locate research information from primary and secondary sources
		2.2	Interpret and evaluate information and ideas
3.	Solve problems through the application of art and design theoretical understanding	3.1	Demonstrate an understanding of art and design theories
		3.2	Use theoretical understanding to support creative problem solving
4.	Use research skills & sources to develop self-reliant learning strategies	4.1	Identify research sources
		4.2	Apply research skills to develop own learning

*Methods of assessment and evidence of achievement*

This unit will be internally assessed and moderated through your portfolio of evidence against the learning outcomes and assessment criteria.

The assessment activities for this unit are combined with those for Units 2, 3 and 4 at the completion of Part 1.

Evidence is not prescribed. It **could** typically include:

- investigations into research perspectives, recorded in workbooks, note books, visual development sheets, digital material, personal reflective diaries
- analysis of art and design theory, recorded in workbooks, note books, visual development sheets, digital material, personal reflective diaries
- use of art and design theory in support of creative activity, recorded in: workbooks, note books, visual development sheets, digital material, personal reflective diaries

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the learning outcomes and assessment criteria.

## Unit 2: Art & Design Ideas Development

Level 3

10 credits

### Unit Aim

To enable you to develop ideas within the context of art and design using a broad range of approaches, appropriately and effectively.

### Content

- To introduce a broad range of analytical approaches to drawing that will facilitate investigations of form and structure, volume and space
- To explore the physical qualities and develop confidence in the choice and possibilities of art materials
- To facilitate the development of a practice that demonstrates an understanding of the relationship between materials, technique and ideas

This unit introduces you to drawing as both a means for recording and for generating ideas. It introduces a wide range of materials, processes and techniques, applicable to Art and design development and realisation.

### Intended learning outcomes and assessment criteria

Learning Outcomes		Assessment Criteria	
You will:		You can:	
1.1	Explore and apply art and design practical skills	1.	Solve problems through the application of art and design practical understanding
1.2	Use practical understanding to solve creative problems		
2.1	Use drawing and recording of observations to develop ideas and solutions	2.	Develop and interrogate through observation, drawing and recording, a number of creative solutions to a given objective, proposal or subject
2.2	Use approaches to drawing to interrogate different ideas		
2.3	Develop creative ideas and solutions to a given objective, proposal or subject		
3.1	Identify and select appropriate media, materials and technologies to explore ideas	3.	Identify, select and use appropriate media, materials and technologies for creative solutions
3.2	Apply media, materials and technologies to creative solutions		



*Methods of assessment and evidence of achievement*

This unit will be internally assessed and moderated through your portfolio of evidence against the learning outcomes and assessment criteria.

The assessment activities for this unit are combined with those for Units 1, 3 and 4 at the completion of Part 1.

Evidence is not prescribed. It **could** typically include:

- Investigations into art and design materials, techniques and processes, recorded in workbooks, visual development sheets, digital material, constructions, samples, note books or personal reflective diaries.
- Investigations into the relationship between ideas and visual communication recorded in workbooks, visual development sheets, digital material, constructions, samples, note books or personal reflective diaries.

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the unit learning outcomes and assessment criteria.

## Unit 3: Art & Design Materials and Methods

Level 3

10 credits

### *Unit Aim*

To enable you to develop the application of materials and methods to explore and solve creative solutions, safely and effectively.

### *Content*

This unit introduces you to a range of art and design disciplines, a diagnostic process that will enable you to gain experience and consider your own strengths and areas of interest prior to specialisation.

### *Intended learning outcomes and assessment criteria*

Learning Outcomes		Assessment Criteria	
You will:		You can:	
1.	Solve problems through the application of art and design technical understanding	1.1	Apply art and design technical skills
		1.2	Use technical skills to resolve problems
2.	Manipulate materials, tools and technologies safely, effectively and appropriately	2.1	Demonstrate the purpose of risk assessment
		2.2	Use materials, tools and technology in accordance with health and safety regulations
3.	Explore the potential and relevance of various methods, materials and media in relation to creative solutions	3.1	Demonstrate the possibilities of materials, tools and technologies
		3.2	Select appropriate methods and materials to develop ideas and solutions

### *Methods of assessment and evidence of achievement*

This unit will be internally assessed and moderated through your portfolio of evidence against the learning outcomes and assessment criteria.

The assessment activities for this unit are combined with those for Units 1, 2 and 4 at the completion of Part 1.

Evidence is not prescribed. It **could** typically include:

- Investigations into art and design materials, techniques and processes, recorded in workbooks, visual development sheets, digital material, constructions, samples, note books or personal reflective diaries
- Investigations into the relationship between ideas and visual communication recorded in workbooks, visual development sheets, digital material, constructions, samples, note books or personal reflective diaries.

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the unit learning outcomes and assessment criteria.

## Unit 4: Art & Design Evaluation and Reflection

Level 3

10 credits

### Unit Aim

To enable you to develop planning, recording, analytical, reflective and evaluative skills which support your own learning.

### Content

This unit, linked with units 1, 2 and 3, focuses on producing evidence for assessment that demonstrates self-reflection and evaluation.

### Intended learning outcomes and assessment criteria

Learning Outcomes		Assessment Criteria	
You will:		You can:	
1.	Use reflective skills in order to review how effective plans, methods and actions have been	1.1	Maintain reflective records e.g. reflective journal or log
		1.2	Review how effective own learning, plans, methods and actions have been
2.	Record and evaluate advice and guidance from a range of appropriate sources including staff and peers	2.1	Maintain records of advice and feedback from a range of sources
		2.2	Evaluate advice and guidance to improve own learning
3.	Analyse & reflect on your own learning to inform on current progress & possible future study or work	3.1	Analyse own progress and performance
		3.2	Identify relevant progression opportunities for future study or work
4.	Present yourself and your own work	4.1	Effectively prepare and present yourself and your own work
		4.2	Reflect on own communication skills

### Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through your portfolio of evidence against the unit outcomes and assessment criteria.

The assessment activities for this unit may be combined with those for Units 1, 2 and 3 at the completion of Part 1.

Evidence is not prescribed. It **could** typically include:

- Records of advice and guidance presented in: workbooks, digital material, note books or personal reflective diaries
- Records of analysis and reflection presented in: workbooks, digital material, note books or personal reflective diaries
- Records of presentations and communications presented in: workbooks, digital material, note books or personal reflective diaries.

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the unit learning outcomes and assessment criteria.

## Unit 5: Integrated Art & Design Research, Ideas and Methods

Level 4

30 credits

### Unit Aim

To enable you to fully integrate research, ideas and methods within the context of a chosen art or design subject effectively.

### Content

This unit is designed to allow you to explore, develop and resolve in more depth an area of personal and evolving professional interest. It will enable you to fully utilise Art School facilities & resources in the decision making, research & creative development of individual art and design proposals. Throughout the process, you will be able to fully consult with tutors, mentors, technical staff and peers who share interests and expertise in the fields of choice.

### Intended learning outcomes and assessment criteria

Learning Outcomes		Assessment Criteria	
You will:		You can:	
1.	Identify, select and use appropriate practical skills and processes for creative production	1.1	Identify appropriate materials and processes to develop ideas
		1.2	Demonstrate practical skills and processes for creative production
2.	Interpret different perspectives and approaches within a chosen art or design subject	2.1	Interpret different contextual perspectives within a chosen art or design subject
		2.2	Demonstrate approaches within a chosen art or design subject
3.	Research and evaluate relevant information and ideas in order to develop creative solutions	3.1	Integrate research, interpretation and evaluation of information and ideas
		3.2	Use relevant skills to develop creative solutions
4.	Solve problems through the application of art or design practical and theoretical understanding	4.1	Integrate and apply practical and theoretical understanding
		4.2	Solve problems within a chosen art or design subject
5.	Use evaluative skills in order to take responsibility for own learning and development	5.1	Maintain detailed evaluative records
		5.2	Evaluate how effective own learning, methods and actions have been

### Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through your portfolio of evidence against the learning outcomes and assessment criteria.

Evidence is not prescribed. It **could** typically include:

- Records of research, analysis and evaluation presented in: workbooks, digital material, note books or personal reflective diaries
- Records of the exploration and development of effective communication and presentational forms presented in: workbooks, digital format, visual development work, images, designs, media, artefacts, note books, personal reflective diaries.

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the unit learning outcomes and assessment criteria.

## Unit 6: Preparation for Progression in Art & Design

Level 4

10 credits

### Unit Aim

To enable you to develop skills with which you can make best use of appropriate progression opportunities.

### Content

“Preparation for Progression” refers to all activities undertaken towards proceeding on to a degree course or other subsequent pathways. This includes researching possible courses or work placements, internships etc., attending open days, completing application forms, writing statements, preparing portfolios (both actual and digital) and preparing for and presenting at interviews.

### Portfolio preparation

Always consult your tutors when preparing portfolios. All the Foundation staff have considerable experience of what constitutes a well organised portfolio presentation and how you manage this can be critical for your success during the applications process for further courses. Prior to portfolio reviews at interview most Universities also ask for a digital portfolio submission as part of your selection procedure. Even if you are not intending to make further applications this year you should still attend to the presentation of work in portfolios now. This aspect of your work will be included in the Foundation Course assessment process when Unit 6, Preparation for Progression in Art & Design, is assessed.

### Intended learning outcomes and assessment criteria

Learning Outcomes		Assessment Criteria	
You will:		You can:	
1.	Identify progression ambitions opportunities appropriate to current level and subject	1.1	Identify progression opportunities within a chosen field and at an appropriate level
2.	Initiate and complete tasks to access progression opportunities for study or work	2.1	Initiate actions to access progression opportunities
		2.2	Complete tasks to meet deadlines and targets
3.	Use relevant presentation skills to communicate to appropriate audiences	3.1	Organise and effectively present yourself and your work to an appropriate audience
		3.2	Use relevant communication skills

### Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through your portfolio of evidence against the learning outcomes and assessment criteria.

Evidence is not prescribed. It **could** typically include:

- Records of research, analysis and evaluation presented in: workbooks, digital material, note books or personal reflective diaries
- Records of the exploration and development of effective communication and presentational forms presented in: workbooks, digital format, visual development work, images, designs, media, artefacts, note books, personal reflective diaries.

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the unit learning outcomes and assessment criteria.



## Unit 7: Project Proposal and Realisation in Art & Design

Level 4

40 credits

### Unit Aim

To enable you to take responsibility for your own learning by demonstrating your achievement in proposing and realising a project which integrates contextual perspective, research, problem solving, planning and organization, evaluation and reflection, and practical, technical and presentational skills.

### Intended learning outcomes and assessment criteria

Learning Outcomes		Assessment Criteria	
You will:		You can:	
1.	Be able to initiate and develop an art and design project proposal	1.1	Use a range of critical and contextual perspectives to initiate a personal self-directed art and design project proposal
		1.2	Use detailed analysis and evaluation to clarify and develop a personal self-directed art and design project proposal
2.	Be able to use research, analysis and evaluation to develop solutions for an art and design project	2.1	Use wide ranging and in-depth research to support the development of a personal self-directed art and design project
		2.2	Use analytical and evaluative skills to develop a range of creative solutions to realise a personal self-directed art and design project
3.	Be able to solve practical, theoretical and technical problems in an art and design project	3.1	Solve complex practical and technical problems within a personal self-directed art and design project
		3.2	Solve complex theoretical problems within a personal self-directed art and design project
4.	Be able to plan, organise and produce an art and design project	4.1	Demonstrate the ability to efficiently plan, organise and produce a personal self-directed art and design project within an agreed time frame
5.	Be able to use practical methods and skills in an art and design project	5.1	Demonstrate the exploration, adaptation and application of a range of practical methods and skills in the realisation of a personal self-directed art and design project

6.	Be able to use evaluative and reflective skills in an art and design project	6.1	Maintain detailed critically evaluative and reflective records of the development of a personal self-directed art and design project
		6.2	Use evaluative and reflective skills to make perceptive decisions in support of a personal self-directed art and design project
7.	Be able to present an art and design project	7.1	Explore a range of considered strategies to present a personal self-directed art and design project
		7.2	Present a personal self-directed art and design project skilfully and proficiently to a specified audience

### *Methods of assessment and evidence of achievement*

This unit will be internally assessed, internally and externally moderated through your portfolio of evidence against the learning outcomes and assessment and grading criteria.

This unit is graded Pass, Merit and Distinction, and determines the final overall grade awarded for the Diploma in Art & Design - Foundation Studies.

Any student who submits evidence which fails to meet the assessment criteria will be referred.

Evidence is not prescribed. It **could** typically include:

- Records of planning, research and ideas development presented in: workbooks, digital format, note books or personal reflective diaries
- Records of analysis and reflection presented in: workbooks, digital format, note books or personal reflective diaries
- Records of project development and realisation presented in: workbooks, digital format, visual development work, images, designs, media, artefacts, note books, personal reflective diaries
- Records of presentations and communications presented in: workbooks, digital format, note books or personal reflective diaries

This list is not exhaustive. You are encouraged to develop the most appropriate evidence to demonstrate your achievement of the unit learning outcomes and assessment and grading criteria.

### *Project Proposal: Guidance for Candidates*

In producing the Project Proposal, and in preparing for the Project Realisation, you should familiarise yourself with Unit 7 of the qualification. In particular you should understand the Assessment and Grading Criteria which will be used to determine standards of achievement.

