BA Conservation

Student Handbook

Year of entry: 2020/21

City&Guilds of London Art School

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, the student charter, academic regulations and policies. Copies of the handbooks are kept in the Art School 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 descriptors
- Your award certificate – this is evidence of the qualification which you have obtained
- Your final transcript – this is a record of your achievement which lists your grades for the assessments

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

Your course is validated by Ravensbourne University London. The relationship between the University and the collaborative partner is described as a *validation*. The term validation is used to describe courses which lead to an award of the University but which have been developed by a partner organisation for delivery by the staff of that organisation. As the awarding body the University retains ultimate responsibility for the quality and standards of the awards. Students on validated courses are not enrolled as Ravensbourne students.

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The Course

The Conservation Department at City & Guilds of London Art School is one of the longest established in the UK, developed after the Second World War to train specialists to restore London's bomb damaged architecture, monuments and museum treasures. It has continued to this day to provide UK museums, historic houses and galleries with the next generation of conservators specialising in three-dimensional cultural artefacts, while many of our graduates also go on to freelance practice in the UK and International contexts.

In the UK, conservation undergraduate study is offered by a relatively small number of Higher Education providers and many of the very specific hand skills taught on this course are on the Radcliffe Endangered Crafts list. Alongside championing the specialist hand-skills essential for conservation practice, the course provides the full range of theoretical and scientific understanding to ensure that what is becoming an 'endangered' subject, is kept thriving and professionally relevant.

With the recent expansion of the Conservation Department, to include new specialist facilities for Books & Paper conservation, the Art School sets out to ensure that London's arts, culture, literary and heritage sector has the skilled professional graduates needed to preserve and protect our world leading cultural heritage for future generations.

The Art School's Conservation Department now offers its undergraduate course with two named awards, or specialist 'pathways':

BA (Hons) Conservation: Stone, Wood & Decorative Surfaces

BA (Hons) Conservation: Books & Paper

For some subjects, such as Material Science or Ethics of Conservation, you will be taught alongside students on the alternative pathway to your specialist choice, meanwhile practice based sessions will be taught within your pathway group in specialist studios. The course sets out to offer you a professionally orientated and immersive learning environment with a carefully constructed curriculum providing you with the insights and practical know-how to tackle conservation treatments. Key to the course's philosophy is an emphasis on historic craft skills alongside the use of contemporary conservation practice including laser cleaning based on a solid knowledge of chemistry, materials science and scientific analysis.

Sitting between the Art School's other subjects of Historic Carving and Contemporary Fine Art, Conservation is understood as the meeting point of science and art, of tradition; art history; social history; aesthetics; ethics and contemporary practices. Conservation is intellectually challenging, it also requires a high level of hand skills and accuracy and it demands a systematic and

detailed approach to research, analysis and problem solving. It is also a rich and rewarding career as our team of practising professional tutors can testify!

Course Aims

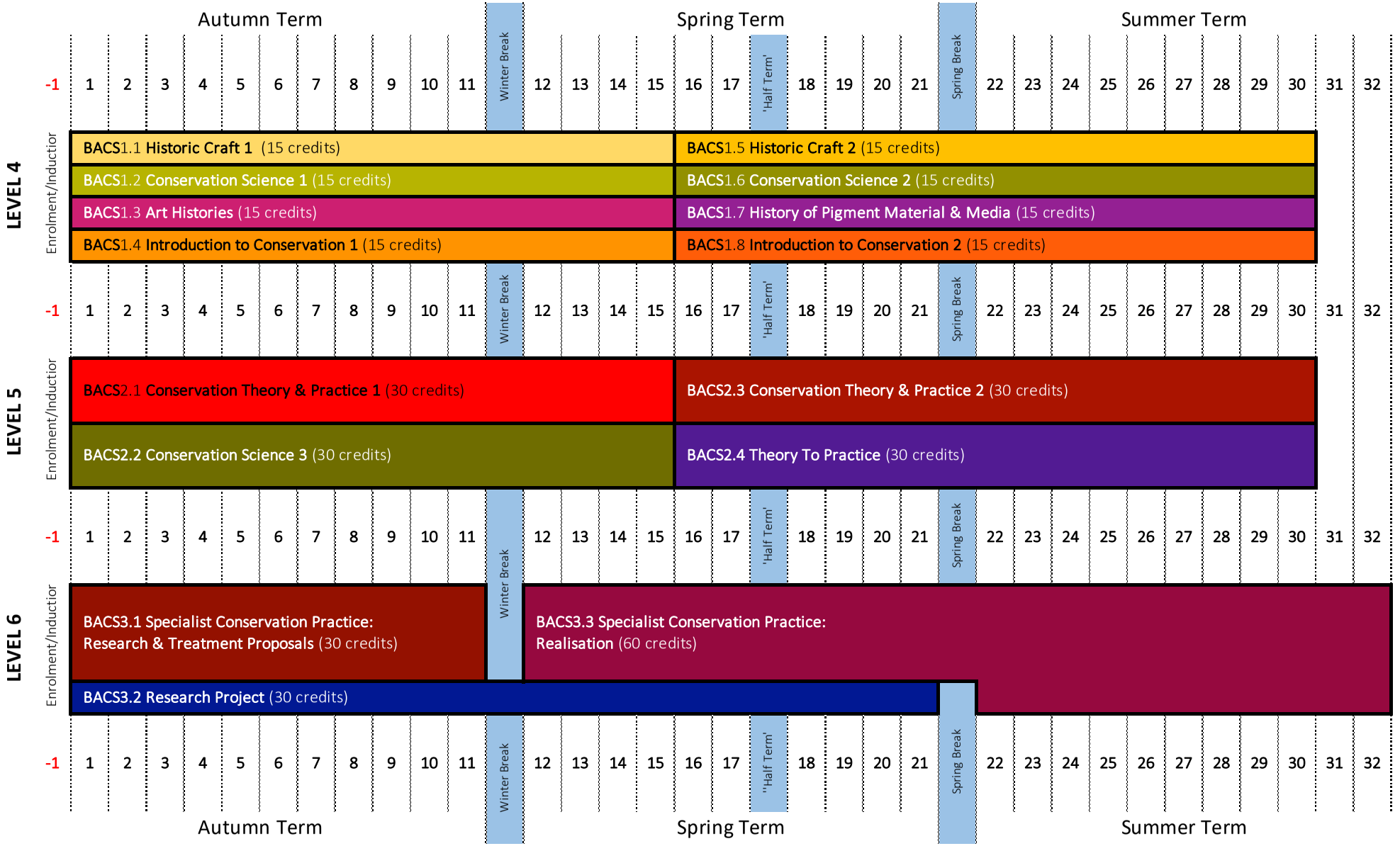
The BA (Hons) Conservation course with pathways in Stone, Wood & Decorative Surfaces and Books & Paper aims to:

- *provide a specialist education in conservation underpinned by practical training in traditional hand skills to sustain and champion these 'endangered' skills;*
- *provide a balanced and holistic curriculum that meaningfully integrates historical, critical, cultural, ethical, professional, technical, social, and theoretical contexts with conservation practice;*
- *enable students to develop a conservation professional practice through critical enquiry, research and analysis, forming the basis for sound independent judgment;*
- *foster a creative learning environment that supports students from all backgrounds to be pro-active participants in their own learning, preparing them for the challenges of further study and/or their professional futures*

Structure

Your course is based on a unitised scheme and validated by Ravensbourne University London. In line with a National and European scheme your course is delivered over three years and each year corresponds to a Level of study. Each level of study comprises 120 credits. Credits are awarded on successful completion of a unit of study and are specific to the level. For BA (Hons) Conservation, each unit of study that you will work on is called a unit and each unit is usually worth 15, 30, 45 or 60 credits. There is an expectation that each credit notionally requires 10 hours of learning. You will need to complete 120 credits (i.e 1,200 hours of learning) each year or Level to progress to the next stage of the course and 360 credits (3,600 hours of learning) to be awarded the BA (Hons) degree. While the course is designed to run over three years, should you need to leave at an earlier stage there are 'exit awards' as described below:

- First year/Level 4 of the course is made up of units to a total of 120 credits. Successful completion of First year/Level 4 results in progression to the Second year/Level 5, or if you wish to leave at this stage you will have achieved a Certificate in Higher Education.
- Second year/Level 5 of the course is also 120 credits and successful completion results in progression to Third year/Level 6, or if you wish to leave the course at this stage you will have achieved a Diploma in Higher Education (DipHE).
- Third year/Level 6 of the course is 120 credits and successful completion results in a BA (Hons) Conservation degree.


Autumn Term
Spring Term
Summer Term
Winter Break
'Half Term'
Spring Break
-1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
LEVEL 4
Enrolment/Induction
BACS1.1 Historic Craft 1 (15 credits)
BACS1.2 Conservation Science 1 (15 credits)
BACS1.3 Art Histories (15 credits)
BACS1.4 Introduction to Conservation 1 (15 credits)
BACS1.5 Historic Craft 2 (15 credits)
BACS1.6 Conservation Science 2 (15 credits)
BACS1.7 History of Pigment Material & Media (15 credits)
BACS1.8 Introduction to Conservation 2 (15 credits)
LEVEL 5
Enrolment/Induction
BACS2.1 Conservation Theory & Practice 1 (30 credits)
BACS2.2 Conservation Science 3 (30 credits)
BACS2.3 Conservation Theory & Practice 2 (30 credits)
BACS2.4 Theory To Practice (30 credits)
LEVEL 6
Enrolment/Induction
BACS3.1 Specialist Conservation Practice: Research & Treatment Proposals (30 credits)
BACS3.3 Specialist Conservation Practice: Realisation (60 credits)
BACS3.2 Research Project (30 credits)

Historic Craft One

Year 1

Historic Craft 1

1 Overview

BACS1.1

Credits

15 credits (7.5 ECTs)

Overview

This 15 week unit runs alongside the units