Unit 7 requires that you produce a project proposal of about 500 words, excluding the project plan and bibliography. Project Proposals should not be so succinct that they do not address the requirements listed below nor should they be excessively long and unfocused.

The Project Proposal must be word processed and presented under the three headings listed below.

## Project Proposal: Template

Centre name and number

Candidate name and number

Project proposal title and date

Main area of activity / pathway (e.g. art, fashion, illustration etc.)

### Section 1

A **review** of progress and achievement through parts 1 and 2 of the course: provides an opportunity for you to reflect on, review and summarise your progress and achievements through the first six units of the programme, expressed in terms of the knowledge, skills and understanding acquired. What you now know, and what it means to you, compared with what you knew and could do before you started the course. It also provides an opportunity for you to explain your reasons for choosing a particular pathway and to outline your longer term aspirations. You should reflect upon how your choice of a particular pathway has informed your project proposal, how it is situated within a broader context and what immediate aspirations will be satisfied through the Project Realisation. (Approximately 150 words)

### Section 2

**Project concept:** provides an opportunity for you to clearly explain the concept and aims of your project; what you will be researching, what problems are you seeking to resolve, what types of practical methods and skills you are seeking to develop and what technical resources you may need and an indication of the form in which you will present your project realisation.

You should recognise that throughout the project realisation you may, in response to the evolution of your ideas and or the availability of facilities and materials, make decisions which result in changes to the project concept and aims. It is important that any process of change is documented in both the work itself and through supporting records, e.g. a personal reflective journal. (Approximately 250 words)

### Section 3

**Evaluation:** provides an opportunity for you to explain the means by which you will reflect on, and evaluate, your work, as both a continuous activity and in summation at the conclusion of the project. The critical review should be referenced to the projects stated aims and be reflective and analytical of learning and achievement rather than a narrative of actions completed. (Approximately 100 words)

Additional Requirements, not included in the 500 word proposal:

**Project action plan and timetable:** provides an opportunity to outline the sequence of actions necessary to progress the project over a period of weeks so that it may be brought to a successful conclusion within the agreed timeframe. It is important that you consider how you will balance ambition, time and realism in the organisation and realisation of the project.

**Bibliography** (Harvard Format): provides an opportunity to formally record the research sources that you have used. You should record your initial research sources for the project proposal and then continuously update the bibliography as the project progresses.

## Part Two: Learning and Teaching



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## Learning and teaching strategy

The Art School provides a high level of staff contact time so that our students receive the intensive tuition and individual attention that we believe our subjects require. As active professionals and experts in their subjects, our tutors are committed to teaching at the Art School and enthusiastic about working with our students because of the level of critical engagement and the high standard of work.

We prioritise skill-based teaching and cultivate knowledge and curiosity in the historical and contemporary contexts of our subjects. The relationships between tradition and innovation and the interaction between the different subjects provide important insights and this is supported through the shared study centres of Drawing and Art Histories.

Learning is supported in a number of ways. Students are encouraged to develop their research skills, to manage technical resources and to clearly communicate ideas through writing, speech and drawing. Increasing knowledge of historical, theoretical and cultural issues provides an invaluable frame of reference in understanding and developing ideas and concepts.

Each specialist area is the responsibility of the Head of Department and all lecturers report to the Head of Department, and ultimately the Principal, for the efficient running of the course. All teaching staff are involved with Health & Safety, as well as maintaining academic standards and dealing with administrative matters.

All courses are taught in the atmosphere and structure of the departmental studios and workshops, through projects / course units, group and seminar discussion and through tutorials. Students are encouraged, as part of their own development as artists or designers, to take increasing responsibility for their own learning and, as courses develop, they evaluate performance (their own and that of their fellow students) in seminars, studio discussion and critiques.

The Art School's Learning & Teaching Strategy can be accessed in full on [Moodle](#) > Art School Office > Policies & Procedures.

## Teaching methods

### Definition of terms

#### TUTORIALS

All members of staff have responsibility for the welfare of any Art School student; this is known as Duty of Care. In addition to this you can expect:

1. a named Pastoral Tutor who is a point of contact for matters of a personal nature that may impact on your studies; and
2. a named Personal Progress Tutor responsible for supporting you in areas relating to your academic progress, through:
  - a. the systematic monitoring of your progress with an agreed record in writing; and
  - b. the discussion of unit specific and general progress.

While each of the roles are clearly defined with distinct responsibilities, it is possible for you to be allocated the same person for your Pastoral Tutor as for your Personal Progress Tutor.

The tutorial system is integral to the course. In addition to the frequent contact time that you have with tutors through either sign up tutorials or tutor supervised sessions, there are at least two formally arranged tutorials for you per term with a tutorial report written each term recording your progress and advice given.



For more information on tutorials, see the Art School's Tutorial Policy, available to access on [Moodle](#) > Art School Office > Policies & Procedures.

PERSONAL PROGRESS TUTOR	Personal Progress Tutors have responsibility to support you in your learning on all units of the academic year. Personal Progress Tutors are usually allocated in the first few weeks of term. You may be allocated a different Personal Progress Tutor for different years of study on the course. Your tutor will arrange tutorials with you directly.
PASTORAL TUTOR	Your Pastoral Tutor will have knowledge of the support services available, the Art School's processes and procedures and your curriculum in order to advise and support you in how best to manage the implications of personal matters. You will be notified of the name and contact details of your Pastoral Tutor in the first few days of study at the Art School. This is important to assure that you are aware of the opportunity to discuss any personal concerns, and with whom, should it be necessary at any time. The need for Pastoral Tutorials is variable and unpredictable, though it is usually relatively low. Should you need to see your Pastoral Tutor you should contact them directly by their <a href="mailto:cityandguildsartschool.ac.uk">cityandguildsartschool.ac.uk</a> email to book a meeting.
INDIVIDUAL TUTORIAL	Conducted between you and your tutor, reviewing your progress and monitoring development with reference to a portfolio of your work in progress. To get the most out of tutorials you are advised to prepare for them in advance. It is advisable to have all of the material you wish to discuss with you in an easily accessible form, a list of the key things that you consider you have achieved and a list of the areas you wish to examine through discussion.
GROUP TUTORIAL	Involves a group of students and staff or visiting specialists. The emphasis is on the sharing of experience and the critical examination of work to which all contribute. Differing solutions to project work are examined, encouraging working as a team, group debates and critical response.
SEMINAR	Can be either staff- or student-led. Involves a group of students with a member of staff, seeking to explore and expand an aspect of course work and encourage debate. Seminars may be based on specific reading or following the study of an artefact or exhibition. They help to define the critical framework and to develop your confidence in the expression of your opinions and engage you in critical discourse with your peers.
STUDIO SEMINAR	Studio seminars are normally conducted by a member of the studio staff, they sometimes may be student-led, under the guidance of a tutor. These seminars offer you the opportunity to discuss your own and other's work together with wider issues concerning the history and theory of art in a formal and critical manner. They also provide an opportunity for you to formulate your ideas, to promote an exchange of views and encourage speculative discourse.
LECTURE	Given to student groups by staff and visiting speakers presenting a body of information in a formal way. They provide a common taught element to a group of students. To get the most out of Lectures you should understand your own role as an active participant by taking notes, identifying areas to follow up with research after the lecture and by engaging in the questions and answers session at the conclusion of the lecture.

WRITTEN SUBMISSIONS	Written submissions come in a range of forms. Whether they are essays, written reports, proposals or evaluation documents, they are intended to enable you to develop your study and research skills and your ability to express concepts, findings and arguments coherently in written form.
PROJECTS	These are tutor-instigated elements of teaching, introducing a range of differing standpoints. They are intended to enhance the student's understanding, skills and knowledge, to encourage discussion and debate between students and between staff and students, and to promote personal research. At the end of each project there is a critical review of the work produced.
COLLABORATIVE PROJECT	Provides opportunities for you to work on similar projects, both jointly or concurrently, developing and exchanging ideas and experiences.
CRITICAL REVIEW	"Crits" are usually led by a tutor with a group of students, normally in discussion of studio based work. They provide useful opportunities for you to engage in discussion surrounding your own work and that of your peers. For Fine Art there may be an emphasis on methods of presentation and how an artwork is 'read'.
WORKSHOP / DEMONSTRATION	Instruction in skills provided by staff and specialist visitors, often supported by technical staff, who use demonstration and example as a method of teaching the characteristics of materials, sound working practice and techniques.
GALLERY/ MUSEUM VISITS	The Art School takes full advantage of its central location to utilise the city's cultural resources. Group visits under staff supervision to galleries and/or museums are organised while you are also encouraged to seek out specific artefacts/ artworks and exhibitions through tutorial advice as well as your own research.

## Moodle

The Art School's online learning platform is Moodle, available at [moodle.cityandguildsartschool.ac.uk](http://moodle.cityandguildsartschool.ac.uk)



Moodle acts as your own personal website for your time at City & Guilds Art School. It is where you can go to access all sorts of information, including:

- Course information: timetables, project briefs, assessment forms
- Lecture notes, presentations, and readings
- Research and study skills including essay writing, referencing and citation guides
- Student support information
- Bursary and prize information
- Course calendars
- News and updates

All of the learning materials on Moodle are available remotely, so you can access them and engage with your studies off campus as well. As it is used to communicate news and updates regarding your courses, make sure that you regularly check Moodle for announcements and information (e.g. timetable changes).

All students will receive an induction to Moodle during your first weeks at the Art School. For more information on or assistance with using Moodle, please contact the Librarian [h.lam@cityandguildsartschool.ac.uk](mailto:h.lam@cityandguildsartschool.ac.uk).

## Referencing

Referencing is an important part of any written assessment, as the method by which you acknowledge the background reading and research that you have done to inform your argument. When writing an essay, you need to provide sufficient information about this background reading so that the person assessing your work can identify your sources. Proper referencing is also important as a way of avoiding *plagiarism* (the presentation of someone else's work and/or ideas as one's own). Plagiarism is a serious academic offence, and will result in a formal investigation.

In order to provide students with direction and support with referencing, the Library has produced a guide to referencing and citations for use in all Art Histories assignments, based on the Harvard system. It can be accessed on [Moodle](#).

## Royal Literary Fund Writing Fellow

As part of the [Royal Literary Fund's Fellowship Scheme](#), Writing Fellow Sally Kindberg will be onsite every Tuesday and Friday during term time to offer support for any student who wishes for advice on good writing practice, be it for written assignments, personal statements or grant applications.

Email [writingfellow@cityandguildsartschool.ac.uk](mailto:writingfellow@cityandguildsartschool.ac.uk) to make an appointment.

## Assessment

### Assessment procedures

The Art School delivers the UAL Awarding Body Level 4 Foundation Diploma Art & Design, and as such apply the UAL Awarding Body assessment procedures.

All seven units have to be passed in order to successfully complete the course.

Criteria for the assessment of each element within the course programme will reflect the aims and objectives outlined in an introductory brief. Your performance in respect of each of these will be assessed by the supervising tutors or by such others as the course leader may think fit. You will be notified in advance of the dates of assessments and of the personnel involved.

## Assessment deadlines

In order to be awarded the full marks your assessment submission deserves, you must ensure your work satisfies the learning outcomes, assessment requirements and deadlines provided.

While any work submitted late will be assessed and you will receive an indicative mark, it will be recorded as a 'Late Submission' with any mark capped as a pass mark on your student record.

If you believe that either the quality or completeness of your work may have been effected by other factors such as health or circumstances outside of your control, please seek guidance on the submission of Extenuating Circumstances. Advice is available on how to make an application from Student Support or from the Office Administration team. Forms are available in the Art School office and can be downloaded from [Moodle](#) > Art School Office > Art School Office Information.

If you believe that you have an ongoing condition that impacts upon your work you are advised to seek guidance from Student Support as early as possible.

Please be advised that there are no extensions to deadlines.

There is an Extenuation Panel that meets as needed to deal with both claims for extenuation and consideration of academic misconduct. Every claim for extenuation should be supported by appropriate documentary evidence (e.g. a doctor's letter).

## Unit assessment

- Units 1 to 6 – Pass, Referral, Fail

Units 1 to 6 are assessed internally by specialist studio staff (a minimum of two, sometimes three, staff per group of approximately 25 students), parity and fairness of marking is ensured across specialisms by sampling conducted by internal staff and the Head of Department.

- Unit 7 – Distinction, Merit, Pass, Referral, Fail

Unit 7 - after a provisional assessment by teams of cross-specialism staff an internal assessment panel will convene. This panel will be composed of representative staff from across all specialist areas and the Head of Department. Provisional grades will be appraised and confirmed or, if necessary, revised. This will be achieved through a process of discussion, consultation and by a sampling of the work exhibited in the Foundation Show. The purpose of this procedure is to conduct checks designed to ensure that there is fairness, a parity of marking across disciplines and also that parity with national benchmark standards is maintained. The sample taken will consist of a selection of students represented in the final show and will constitute over 10% of the total number of candidates (in fact at least 15 students, 3 from each main specialist area plus additional samples of borderline cases). The sample will be chosen in such a way that it contains:

- A range of art and design disciplines, representing the breadth of the experience covered
- Grades firmly placed in the categories, Referral, Pass, Merit and Distinction
- A selection of borderline cases situated between grading categories

The external moderator will:

- View the Project Proposal for each sample candidate
- View the Project Realisation evidence for each candidate
- Determine if agreed standards have been met
- Confirm provisional grades
- Identify action to be taken where agreed standards have not been met
- Provide feedback in a written report, identifying areas for development

## Final grade criteria

Unit 7, the final unit of the UAL Awarding Body Level 4 Foundation Diploma in Art & Design, provides for the evidence submitted by the candidate to be assessed and graded. All internal assessment and grading decisions are subject to External Moderation.

The grades that can be achieved are:

- **Pass:** To achieve this grade a candidate must achieve all of the assessment criteria listed within Unit 7.
- **Merit:** To achieve this grade a candidate must achieve all of the assessment criteria listed within Unit 7 and must additionally meet the entire Merit grade criteria listed below.
- **Distinction:** To achieve this grade a candidate must achieve all of the assessment criteria listed within Unit 7 and must additionally meet all of the Merit grade criteria and the entire Distinction grade criteria listed below.
- **Referral:** If a candidate provides insufficient evidence to meet all of the assessment criteria then that candidate is referred. The candidate has one further opportunity to redeem the referral by the submission of additional evidence within a timeframe agreed by the Centre and confirmed to the Awarding Body.
- **Fail:** If the candidate is unable to provide further evidence that meets the assessment criteria then they will receive a Fail grade.

### 1. Context

*Critical and contextual perspective:* In this context relates to the level of intellectual analysis, evaluation and understanding of the broader context within which the project proposal may be situated, likely to be evidenced in project proposals, personal statements, personal reflective journals, notebooks, exploratory drawings, images, constructions and artefacts.

<b>Pass</b>	Use a range of critical and contextual perspectives to initiate a personal self-directed art and design project proposal. Use detailed analysis and evaluation to clarify and develop a personal self-directed art and design project proposal.
<b>Merit</b>	Use a range of critical and contextual perspectives to initiate a personal self-directed art and design project proposal to a high standard. Use detailed analysis and evaluation to clarify and develop a personal self-directed art and design project proposal to a high standard.
<b>Distinction</b>	Use a range of critical and contextual perspectives to initiate a personal self-directed art and design project proposal to a very high standard. Use detailed analysis and evaluation to clarify and develop a personal self-directed art and design project proposal to a very high standard.

### 2. Research

*Interpretation:* In this context relates to an elucidation of meaning in relevant material necessary to support and progress identified goals, likely to be evidenced in research journals, notebooks, drawing books and personalised collections of edited research material.

*Initiative:* In this context relates to a willingness and resourcefulness in developing lines of enquiry, likely to be evidenced in research journals, notebooks, drawing books and personalised collections of edited research material.

*Commitment:* In this context relates to the level of endeavour and personal responsibility in pursuit of identified goals, likely to be evidenced in research journals, notebooks, drawing books and personalised collections of edited research material.

<b>Pass</b>	Use wide-ranging and in-depth research to support the development of a personal self-directed art and design project. Use analytical and evaluative skills to develop a range of creative solutions to realise a personal self-directed art and design project.
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<b>Merit</b>	Use wide-ranging and in-depth research to support the development of a personal self-directed art and design project to a high standard. Use analytical and evaluative skills to develop a range of creative solutions to realise a personal self-directed art and design project to a high standard.
<b>Distinction</b>	Use wide-ranging and in-depth research to support the development of a personal self-directed art and design project to a very high standard. Use analytical and evaluative skills to develop a range of creative solutions to realise a personal self-directed art and design project to a very high standard.
<b>3. Problem Solving</b> <i>Self-direction:</i> In this context relates to the level of personal initiative and commitment necessary to achieve identified goals, likely to be evidenced in personal reflective journals, notebooks, drawing books and in exploratory and summative drawings, images, constructions and artefacts. <i>Practical, theoretical and technical understanding:</i> In this context relates to the level of comprehension, appreciation, knowledge and proficiency necessary to achieve identified goals, likely to be evidenced in personal reflective journals, notebooks, drawing books and in exploratory and summative drawings, images, constructions and artefacts.	
<b>Pass</b>	Solve complex practical and technical problems within a personal self-directed art and design project. Solve complex theoretical problems within a personal self-directed art and design project.
<b>Merit</b>	Solve complex practical and technical problems within a personal self-directed art and design project to a high standard. Solve complex theoretical problems within a personal self-directed art and design project to a high standard.
<b>Distinction</b>	Solve complex practical and technical problems within a personal self-directed art and design project to a very high standard. Solve complex theoretical problems within a personal self-directed art and design project to a very high standard.
<b>4. Planning and Production</b> <i>Planning:</i> In this context relates to the ability to plan and organise work within a given timeframe, likely to be evidenced in project proposals, personal reflective journals, notebooks, personal timetables and diagrams. <i>Production:</i> In this context relates to the efficient production of work within a given timeframe, likely to be evidenced in personal reflective journals, notebooks, exploratory drawings, images, constructions, artefacts and exhibitions.	
<b>Pass</b>	Demonstrate the ability to efficiently plan, organise and produce a personal self-directed art and design project within an agreed time frame.
<b>Merit</b>	Demonstrate the ability to efficiently plan, organise and produce a personal self-directed art and design project within an agreed time frame to a high standard.
<b>Distinction</b>	Demonstrate the ability to efficiently plan, organise and produce a personal self-directed art and design project within an agreed time frame to a very high standard.
<b>5. Practical skills</b> <i>Skills:</i> In this context relates to the ability to control materials and processes effectively to communicate ideas and sensations in pursuit of identified goals, likely to be evidenced in exploratory and summative drawings, images, constructions and artefacts.	
<b>Pass</b>	Demonstrate the exploration, adaptation and application of a range of practical methods and skills in the realisation of a personal self-directed art and design project.

<b>Merit</b>	Demonstrate the exploration, adaptation and application of a range of practical methods and skills in the realisation of a personal self-directed art and design project to a high standard.
<b>Distinction</b>	Demonstrate the exploration, adaptation and application of a range of practical methods and skills in the realisation of a personal self-directed art and design project to a very high standard.
<b>6. Evaluation and Reflection</b> <i>Critically evaluative:</i> In this context relates to the application of intellectual curiosity and rigour in making judgements and establishing meaning and values, to progress and achieve identified goals, likely to be evidenced in personal reflective journals, notebooks, exploratory, summative drawings, images, constructions and artefacts and in the final critical review and evaluation of the project. <i>Reflective:</i> In this context relates to the level of contemplation and deliberation necessary to progress and achieve identified goals, likely to be evidenced in personal reflective journals, notebooks, exploratory and summative drawings, images, constructions and artefacts.	
<b>Pass</b>	Maintain detailed critically evaluative and reflective records of the development of a personal self-directed art and design project. Use evaluative and reflective skills to make perceptive decisions in support of a personal self-directed art and design project.
<b>Merit</b>	Maintain detailed critically evaluative and reflective records of the development of a personal self-directed art and design project to a high standard. Use evaluative and reflective skills to make perceptive decisions in support of a personal self-directed art and design project to a high standard.
<b>Distinction</b>	Maintain detailed critically evaluative and reflective records of the development of a personal self-directed art and design project to a very high standard. Use evaluative and reflective skills to make perceptive decisions in support of a personal self-directed art and design project to a very high standard.
<b>7. Presentation</b> <i>Capability:</i> In this context relates to the degree of competence or proficiency shown in the organisation and presentation of themselves and the evidence generated by the project proposal and realisation.	
<b>Pass</b>	Explore a range of considered strategies to present a personal self-directed art and design project. Present a personal self-directed art and design project skilfully and proficiently to a specified audience.
<b>Merit</b>	Explore a range of considered strategies to present a personal self-directed art and design project to a high standard. Present a personal self-directed art and design project skilfully and proficiently to a specified audience to a high standard.
<b>Distinction</b>	Explore a range of considered strategies to present a personal self-directed art and design project to a very high standard. Present a personal self-directed art and design project skilfully and proficiently to a specified audience to a very high standard.



## Referrals

### Units 1 to 6

A referral may be given for the reasons described in the preceding sections, *Assessment Criteria* and *Assessment Guidelines*, or it could be given simply because of a failure to attend a specific unit or project within a unit, and therefore the student is unable to present work for assessment. In the event of the latter any extenuating circumstances will be considered. In some cases a period of illness or compassionate leave, for instance, may be adequate, in the opinion of the assessment panel, when balanced against other evidence, to justify a pass.

If this is not the case and the referral stands then there will be put into place a retrieval procedure. This means that, after the reasons for the referral have been clearly and formally explained, a work programme will be set and a period will be allotted that should reasonably allow the student enough time to produce work to justify retrieval of the unit in question and be awarded a pass. This extension period should take into consideration the continuing course demands that subsequent units place on students. For this reason it has become customary, where feasible, to allow a time that carries over a holiday period and to arrange a review at the start of the following term. There will be only one opportunity to redeem a referral in each unit.

### Unit 7

In the event that, after moderation, the final assessment is confirmed as a referral the extension or retrieval period offered will be during the summer recess and remedial work will be reviewed on an appropriate date agreed between the Course Leader and the learner. In these cases the final mark awarded, providing that the review panel are satisfied that a required standard has been met, cannot exceed a basic pass grade. Again, there will be only one opportunity to redeem the referral.

Sometimes students experience difficulties before or during assessments which they feel have affected their ability to perform. **It is your responsibility** to draw any mitigating circumstances to the attention of the Art School before the assessments begin. Your case should be supported by documentation where possible (e.g. medical certificate) and the Art School needs to see originals - photocopies are not acceptable. You should never assume that the assessors automatically know about your circumstances. Even if you have told a member of staff they may believe that you have disclosed your problem(s) in confidence. All matters dealt with in the Art School Office are treated confidentially.

## Part Three: The Art School



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## Opening Hours

### Cleaver Square site

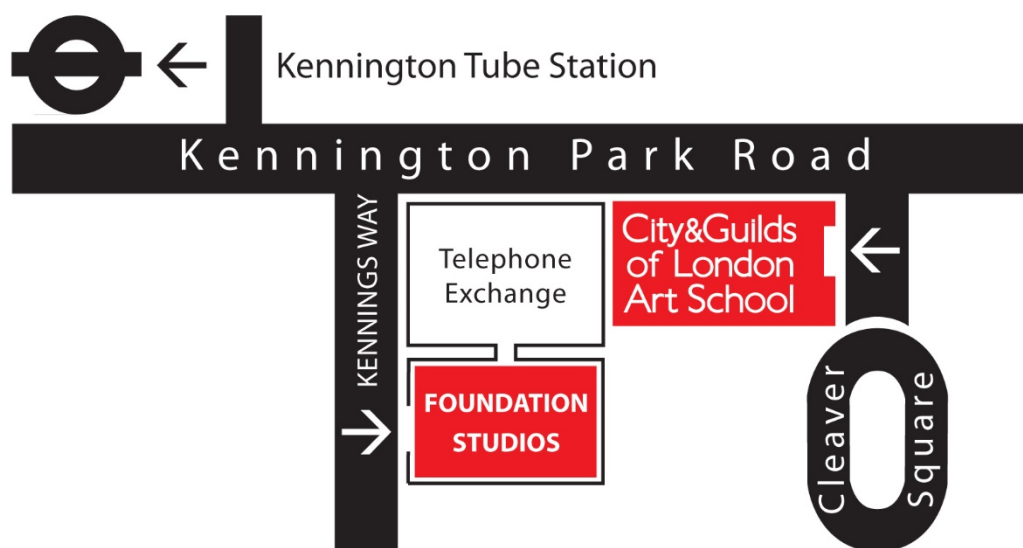
<b>Monday</b>	08.45 – 20.00
<b>Tuesday</b>	08.45 – 20.00
<b>Wednesday</b>	08.45 – 20.00
<b>Thursday</b>	08.45 – 20.00
<b>Friday</b>	08.45 – 18.00

### BT Building – Foundation site

<b>Monday</b>	09.00 – 18.00
<b>Tuesday</b>	09.00 – 18.00
<b>Wednesday</b>	09.00 – 18.00
<b>Thursday</b>	09.00 – 18.00
<b>Friday</b>	09.00 – 16.30

## Location and Orientation

Map of the two sites



Plan of the Cleaver Square campus

See map overleaf

PLAN OF CLEAVER SQUARE SITE



## The Art School Team

### Senior Management Team



**Tamiko O'Brien**

Principal

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**Magnus von Wistinghausen**

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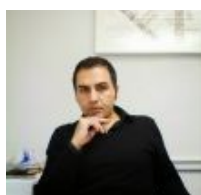
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## Operational & Professional Administration



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[office@cityandguildsartschool.ac.uk](mailto:office@cityandguildsartschool.ac.uk)

[m.shiba@cityandguildsartschool.ac.uk](mailto:m.shiba@cityandguildsartschool.ac.uk)

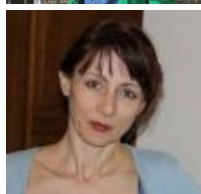


**Takayuki Hara**

Admissions Officer

[admissions@cityandguildsartschool.ac.uk](mailto:admissions@cityandguildsartschool.ac.uk)

[t.hara@cityandguildsartschool.ac.uk](mailto:t.hara@cityandguildsartschool.ac.uk)



**Colette Ozanne**

Receptionist

[reception@cityandguildsartschool.ac.uk](mailto:reception@cityandguildsartschool.ac.uk)

**Tue:** 08.45-20.00

**Wed:** 08.45-16.00

**Fri:** 08.45-18.00



**Sarm Micciche**

Receptionist

[reception@cityandguildsartschool.ac.uk](mailto:reception@cityandguildsartschool.ac.uk)

**Mon:** 08.45-20.00

**Wed:** 16.00-20.00

**Thu:** 08.45-20.00





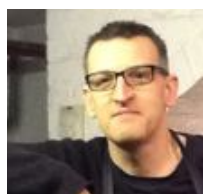
**Piotr Szmer**  
Site Manager  
[p.szmer@cityandguildsartschool.ac.uk](mailto:p.szmer@cityandguildsartschool.ac.uk)

### Librarian



**Harriet Lam**  
Librarian  
[h.lam@cityandguildsartschool.ac.uk](mailto:h.lam@cityandguildsartschool.ac.uk)

### Print Room team



**Jason Hicklin**  
Print Room Manager  
[j.hicklin@cityandguildsartschool.ac.uk](mailto:j.hicklin@cityandguildsartschool.ac.uk)



**Laura Clarke**  
Print room technician  
[l.clarke@cityandguildsartschool.ac.uk](mailto:l.clarke@cityandguildsartschool.ac.uk)



**Chris Roantree**  
Print room technician  
[c.roantree@cityandguildsartschool.ac.uk](mailto:c.roantree@cityandguildsartschool.ac.uk)

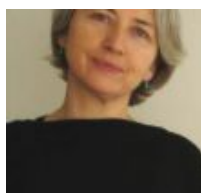


**Matthew Beach**  
Print room fellow



**Catherine Greenwood**  
Print room fellow

### Drawing Studio



**Diane Magee**  
Drawing Studio Manager  
[d.magee@cityandguildsartschool.ac.uk](mailto:d.magee@cityandguildsartschool.ac.uk)



**Jack Southern**  
Drawing Tutor  
[j.southern@cityandguildsartschool.ac.uk](mailto:j.southern@cityandguildsartschool.ac.uk)

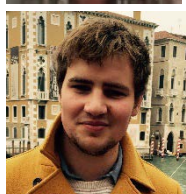
## Technical Staff



**Kester Hammond-Teka**  
Senior Technician  
[k.hammond-teka@cityandguildsartschool.ac.uk](mailto:k.hammond-teka@cityandguildsartschool.ac.uk)



**Nikkie Amouyal**  
Conservation Technician  
[n.amouyal@cityandguildsartschool.ac.uk](mailto:n.amouyal@cityandguildsartschool.ac.uk)



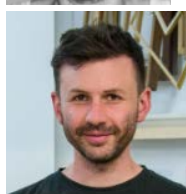
**Jack Bullen**  
General Technician  
[j.bullen@cityandguildsartschool.ac.uk](mailto:j.bullen@cityandguildsartschool.ac.uk)



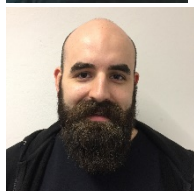
**Drew Cole**  
Metal Technician  
[d.cole@cityandguildsartschool.ac.uk](mailto:d.cole@cityandguildsartschool.ac.uk)



**Eyal Edelman**  
Metal Technician  
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**David MacDiarmid**  
Wood Workshop Technician  
[d.macdiarmid@cityandguildsartschool.ac.uk](mailto:d.macdiarmid@cityandguildsartschool.ac.uk)



**James Bowman**  
Artist Woodwork Fellow



**Ana Kazaroff**  
Artist Woodwork Fellow

**TBC**  
Casting Technician



**Chris Halliwell**  
IT Technician  
[c.halliwell@cityandguildsartschool.ac.uk](mailto:c.halliwell@cityandguildsartschool.ac.uk)



**Anne Petters**  
Glass Workshop Technician  
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**Kath Scott**  
Foundation Technician  
[k.scott@cityandguildsartschool.ac.uk](mailto:k.scott@cityandguildsartschool.ac.uk)



**Josh Vaughan**  
Carving Technician & General Technician  
[j.vaughan@cityandguildsartschool.ac.uk](mailto:j.vaughan@cityandguildsartschool.ac.uk)

## The Art School Office

During term time, the Art School Office is open for casual student drop-in at the following times:

<b>Monday</b>	CLOSED	15.00 – 16.00
<b>Tuesday</b>	09.30 – 14.00	15.00 – 16.00
<b>Wednesday</b>	09.30 – 14.00	CLOSED
<b>Thursday</b>	09.30 – 14.00	15.00 – 16.00
<b>Friday</b>	CLOSED	CLOSED

You are welcome to schedule appointments with Art School Office staff outside of these times. To make an appointment please call 020 7735 2306, or email [office@cityandguildsartschool.ac.uk](mailto:office@cityandguildsartschool.ac.uk). As well as in English, if at all helpful, we may also be able to assist you in French, German, Japanese and Portuguese.

## Library



The Sackler Library, situated across three rooms on the first floor of the terraced houses, holds a collection of books, journals and magazines to support all taught programmes in the Art School. You will receive a full library induction from the Librarian, Harriet Lam, at the start of your first term at the Art School; and ongoing research and study support is offered through both scheduled, course-specific workshops and one-to-one drop in sessions.

### Library opening hours

#### Term time only

Monday–Thursday	09.00 – 19.00
Friday	10.00 – 17.00

### Library catalogue

The library catalogue is available to access online [here](#).

### Borrowing

You will automatically be given a library account on enrolment, which entitles you to borrow

- ✓ Up to 10 books for 2 weeks
- ✓ Up to 3 DVDs for 7 nights

Please present your student ID card to the librarian or evening library assistants to borrow items. Items requested by another student must be returned within 1 week. Items can be renewed if they haven't been requested by another student. All journals and magazines are for reference use only and may not be removed from the library. Books should be returned to the librarian or evening library assistants during library opening hours.

### Fines

Late fees are not charged; however, please note that all items that you borrow from the library are your responsibility and that others may need access to the same material. You will be charged the full replacement cost of any item that you lose, damage or fail to return within 1 month of borrowing, plus an administration fee of 10% of the value. As a small library we generally only hold single copies of each title, and it is important that books remain available for all of our students.

### London Library

[www.londonlibrary.co.uk](http://www.londonlibrary.co.uk)

The Art School holds an institutional membership to the London Library. BA, Diploma and MA students can request to borrow London Library books. Please note that fines will be charged should these not be returned in time.

Although the Art School Library does not directly subscribe to any electronic resources, you can request articles from the London Library's online resources (such as JSTOR). Please ask the librarian for more information.

### Portfolio Collection

The Library also holds a collection of historic portfolios, mostly relating to ornamental and architectural design. These portfolios are in the process of being catalogued but can be accessed and used by students; please apply to the Librarian for more information.

### Photocopying

There is a colour photocopier in the periodicals room. Credit can be purchased at Reception.

A4 Black & White: £0.05      A4 Colour: £0.10

A3 Black & White: £0.15      A3 Colour: £0.30

### Library environment

Please respect your fellow students by turning mobile phones to silent whilst in the library, and keeping noise to a minimum in the quiet study room. Only bottled water is allowed in the library. Please do not bring any other food or drink into the library as it may damage the books. The canteen is located on the ground floor.

### Suggestions

We welcome your input regarding the library's collections. Feel free to make any purchase suggestions, either by email or in person.

## The Drawing Studio



The Drawing Studio focuses on the diverse applications of drawing that can both inform and stimulate the development of your practice as artists and crafts specialists.

Timetabled day and evening classes provide opportunities to engage with drawing through a range of ideas and approaches, in response to a variety of subjects, including the figure. Specialist drawing tutors provide structure and focus for each drawing class, specific to the requirements of your course, whilst building on your individual abilities and experience.

Elective drawing seminars, workshops and lectures, staffed by visiting tutors, artists and crafts specialists are also arranged at different times during the academic year. The Drawing Studio door and noticeboard as well as [Moodle](#) will display the timetable of all the drawing classes, as well as inform you about Drawing Studio activities.

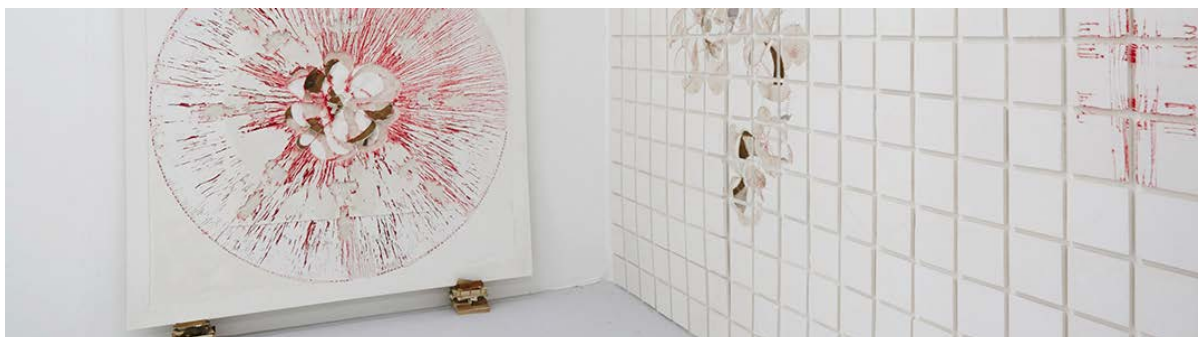
Whilst the Drawing Studio is a facility open to all students, priority is given to those who are timetabled to attend classes as a part of their course.

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## Technical Facilities

The technical facilities are available throughout the BA term time. For MA Fine Art students, access to facilities during the 3<sup>rd</sup> Semester over the summer period is more limited and based on project work with a schedule agreed and published after the Easter Break to allow for planning.

## Casting Workshop



The Casting Workshop is open for students from all departments across the Art School to support their study. In the workshop students are supported in learning and using techniques and processes relating to:



Mould-making and casting  
 Fired clay / ceramics  
 Use of plaster and other materials (i.e. Jesmonite, waxes, non-toxic resins)

In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area. The workshop provides a programme of lessons for academic modules. This includes sessions on mould-making/casting and creative uses of clay for first year BA Sculpture Pathway and MA Fine Art students.

### Casting Workshop opening hours

Monday, Tuesday, Thursday and Friday\*

09.30 – 13.00 and 14.00 – 16.30

\*full technical support available on Friday

### Equipment

The workshop is equipped with work benches, sink (with plaster sink trap), wax heaters and a range of hand tools.

### Casting Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

### Computer Room



The Computer Room is on the second floor of the terraced houses, above the Library. New students will receive an IT induction at the beginning of the first term from the IT Technician, Nick Moss, and are not permitted to use any of this equipment until this has been successfully completed. There are additional computer facilities in the Foundation building and in the Library. Please note that eating or drinking is not permitted at any time in this resource area.

### Computer room opening hours

Monday–Thursday

09.00 – 20.00

Friday

09.00 – 18.00

The IT Technician is available for student assistance daily from 10.00 – 12.00 noon; and 15.00 – 17.00. Outside of these hours it is advisable to book an appointment with him by email: [c.halliwell@cityandguildsartschool.ac.uk](mailto:c.halliwell@cityandguildsartschool.ac.uk)



## IT Facilities

- PCs & iMacs
- Scanners
- Graphics tablets
- Colour and Black & White laser printers
- Microsoft Office
- Adobe Photoshop/Premiere suite
- High speed internet access & Wi-Fi throughout the Art School

## Equipment loan

Video and photography equipment is available for loan from Reception. Items such as cameras, tripods and lighting equipment can be signed out after discussion with the IT Technician. Any equipment that is damaged or lost whilst in your care must be replaced; and should not to be taken off Art School premises under any circumstances. All items must be returned to Reception by the end of the day,

## Printing and Photocopying

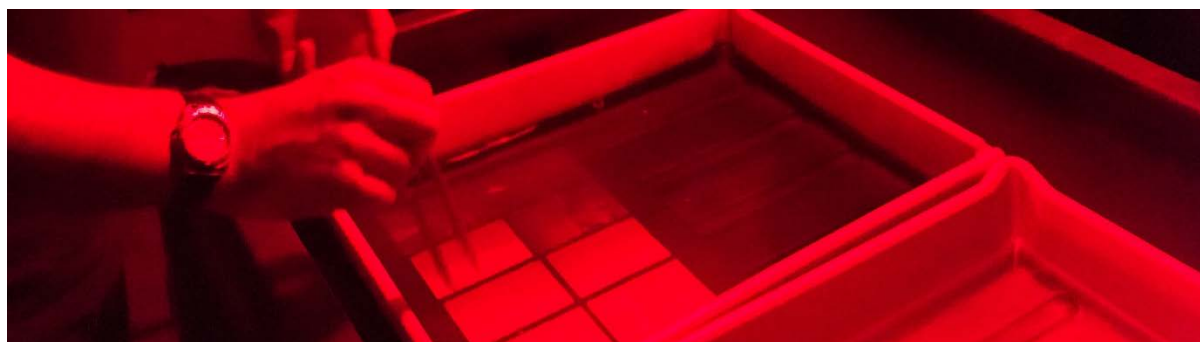
There are both colour and black & white laser printers which serve all machines in the Computer Room, Library and Foundation block. Your printing account is linked to your student ID, and you can top up your printing account at Reception.

## Saving your work

Remember, you are responsible for saving your work. NEVER keep work on the hard disk. If the machine crashes or is stolen then you will lose all your work; and work saved on the hard disk will be accessible to others using the machines. USB flash drives/ memory sticks are available for purchase at the Shop.

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## Darkroom



There is a small darkroom on the third floor for traditional black and white analogue photography. The darkroom is managed by Nick Middleton and after inductions are completed students may use this facility on a first come first served basis.

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## Glass Workshop



The Glass Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the use of glass as a creative medium. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of lessons devised for specific courses. This includes sessions on processes and techniques relating to the creative use of glass for first year BA and MA Fine Art students, and introductory sessions for all Foundation students.

### Glass Workshop opening hours

Monday, Tuesday and Friday

09.30 – 13.00 and 14.00 – 16.30

### Equipment

The workshop is equipped with a

- Glass kiln
- Linisher
- Sandblaster
- Glass grinder
- Work benches
- A range of bench and hand tools

### Glass Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

## Metal Workshop



The Metal Workshop is open for students from all departments across the Art School to use as part of their study. In the workshop students are supported in learning and using techniques and processes relating to the fabrication of works in metal and metal casting and finishing. In line with the Art School's other workshop areas, it is a place where students can test out new ideas and develop working methodologies as part of their ongoing experimentation and practical research within their chosen subject area.

Additionally, the workshop provides a programme of workshop sessions as is relevant. This includes metal fabrication techniques (including welding) the exploration of techniques and methods of construction and introductory sessions for metal casting.

### Metal Workshop opening hours

Monday, Thursday and Friday

09.30 – 13.00 and 14.00 – 16.30

### Equipment

The workshop is equipped with

- Electric arc welding and plasma cutting machines
- Bench and hand tools
- Foundry equipment
- Fume extraction
- Personal protective equipment

### Metal Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required. Steel Toecap boots must be worn at all times.

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### Print Room



The Art School has a well-equipped Print Room to which all students have access. With full time technical support students are encouraged to make full use of the facilities.

### Print Room opening hours

Monday – Friday

09.30 – 16.30

### Equipment

- Offset lithographic press for plate printing
- Etching presses for intaglio work
- Screen-printing vacuum beds and darkroom UV exposure unit

Print Room staff aim to:

- Provide the technical means to develop students' potential in print as a creative process
- Help the development of innovative ideas within printmaking
- Differentiate between different methods of printmaking
- Provide an understanding of the historical development in printmaking

It is important to gain a sense of printmaking as a means of expression and to exploit the various techniques. We encourage students to explore the potential of the medium to the full and to develop personal ideas, rather than to stick within the stringent boundaries of project requirements. Self-initiation is strongly encouraged and is essential in developing an aesthetic awareness and knowledge of image-making possibilities.

As part of your Print Room experience, you will be expected to relate and translate studio work into print, for example by using etching, silkscreen, transferring photocopies, offset etching, monotype and monoprint. Experimentation and multimedia printmaking will help to resolve ideas within a given objective. Work is supervised at all times and advice is always readily available from experienced and professional staff. Printmaking will equip you with valuable technical, creative and professional skills while helping you to meet the demands of the current market.

### Print Room Health & Safety Regulations

Health & Safety in the Print Room is very stringent. All of these safety instructions must be read and the Health & Safety book signed by students using the Print Room. Students must make themselves aware of the codes of practice, which are on the walls in the Printmaking Studio. All materials, tools and equipment must be cleaned at the end of each session. Remember, a clean room makes a clear print.

#### General guidelines

- Familiarise yourself with the location and operating instructions of the fire extinguishers and the First Aid box, including eye washes
- Goggles must be worn when using the spit-bite technique
- Hands must be washed after inking and before handling the press blankets
- Press and acids must not be used unsupervised; acids are only prepared by staff and fellows
- Hot plate controls must not be adjusted
- Pressure on the presses must not be adjusted
- The metal guillotine must not be operated by students
- Music is prohibited in the Print Room

The Printmaking Studio houses a wide range of potentially dangerous machinery and chemicals. Protective masks and goggles must be worn where specified and hands should be washed after each session and always before eating and drinking. Hands, hair and loose clothing should be kept clear of all machinery when in use.

If a piece of machinery is malfunctioning do not attempt to correct the fault yourself. Call a technician or member of staff immediately.

When using the aquatint box you must wear a protective mask. In the long term, the rosin dust can do damage to the throat and lungs. When melting rosin dust on a plate make sure that the fume cupboard is closed.

Students should NEVER handle acid bottles or baths. Only staff should deal directly with any acid or chemical mixtures. Acid baths should only ever be used in the presence of a member of staff.



### Corrosives and Irritants

Be aware that corrosives and irritants can cause severe burns. In any emergency situation call the first aiders immediately and, if necessary, dial 999 for the emergency services

#### Inhalation

Vapour in high concentrations is extremely irritant and corrosive to the respiratory tract. Severe over-exposure will result in coughing and wheezing, shortness of breath and chest pain. It may also cause lung damage. Protective respiratory masks may be obtained from the Art School shop

#### Skin contact

Liquid causes irritation and burns following prolonged skin contact. There is no evidence of skin absorption occurring. If affected wash well with water and remove contaminated clothing. Protective PVC clothing, rubber boots/gloves should be worn

#### Eye contact

Liquid causes severe burns to the eyes which may result in permanent damage unless it is removed immediately. Both high and low vapour concentrations may also cause eye irritation. If affected the eye(s) must be irrigated immediately with clean water, forcing the eye open if necessary. Continue washing the eye for fifteen minutes. Protective goggles or a face shield should be worn

#### Ingestion

Ingestion of nitric acid and its solutions will cause local corrosive injury to the tissues contacted. The severity of the injury will be dependent on the strength of the solution involved. Nitric acid is of relatively low systemic toxicity. If affected wash out mouth immediately with water.

## Wood Workshop



The Wood Workshop is open for students from all departments across the Art School to use as part of their study. The workshop supports the fabrication of both art and design work, and teaches the making of practical constituents such as stretchers, plinths, and stands for modelling. Furthermore, it is a place where students can test new ideas and develop working methodologies as part of their ongoing experimentation and research within their chosen subject area.

### Wood Workshop opening hours

Monday, Tuesday, Thursday & Friday

09.30 – 13.00 and 14.00 – 16.30

## Equipment

The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planing equipment, tools for stretcher and frame making, and a variety of hand tools which are available for loan.

## Wood Workshop Health & Safety

Students are required to complete a Health & Safety induction covering safe working practices within the workshop, including methods and processes for working with materials. Inductions are carried out either as part of subject courses, or individually as required.

## Student Life & Experience

### Student voice

The student voice is vital to the Art School's culture of lively self-reflection and evaluation.

All students participate in termly Student Fora, which are organised department by department. In addition each class will elect student representatives who attend Boards of Studies and the Art School Student Representatives meeting, each term. Students are also elected to sit on variously: Academic Board; Health & Safety Committee; Marketing & Communications Committee; and Student Shows Working Group.

### Student ambassadors

Students often act as ambassadors for the Art School at various events, such as [London Art Fair](#) and Livery Company dinners: for more information about the Livery Companies that support the Art School, see the Art School website [here](#).

### Student employment

The Art School provides some opportunities for employment at Art School events such as [London Craft Week](#), on and off site, and in the Library.

### Project man band

Each year, under the stewardship of Nina Bilbey, students come together to play music as the Project Man Band.

### Sugar Pot Café des Artistes

The Art School hosts the creators of Sugar Pot, the *Café des Artistes* is their newest venture based at the Art School's main site with opening hours usually from 9.30 to 4, Monday to Friday during the main term times. Based in Kennington Sugar Pot are a local family run business dedicated to providing high quality affordable food in a vibrant and homely setting. Menus will change regularly and will always provide fresh homemade food as well as fresh coffee and teas.

### Competitions & prizes

There are a significant number of competitions and prizes for students to enter.

## Campus Facilities

### Meeting rooms

There are two meeting rooms available for students to book for Art School business, or activity relating to the course. Please contact the [Art School Office](#) to enquire about booking.

### Art School Shop

The shop, is located at Reception, and is open throughout the day except for one hour at lunchtime, 1 to 2pm. It is stocked with essential items such as

1. Paper, pencils, charcoal and other drawing materials
2. Notebooks and sketchbooks
3. Brushes
4. Oil and acrylic paints
5. Canvas
6. Specialist tools

A complete list of art materials for sale and prices is available at the box and also on [Moodle](#). Payment is accepted in cash or debit card (minimum payment of £5).

You should also acquaint yourself with London's art suppliers, some of which are listed here:

[Cornelissen](#) (Bloomsbury)

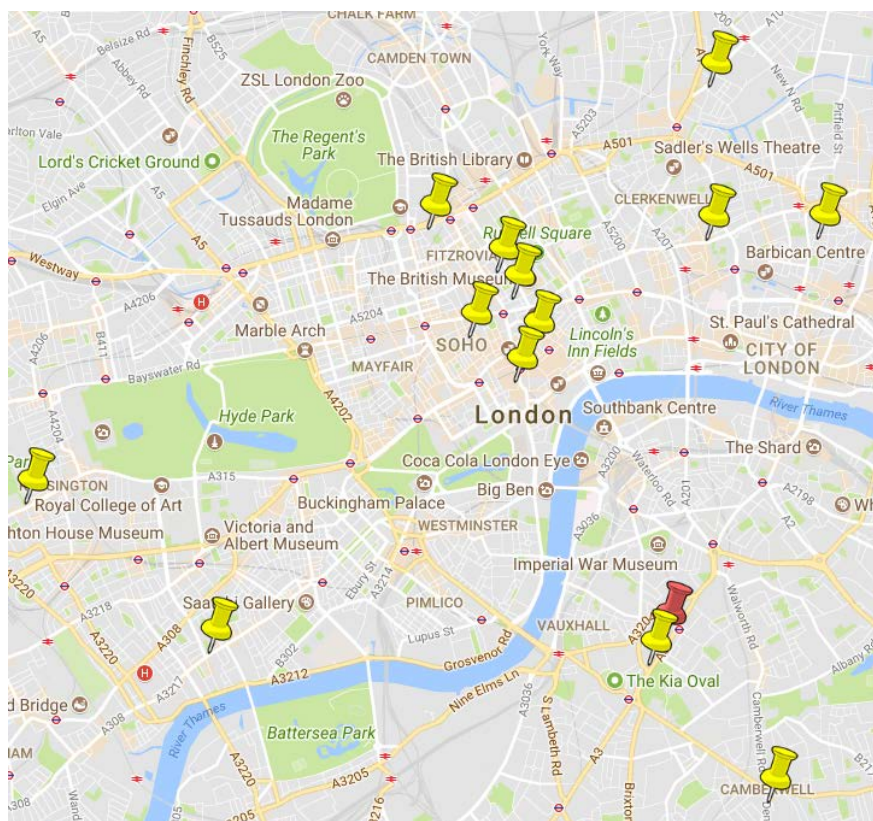
[Stuart Stevenson](#) (Clerkenwell)

[Atlantis](#) (Old Street)

[Green and Stone](#) (Chelsea)

[London Graphic Centre](#) (Covent Garden)

There is an online interactive map of some London art shops and suppliers [here](#).





## Health & Safety

### Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You must be aware of the health & safety implications of what you are doing and put neither yourself nor others at risk. Failure to operate in accordance with Art School policies may result in disciplinary action. For further information and guidance, the Studio Code of Practice can be accessed on the Art School's [Moodle](#) site.

### Health & Safety committee

The Art School is committed to ensuring the safety of all of its staff and students and appropriate guidelines must be adhered to. There is a Health & Safety notice board next to the Site Manager's office and you are asked to note any changes or information updates that are posted here as well as on the Health & Safety [Moodle](#) page. The Art School has a Health & Safety Committee which meets regularly to discuss any issues that arise. If you have anything that you wish to raise regarding health & safety, please contact Piotr Szmer (Site Manager) or Magnus von Wistinghausen (Vice Principal). They will either respond to your issue immediately, or if it is not urgent, raise it at the Health & Safety committee. The minutes for the meeting that also has student representatives are posted on the Health & Safety notice board. The Committee members are as follows:

Magnus von Wistinghausen	Vice Principal & designated Health & Safety Officer
Piotr Szmer	Site Manager
Tamiko O'Brien	Principal
Robin Mason	Head of Fine Art Department
Andy Bannister	Senior Co-ordinator Fine Art UG
Jason Hicklin	Print Room Manager
Marina Sokhan	Head of Conservation Department
Keith Price	Head of Foundation Department
Tim Crawley	Head of Historic Carving Department
Teresita Dennis	Head of Student Support
David MacDiarmid	Wood Technician
Kester Hammond-Teka	Senior Technician
Kath Scott	Foundation Technician
TBC	Student Representatives x 2

### First aid

In the event of an accident or illness there are a number of qualified first aiders in the Art School. These are:

Tim Ellis	Foundation
Nick Middleton	Foundation
Keith Price	Foundation
Mari Shiba	Office
Sarm Micciche	Reception
Colette Ozanne	Reception
Tom Groves	Art Histories
Jack Bullen	Technician
Kester Hammond-Teka	Senior Technician
Piotr Szmer	Site Manager

Harriet Lam

Librarian

In the event of an emergency, you must contact one of the above immediately and/or dial 999 or 112.

### Fault reporting

Our aim is to provide a safe working environment for all users of the Art School premises. You can help us to do this by bringing our attention to defects and potential hazards that you observe while you are on the premises. There is a fault reporting form on the Health & Safety page of [Moodle](#) which you can use to report the following:

- ✓ trip/slip hazards
- ✓ blocked emergency exits
- ✓ health & safety issues which concern you
- ✓ faulty light switches/sockets
- ✓ cleanliness of the building
- ✓ blocked toilets
- ✓ as well as any suggestion for improvement in respect to the site in general

### Accident reporting

In ALL cases of injury students must report the accident to the Site Manager and/or Vice Principal or the Academic Registrar. Every accident, no matter how trivial it might appear, must be recorded in the Accident Book which is located in Reception Main Office and Site Manager Office. The reasons for keeping an Accident Book are to monitor and prevent a more serious occurrence as well as for legal reasons. Each service area has its own safety and warning notices with regard to handling potentially hazardous equipment and chemicals. Following a health & safety induction it is the student's own responsibility to familiarise themselves with these guidelines and procedures.

### Card entry system

To gain entry to Art School premises, you will need to use your student ID card. This electronic system has been put in place to increase security on campus, to monitor attendance, and as a health & safety measure. In the event of a fire, the attendance records are used to ascertain if anyone is missing within the building and to inform the emergency services in the event of fire or other emergency. Please see Part 4 of your student handbook (Student Support and Services) for more information.

### No smoking policy

Smoking is prohibited in all areas of the Art School. This is a legal requirement and failure to comply would result in a very large fine for both the Art School and the perpetrator. For this reason we run a strict no smoking policy that applies equally to all Art School premises, staff and students.

### Power tools

Students must be supervised when using machinery and all power tools. If students have completed an introductory health & safety induction in using the equipment concerned, then it is satisfactory to have indirect supervision. However, documentary proof must be shown. Students must not use their own power tools or electrical equipment (including heaters) on campus – all equipment in the Art School must be PAT (portable appliance tested) tested and any portable appliance without a PAT certified label must not be used.

### Hazardous materials

As a potential fire and health hazard, aerosols and chemical solvents must not be used in the studio or anywhere else in the buildings. They can only be used following advice and permission from the Site Manager or Head Technician this includes:

1. Spray paints
2. Aerosols

3. Solvent sprays
4. Fixatives
5. Spray foam

Hazardous materials are not limited to aerosols and chemical solvents, while some 'safe' materials become dangerous in combination with others or in particular circumstances. Always discuss the use of materials with your tutors and relevant technicians and consider the risks involved.

### Fire safety & emergency evacuation

Following induction, please ensure that you familiarise yourself with the escape routes. All emergency exits are clearly sign-posted and fire drill procedures are posted on the Health & Safety notice board. The fire alarm system is checked regularly on Thursdays at 11am and will go off only for a few seconds. If you hear the alarm at any other time you should treat this as a serious warning of fire and evacuate the building.

The names and photos of all Fire Marshals can be found on the Health & Safety noticeboard:

Nick Middleton	Foundation
Keith Price	Foundation
Shahzad Asghar	Office
Mari Shiba	Office
Emilia Yamamoto	Office
Jack Bullen	Technician
Piotr Szmer	Site Manager
Sarm Micciche	Reception
Collette Ozanne	Reception
David MacDiarmid	Wood Technician
Harriet Lam	Library
Nick Moss	Computer Room

### Emergency evacuation: Cleaver Square building (main site)

All staff and students must evacuate the building **immediately** when the fire alarm sounds. The assembly point for all students and staff is in Cleaver Square at the rear of the building where tutors will take a roll call of their students against the registers. You may not re-enter the building until you are told it is safe to do so by the member of staff in charge (normally the Vice Principal or Site Manager).

### Emergency evacuation: BT building (Foundation Studios)

The Art School is equipped with fire extinguishers and fire blankets and these should be kept free from obstruction at all times. It is the personal responsibility of the student to make themselves aware of their location. There are clearly sign-posted exit routes and fire doors and these must be kept clear and free from obstruction at all time.

The main exit from the BT building is down the main stairs and out of the front doors on to the street. All students and staff should assemble at the front of the building where tutors should check against the registers to see if their students are accounted for.

### New & expectant mothers

Expectant mothers should notify, either the Site Manager, Vice Principal or the Senior Administrator as soon as possible after a positive test. It is important that this is done early in order to consider any hazards they may be exposed to and to ensure a safe working environment is established.

# Part Four: Student Support and Services



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## Rights and Responsibilities

This section of the handbook will tell you about both your rights within the Art School, and the responsibilities that you have towards the Art School, its staff and your fellow students. In general, you must not: behave in any way that disrupts or adversely affects the conduct or reputation of the Art School, stop others from enjoying the full facilities that the Art School offers, inhibit freedom of speech, bring a firearm or any other offensive weapon onto School premises, engage in racial, sexual or other forms of harassment of any member of the Art School.

### Student cards

You will receive a City & Guilds of London Art School student ID card at enrolment, with your unique student ID number printed on it. This is your official Art School ID, and you will need it daily to enter the premises, top up your printer credit, and to borrow books from the library. It is also essential for obtaining student discounts for exhibitions and some shops.

You may also wish to apply for an [NUS](#) (National Union of Students) card, which now also comes with a free [ISIC](#) (International Student Identity Card). For a small cost this will also help you to get discounts in various outlets, and may be recognised more widely than your Art School ID, particularly abroad.

Please take care of your student card; and should you lose it, contact the Art School Office as soon as possible and they will issue you a replacement card. **Please be aware there is a £20 replacement fee.**

### Attendance, sickness & timeliness

It is essential that you attend all scheduled sessions on time as poor attendance and lateness will affect both your performance and results and that of others. Your attendance will be monitored via your student ID card throughout your time at the Art School.

If you are ill and cannot attend for whatever reason you must notify the Art School Office by telephone (020 7735 2306) as soon as possible. As with work, if you are ill for longer than seven consecutive days you should provide a medical certificate (or *fit note*) from your GP.

Travelling in London can be problematical and it is easy to become delayed. For those sessions that are time sensitive (e.g. lectures) please try to leave plenty of time for travel. You are asked to arrive at your Art Histories lectures 5 minutes before the designated start time. It is at the discretion of the tutor holding the session whether or not to admit latecomers.

### Access to the premises

You are required to use your student ID to access Art School premises by swiping the card at the front doors. Should you enter the building with other students in a group then you must each swipe in with your own ID card.

If you forget your card, please use the buzzer and a member of staff at Reception or the Art School Office will let you in once you have identified yourself and signed in.

The system has been installed to enhance campus security and to prevent intruders gaining access to the buildings; **please be sure to keep your Student ID on you at all times when on the premises.** All external visitors must sign the registers at reception on entering and leaving the buildings.

### Security of personal property

You are responsible for the safety and security of your personal property. All personal property is brought onto campus entirely at your own risk and the Art School does not

accept liability for any loss or damage to property, however caused. Any thefts or damage to personal property should be reported immediately to the Art School Office.

### Communications

Any mail or messages that arrive here for you will be put into your pigeon-hole located in the entrance foyer. **Please check your pigeon hole regularly.** Uncollected mail will be disposed of during the vacations.

#### Emails

To adhere to data protection legislation the Art School will only communicate with you via the @CGLAS.ac.uk account provided. To ensure you know your Art School email address and how it functions, you will have received a brief induction at enrolment. All correspondences from the Art School, including the Office, Library, IT and your tutors will come via the CGLAS account, so it is vital it is checked on a regular basis. If it is easier for you to manage, it is possible for you to set your Art School account to automatically forward all emails to another account.

#### Change in address or other personal details

Whenever you move address, change telephone number or email address, or if you officially change your name, it is essential that you formally inform the Art School by emailing [admissions@cityandguildsartschool.ac.uk](mailto:admissions@cityandguildsartschool.ac.uk) or [w.schol@cityandguildsartschool.ac.uk](mailto:w.schol@cityandguildsartschool.ac.uk)

### Working practice

Wherever you are in the building, whether you are in a studio, workshop or communal space, please treat it and the other occupants of the building with respect and consideration. You have to be aware of the Health & Safety implications of what you are doing and put neither yourself nor others at risk. In extreme cases, failure to operate in accordance with Art School policies may result in severe disciplinary action.

Every Friday at 15.30 all students are asked to tidy the studios. In addition, all students should clear away at the end of every day.

### Childcare

The Art School does not provide childcare facilities. On Health & Safety grounds students are not permitted to bring their children into the Art School at any time.

### Pets

The Art School environment is not conducive to having pets on the premises. Please keep your pets at home.

### Health care

If you have not yet done so, it is vital that you register with a local GP. If you need advice please see the Office Manager. It will also be helpful for you to find out where your local dentist is. Full time students may be exempt from prescription charges. Please let the Art School Office know if you are experiencing difficulties.



## Access to Learning

For students enrolled at City & Guilds of London Art School, the Access to Learning Department provides advice, help and support in the following areas:

- Support for learning
- Support for disability
- Advice and support for health conditions
- Advice and support for mental health
- Advice and support with anxiety and depression
- The learning Mentor
- Counselling
- Course based needs assessments
- Personal Learning Plans
- Assistance with DSA applications
- Advocacy
- Pastoral support
- General advice and information

Don't worry if you can't immediately find what you want, there is an email address below if you need to contact us with any queries.

Any student, at any point in their program, can register with Access to Learning.

Registering your information allows us to observe our duty of care and the effective safeguarding of your rights to disclosure and confidentiality.

If you have any particular needs or support issues, early disclosure is essential to ensure the timely provision of any appropriate advice or assistance.

## Access to Learning: Frequently Asked Questions

### How can I inform the Art School of my situation/needs?

If you have enrolled, and know that you will need some help with writing, or are worried that a long-term condition means you need to make regular doctors' appointments and you might be late, what should you do?

You should first inform the Art School of your situation or specific needs in one of the following ways:

- disclose your situation on your Application or Enrolment Forms
- complete the Access to Learning forms available on [Moodle](#) and send to: Access to Learning, City & Guilds of London Art School, 124 Kennington Park Road, London SE11 4DJ or email [access@cglas.ac.uk](mailto:access@cglas.ac.uk)
- make an appointment with Access to Learning, Mondays 09:30-16:30, term time only: [access@cglas.ac.uk](mailto:access@cglas.ac.uk)
- talk to your Pastoral Tutor, who will, with your permission, advise you and/or refer you to Access to Learning
- talk to your Personal Progress Tutor, or your Head of Department who will also advise and/or will, with your permission, refer you to Access to Learning

Will my information be treated as confidential?

The Art School respects your right to confidentiality in relation to your disclosure.

We will not give out information about your situation or your needs unless you give us permission to do so.

What happens after I have disclosed/ completed registration with Access to Learning?

On receipt of the information you have provided, Access to Learning will email you to arrange a meeting in the first few weeks of the term. The meeting will discuss and identify the type and level of assistance required and what the Art School may be able to provide.

There will be a formal assessment following the meeting to confirm arrangements for assistance, if it is required.

There may be another meeting with you to complete a Learning Plan or an Access Plan, (depending on your situation).

This Plan will set out any specific requirements agreed with you and will be used to ensure that you are provided with the agreed adjustment or support identified.

What should I do if I am planning to apply for Government DSA funding? \*

Please contact Access to Learning so that we can advise you on making an application.

You will need to supply specific information to apply for DSA funding:

- **For a specific learning difference such as dyslexia:**  
Evidence in the form of a post-16 diagnostic assessment, in English, from an educational psychologist or suitably qualified specialist teacher
- **If you have a disability:**  
Provide a diagnostic assessment from a relevant professional
- **If you have an ongoing situation or health condition that impacts upon your access to learning, making, your well-being or attendance:**  
Provide diagnostic and/or valid documentary evidence of your situation or condition, (such as a letter from your GP or specialist)

Remember not all students are able to apply for DSA funding: Foundation students, International students and students enrolled on Diploma courses are usually not funded by Student Finance DSA.

\* Student Finance England Disabled Student Allowance We encourage and assist students with a recognised condition and valid supporting documentation, to apply for government funding wherever possible. Students with a valid diagnosis for conditions such as Dyslexia, M.E, Depressions, Chronic Fatigue Syndrome and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: [www.yourdsa.com](http://www.yourdsa.com)

I have never been diagnosed with a learning difficulty, but feel that I need some extra advice, support or help, what should I do?

Email or visit Access to Learning to discuss your concerns and speak to your Pastoral Tutor for advice

I need confidential advice that isn't listed above and I would rather discuss it before registering with Access to Learning what should I do?

Email or visit Access to Learning to discuss your concerns

I have a situation or condition that impacts upon my experience /learning /wellbeing what should I do?

We always recommend you share this information with your Pastoral Tutor

Email or visit Access to Learning to discuss your concerns

Would tutors and technicians need to know about my situation?

Some staff members may need to know about your situation so that they can provide you with the appropriate assistance or support. It may be necessary to inform other tutors of any relevant information regarding your Learning or Access Plan to ensure you receive what you need to engage with the course.

Disclosure is discussed and agreed with you in advance

How will staff be told about my situation?

Where required staff members will be informed about your needs via the Learning or Access Plan made after your first meeting. We may also e-mail, phone or meet with them, if appropriate.

With your permission we might email your tutor and arrange a meeting to discuss your Learning or Access Plan.

What if I don't want anyone to know about my situation?

You may choose to keep all information about your situation, condition or Learning/Access Plans entirely confidential so that information cannot be disclosed to any other person. It is your right to do this - but please be aware that the School will be restricted in its ability to meet your needs if you do so.

Is there ever a time when disclosure may occur without my permission?

In the case of an emergency, or if there are concerns about the health safety and/or well-being of you, another student or student group, our Duty of Care will be observed and this may result in disclosure to an appropriate person.

## Access to Learning Team

Assisting students to access their learning, enabling them to participate in course activities, and helping to support their well-being is paramount to our objectives. We adopt a whole institution approach to supporting students, from application through to interview, enrolment and beyond. We believe that by informing and training staff and involving staff in the plans we make for student access to learning, asking for staff and student feedback and reflecting on our methods, we can achieve the best possible, reasonable assistance for our students, to provide an integrated, equal, inclusive platform for learning.

### Head of Access to Learning

Teresita Dennis

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

#### ***Monday 09:30-16:30 term time only***

As well as being the Head of Access to Learning, Teresita is a Senior Lecturer on MA Fine Art and a practising artist.

Teresita is trained to support students to access and participate in their education. Working one-to-one with students and with the core teaching, technical and administrative staff, in order to offer practical solutions, advice and strategies for students who declare a need. Teresita will advise on all matters related to or impacting upon the student's ability to access learning and participate in art school work and life and will liaise between individual students and their Departments within the School, to help establish the most supportive infrastructure, to enable the student to manage more effectively, their individual situations in relation to their studies. She can also arrange for assistance/support and adjustments where appropriate and possible, to students registered with the Access to Learning Department.

### Learning Mentor

Catrina Juiliard

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

Catrina has 15 years' experience in education working with a range of special educational needs and disabilities; enabling students to access learning, overcome barriers to learning, and achieve their best. Catrina is a qualified Specialist Teacher (dyslexia and literacy difficulties) and understands the impact dyslexia, and other learning difficulties, can have on self-esteem and achievement at all levels of the educational system. Catrina works with students who need help to meet some of the written requirements of their course, especially those who cannot, for whatever reason, access DSA funding to support their learning.

### Specialist Tutors

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

Students in receipt of DSA funding for one-to-one non-medical support, are able to access tutorials, on or off site, by arrangement with their DSA designated provider. Occasionally, a student may choose to self-fund this type of Specialist Support.

### Counsellors

[access@cglas.ac.uk](mailto:access@cglas.ac.uk)

The Art School does not have a counselling service for students, though we do publish a list of affordable options in the local area: please see Moodle for further information and other useful links.

Through the provision of placement opportunities for final year trainee therapists from the Centre for Freudian Research (CFAR), there is limited access to on-site counsellors at a very low cost. In spite of being trainees in Lacanian methods, all the therapists are highly qualified and experienced in their chosen field. They come into the Art School during the day and some evenings by appointment, to see students in the Art School building during term time, and we have a quiet and private room for the sessions to take place. The service is completely confidential and all the trainees are recommended and supervised by CFAR. There is no discussion between Art School staff and the therapists except in a situation where there is serious concern for a student's welfare in which case Access to Learning will be contacted. It is between the student and the therapist to decide how often they may meet, but students are asked to arrive for their appointment on time and to contact the therapist at least 24 hours before an appointment if they are unable to attend. There is a minimum charge of £3.00 for each session at the student's discretion, which should be given to the therapist at the start of each session.

### The Royal Literary Fellow

[writingfellow@cityandguildsartschool.ac.uk](mailto:writingfellow@cityandguildsartschool.ac.uk)

The Art School is privileged to participate in a scheme with the Royal Literary fund where each year a writer in residence is awarded a placement with the Art School funded by the RLF. They are usually based at the Art School for two days per week to offer help and advice to students with writing, whether that is essays, applications, letters, project reports or CVs. Please note, the Writing Fellow is not trained to work with students with dyslexia.

### Pastoral Tutors

Each student is appointed a Pastoral Tutor at the start of the year. He or she is there to provide you with a contact should you need advice or want to talk about something that is troubling you that is impacting on your studies. Your Pastoral tutor will email you for an initial meeting in the first term and again later in the year. You will have their email address if you need to see them at any point during the year, you may see them regularly, if it helps you.

### Personal Progress Tutor

Undergraduate and Postgraduate students are appointed a Personal Progress Tutor at the start of the year, while Foundation students will be allocated theirs on specialisation. Your Personal Progress Tutor provides tutorials on your work and will advise, support and monitor your progress throughout the year. If you are having any difficulties with your work or experience in the Art School you can discuss this with your Personal Progress Tutor and they can advise you.

## Finance

### Payment of fees & other charges

The Art School is an independent institution which means that its major source of income is through tuition fees. Some of you may receive Student Loans, Local Education Authority grants or bursaries, but the majority of students are responsible for the payment of their fees.

You are fully liable for the timely payment of tuition fees and all other fees associated with your course. If at any point you have any financial difficulties please discuss the matter immediately with the Finance Manager.

The Art School reserves the right to charge a re-submission fee to cover the cost of representing cheques.

If you are enrolled on the basis of a sponsor it is your responsibility to make sure they make the necessary payments. The Art School reserves the right to charge you directly if the sponsor subsequently fails to pay.

All fees are payable on or before the first day of each term. Students cannot be allowed to begin or continue attendance at the Art School if they have unpaid fees. If you withdraw from your course after it has commenced, you are liable to the Art School as a minimum for the following:

- Tuition fees for all the terms for which you were enrolled; **and**
- Tuition fees for the term in which your withdrawal takes place.

If you have paid your fees in advance, you will receive a refund for the terms following that in which you withdraw, after deduction of any debts owing to the Art School; e.g. Library debts or money owed for materials.

**All students must clear their debts before the end of the year. No student will be assessed while owing funds to the Art School. Without assessment you cannot be awarded your qualification.**

### Bursaries, scholarships and hardship

Each year, the Art School provides financial support to students through bursaries and scholarships. **Please note that bursary funding is not currently available for students on the Foundation Diploma course.**

The Art School does provide two scholarships for outstanding applicants for its BA (Honours) Fine Art course and a scholarship for an outstanding student progressing from the Foundation Diploma in Art and Design to one of the Art School's undergraduate courses.

### Student loans

If you are a UK student on one of our BA (Honours) degree courses, and you don't already hold an undergraduate degree, you are eligible to apply for a loan from the Student Loan Company. These loans cover both tuition fees and maintenance. Please note that this will cover up to £6000 of your fees. Further information on all aspects of student funding is available at: [www.direct.gov.uk/studentfinance](http://www.direct.gov.uk/studentfinance) and [www.sfengland.slc.co.uk](http://www.sfengland.slc.co.uk)

If you are not resident in England please try the following:

Northern Ireland: [www.studentfinancenir.co.uk](http://www.studentfinancenir.co.uk)

Scotland: [www.saas.gov.uk](http://www.saas.gov.uk)

Wales: [www.studentfinancewales.co.uk](http://www.studentfinancewales.co.uk)



If you are a student from another EU country and have been a resident in the UK for a minimum of three years you will also be entitled to a loan towards your tuition fees. However, you will not normally be eligible for student maintenance loans or maintenance grants, although there are exceptions to this rule. For further information please consult [www.direct.gov.uk/studentfinance-eu](http://www.direct.gov.uk/studentfinance-eu)

Please note that the availability of student loan funding is subject to annual approval in line with the conditions for course designation set by the Department for Business, Innovation and Skills.

### Prizes

Each year a number of prizes are awarded to outstanding students. These prizes and their values are subject to change and tend to vary from year to year. Prize winners are normally announced at the Foundation Private View in May, when the final grades are posted at the end of June for BA students and in September for MA students.

### Council tax

As a full time student you may be exempt from paying Council Tax; if this is the case, please complete and submit a Council Tax Letter Request form, from the Art School Office.

## Part 5: Academic Regulations and School Policies



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## How can you contribute to the development of your course?

Your course will be subject an annual review process known as 'annual monitoring' to ensure that quality and standards are maintained; which includes consideration of comments from students, staff and external examiners. The Art School places great importance on the views of its students and there are various ways in which students can contribute to course development; primarily through the process of student fora and Board of Studies meetings.

## Student Representation and Engagement

The Art School operates a student representation system where student reps have the opportunity to represent their fellow students on Boards of Study and they are therefore in a position to raise issues about their course and contribute to course development.

At the start of the year, students elect their course representatives for the academic session. The Art School provides student reps with a training session to brief them on their roles and responsibilities and the governance structure, including the Academic Committee structure outlined below. Student reps are also asked to nominate and elect from amongst themselves representatives to Academic Board, Marketing and Communications committee, and Health and Safety committee.

### Chair of Students

The Chair of Students is the primary elected spokesperson for the Art School student body, working closely with both course reps and staff to make the Art School the best it can be for all our students. The importance of the role is reinforced by the Chair of Student's seat on the Art School's Board of Trustees.

Responsibilities include:

- Chairing termly meetings of the Departmental Student Fora
- Chairing Student Representatives Forum
- Attending Boards of Studies and Academic Board
- Assisting in the training and coordination of Student Representatives

### Student Fora

Student Forums are held for each department, and act as a meeting of the whole student group, headed by the Chair of Students who then reports back to the termly Board of Studies. Notes are taken and agreed between the student reps and the Head of Department before the Board of Studies.

### Student Representatives Meeting

Each term all student reps are invited to meet with the Principal, Vice Principal, Academic Registrar and Chair of Students to discuss issues effecting the whole Art School.

### Board of Studies Meetings

The departmental Board of Studies reports to the Academic Board, which in turn reports to the Board of Trustees. It is the forum for debate and the exchange of information and ideas. The Academic Board monitors and evaluates the condition and achievements of courses on the evidence of Examination results and External Examiners' reports and recommendations.

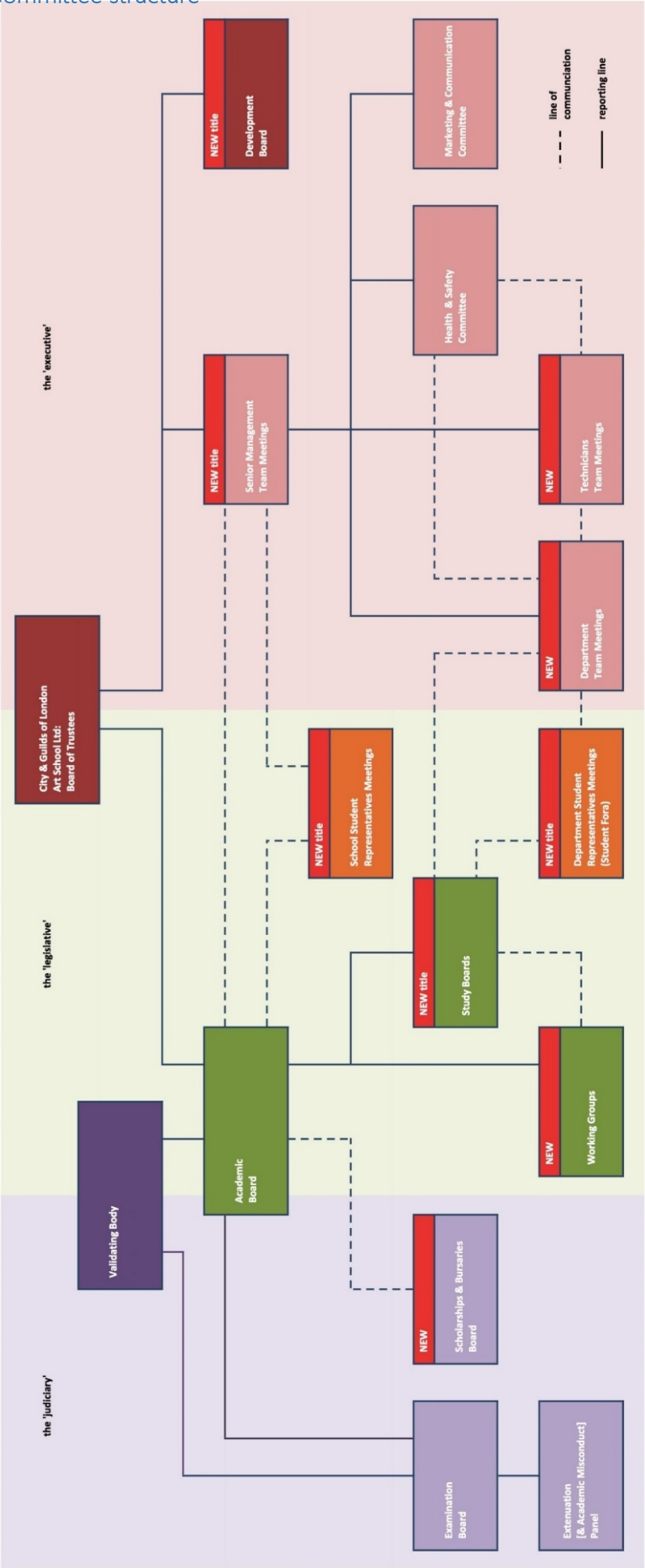
Membership of the Boards of Studies is as follows:

- Head of Department (Chair)
- Principal
- Vice Principal

- Academic Registrar
- Head of Art Histories
- Head of Student Support
- Librarian
- Member(s) of the departmental staff
- Chair of Students
- Student representatives
- (Representatives from Ravensbourne University London / City & Guilds Institute, as appropriate)

The Board of Studies meets at least once a term. Minutes are taken of each meeting and are distributed to all its members and to the Academic Board for discussion; and are also open for inspection by any member of the Art School, staff or students and are available to access on [Moodle](#).

Academic Committee structure



## Art School Policies

The Art School has a number of interrelated policies and procedures which make clear the principles and responsibilities which underpin our approach to education and set out the actions we need to take to ensure that these principles are followed at all times.

This quick guide consists of an A-Z list with a brief description of each policy, who needs to be familiar with it, and some key points to note; at the end of this document is a diagram showing how the policies relate to each other.

The full version of each policy can be found on the Art School website and on [Moodle](#).

## A-Z Index of Art School Policies and Procedures

A	I
Academic Appeals Procedure	Inclusive Learning & Participation Policy
Academic Integrity Policy	F
Assessment & Feedback Policy	Freedom of Speech & Creative Expression Policy
D	S
(Protecting) Dignity & Respect Policy	Student Complaints
E	Student Participation, Attendance & Engagement
Equality & Diversity Policy	T
	Tutorial

---

### Academic Appeals Procedure

**What's it about?** This is the detailed procedure by which students can request a review of decisions of an Art School Examination Board. It lays out the possible grounds for appeal and the process routes, timelines and possible outcomes of appeals based on various criteria.

**Why do you need to know about it?** Any student wishing to investigate the possibility of appeal should be aware of the content of this policy and the following key points:

**Key points:**

- Grounds for appeal are limited; for example challenges to academic judgement are not considered under any circumstances
- Students on courses validated by Ravensbourne University London are subject to Ravensbourne's Regulations and may not need to use this procedure, except in cases solely based on 'additional exceptional circumstances (see details in the Procedure)

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### Academic Integrity Policy & Procedure

**What's it about?** This is a statement explaining the importance, for both staff and students, of adhering to and promoting sound academic and professional conduct and practices, as accepted



throughout Higher Education and professional practice nationally and internationally. The document describes the responsibility of tutors to promote and reinforce good academic practice and to provide appropriate guidance to those students who may find the concept difficult to understand or comply with, particularly in the early stages of their course. It includes definitions and examples of the main types of academic misconduct, e.g. plagiarism, and their consequences for students; and it details the procedure to be followed in the event of suspected or reported academic misconduct.

***Why do you need to know about it?*** All students should know and understand the principles of the academic integrity policy and the expectations for all staff and students to comply with them.

***Key points:***

- The idea of 'academic integrity' is essential for the Art School community to thrive
  - All staff need to set an example of good academic and professional practice
  - All students must adhere to the guidance for sound academic, and professional conduct as detailed in the policy, and/or promoted by staff and students
  - Tutorial support and guidance for students, particularly in the early stages of their studies, is key to preventing Academic Misconduct
  - The definitions and consequences of academic misconduct must be made clear to students by their tutors from the outset of their studies
- 

## Assessment & Feedback Policy

***What's it about?*** This Policy articulates the Art School's commitment to provide students with assessment and feedback, which is fully integrated into the curriculum as a continuous dialogue throughout their studies. It describes the purposes, forms and agencies of assessment and the various types of feedback; the Art Schools' principles, which underpin the design and operation of assessment and feedback, together with institutional and individual responsibilities for their management; and details of the information which the Art School undertakes to provide to students about assessment and feedback.

***Why do you need to know about it?*** All students are able to identify and understand the principles of the assessment and feedback policy and the duty of all staff who participate in the design or delivery of assessment and/or provide feedback on assessments to students, i.e. teaching teams, Personal Progress Tutors, all those involved in curriculum planning, and all staff involved in the day-to-day operation or administration of assessment and feedback

***Key points:***

- Policy emphasises the mutually beneficial relationship between assessment and feedback
  - Assessment must always be based wholly on the learning outcomes and assessment criteria stipulated in the programme and module descriptors
  - Appropriate use of diagnostic, formative and summative assessments is to be complemented by clear, timely and sensitive feedback to students
  - Appropriate information and guidance setting out expectations on assessment and feedback to be provided to students in Course Handbooks and on Moodle
  - Continual informal feedback within tutorial sessions, especially on practical work, is also vital to student development and progression
- 

## Equality & Diversity Statement and Policy

**What's it about?** This is the Art School's over-arching Equalities statement which provides the legal and ethical starting-point for our other policies, all of which must have due regard for it and some, like the Protecting Dignity & Respect Policy, flow directly from it. The Policy Statement recognises our responsibilities to our students and employees under the Equality Act 2010 and the Public Sector Equality Duty, to eliminate discrimination, advance equality of opportunity, and foster good relations between people with the 'protected characteristics' defined in the Equality Act. The document also provides an overview of the ways in which the Art School will foster Equality & Diversity in everything we do, at all stages of the student or employment lifecycles, and the ways in which students and staff can pursue an allegation of breach of the policy.

**Why do you need to know about it?** Everyone, i.e. all Art School students, all Trustees, all staff regardless of contract type, contractors, and visitors are expected to be aware of, understand and comply with these core values and principles.

**Key points:**

- The Art School values and celebrates the diversity of its community
  - Intention to integrate the Art School's ethos into all areas of Art School policy and practice, leading to a positive, fair and inclusive experience for both students and staff
  - Full compliance with the Equality Act (2010) and the Public Sector Equality Duty in respect of all 'protected characteristics': age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex (gender) and sexual orientation, whether such a characteristic is actual, perceived, or by association
  - Any breach of the policy can lead to disciplinary action
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## Freedom of Speech & Creative Expression Policy (Includes Code of Practice for the Organisation of Events)

**What's it about?** This document articulates the ways in which the Art School protects the principles of academic freedom and the right to the lawful expression of views and opinions, whether communicated in words or by means of artistic expression, as far as is commensurate with our values of equality, dignity and respect for others. It also contains the Art School's Code of Practice for the Organisation of Events, as required by law and under our statutory duties, and which includes the procedures to be followed for obtaining approval for external speakers and contributors at events organised in the name of the Art School, as well as a code of expected behaviour for all who participate in events.

**Why do you need to know about it?** All members of the Art School community, staff, students and in particular anyone who organises Art School events and wishes to invite an external speaker or artistic contributor, need to know, so that every person studying and working in the school is aware of and understands the importance of these key principles.

**Key points:**

- The Art School has an absolute commitment to protecting academic freedom and freedom of expression within the law, and has to balance this against an equal duty and commitment to protect the dignity and respect of all
- A Policy/code of practice on the organisation of events with external speakers is a requirement of the Education (no.2) Act 1986 and the Prevent Duty 2015
- All external speakers/contributors at Art School events must have prior approval before being formally invited;
- Different levels of approval apply depending on risk - most events will therefore only require local (departmental) approval and the process will be very light-touch
- The Policy and Code of Practice apply to Art School events on both our own premises and elsewhere, and to both intra- and extra-curricular activities

## Inclusive Learning & Participation Policy

**What's it about?** This Policy commits the Art School to provide a welcoming and inclusive environment for all who work and study here and to enable everyone to participate fully in Art School academic and social life. Specifically, its aim is to ensure that anyone who has a permanent or temporary physical/mental disability or a learning difficulty, is a vulnerable person or has other specific requirements such as religious observance or medical needs, can benefit, through the application of 'reasonable adjustments' from a learning or working environment which is, as far as reasonably practical, comparable with that of her/his peers.

**Why do you need to know about it?** All members of the Art School community need to know; staff in a tutorial role, especially Pastoral Tutors, Heads of Departments and the Head of Student Support; any members of staff who provide practical support to disabled students; staff with a disability or specific requirement relating to their employment environment, and particularly students who have, or believe they may have, a disability or any other specific requirement - so that the student is aware of and understands the Inclusive Learning policy and can identify the procedures for accessing support, if needed.

### **Key points:**

- Art School has duty under the Equality Act 2010 to provide 'reasonable adjustments' for disabled students and staff - this policy goes beyond this requirement and covers issues pertaining to all 'protected characteristics' e.g. religious observance or parenting requirements
- However, no adjustment is to be implemented which would compromise academic standards or competency levels
- Emphasis on legal requirement to be anticipatory; Art School committed to 'mainstream' special arrangements as far as possible into future strategic thinking and course and curriculum development, and to consult affected people
- Inclusivity and accessibility to be prioritised in learning and teaching activities and in pastoral support

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## Protecting Dignity & Respect Policy

**What's it about?** Directly relating to the Equality & Diversity Policy (see below), this is a statement of the Art School's core values and principles in respect of the ways we treat each other. It contains a commitment to protect all individuals who make up our community from harassment, bullying, or any form of violent or demeaning behaviour, and also gives details of the procedure to be followed in the case of an alleged breach of this policy by staff or student(s).

**Why do you need to know about it?** Everyone; that is, all Art School students, all Trustees, staff, contractors and visitors are expected to be aware of, understand and comply with these core values and principles

### **Key points:**

- Everyone is entitled to be treated with respect and consideration; behaviour which compromises someone's dignity will not be tolerated at the Art School
- Policy includes behaviour which is student-to-student, staff-to-student, or student-to-staff
- Any instances of harassment, bullying, victimisation or violence will be dealt with equally rigorously whether they are perpetrated in the physical or virtual environment; i.e. the policy includes the misuse of email and social media

- All reports of a breach of policy will be listened to sympathetically and treated seriously
  - Everyone has a duty to report suspicions or any witnessed bullying, harassment or attack; 'no victimisation' assurance for anyone who comes forward in support of someone affected by a breach of policy
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## Student Complaints Procedure

**What's it about?** This procedure is to be used by students to seek redress for an aspect of their experience at the Art School that they feel has not come up to the expected standard; e.g. if the Art School has failed to meet its published obligations, or a process has not been followed properly; it can also be used to bring a complaint under the Protecting Dignity & Respect Policy. It describes the reporting, investigation and judiciary processes to be followed, together with timescales, in order to deal with complaints.

**Why do you need to know about it?** All students may use this document as an informative guide in the event of a query or complaint about their experience at the Art School.

**Key points:**

- All complaints taken seriously, and all parties to be treated with dignity and respect
  - Complaints most easily dealt with if discussed early and local resolution applied via tutors, HoDs etc. (stage 1)
  - Second stage is central investigation by Academic Registrar (or representative)
  - Stage 3 is formal review by a Panel convened by the Principal
  - Not to be used for issues of academic judgement
  - Separate process for Academic Appeals and Admissions Appeals (see relevant Policies above)
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## Student Participation, Attendance and Engagement Policy

**What's it about?** This Policy lays down the Art School's developmental approach to student participation, attendance and engagement, with the aim of optimising student progression and achievement. It contains the Art School's expectations on students in relation to their attendance and participation in their studies, and on tutors and Heads of Departments and the Academic Registrar to monitor supportively the engagement of their students for academic and statutory purposes such as visa compliance. The document also details the procedures to be followed in the event of unsatisfactory attendance or engagement as defined by Art School Regulations.

**Why do you need to know about it?** This Policy is closely aligned to the Art School academic Regulations and therefore all students should be aware of it, as well as all staff, particularly those with an academic or pastoral tutorial role, Heads of Department, and academic support staff.

**Key points:**

- Student attendance and participation are key to retention, progression, achievement and employability; the Art School is committed to a supportive and developmental approach to optimising engagement
- Engagement includes communication; we need to provide opportunities for students to give continuous feedback on all aspects of their experience
- Important for students to know about, and use, the support services available to them, and to know the consequences of unsatisfactory attendance/participation, particularly in relation to overseas student visa requirements

- Importance of regular progress reviews and making an accurate record of outcomes/action plans
  - Possibilities/procedures for voluntary suspension, withdrawal or transfer of study
  - Definitions, procedures and possible outcomes for 'unsatisfactory attendance or participation'
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## Tutorial Policy

***What's it about?*** This document provides a statement of principles which underpin the Art School's inclusive and personalised tutorial system. It includes a definition of the purpose of each type of tutorial support provided; it summarises what students are entitled to expect from the tutorial system and what they should do if things go wrong; it identifies the specific responsibilities of our Pastoral and Progress Tutors and the support we provide for them; and finally it describes the relevant quality assurance mechanisms we use to monitor the effectiveness of the tutorial system and enhance it to the benefit of all.

***Why do you need to know about it?*** All students should be familiar with the tutorial policy in order to understand the roles of those who work with them, how the effectiveness of those roles are maintained and what to do if there are any problems.

### ***Key points:***

- Art School tutorial system provides individualised pastoral and academic support to all students from named tutors
- Definitions, role descriptions, responsibilities and expectations of Pastoral and Personal Progress Tutors, including statutory duties under Safeguarding and Prevent legislation, and the purpose and remit of tutorial meetings
- Named Tutors must make themselves aware of Art School regulations and policies
- Art School undertakes to provide support, guidance and training for Named Tutors
- Procedures to follow in the event of irretrievable breakdown of relations between tutor and tutee, or an allegation of improper conduct

## Policy Map

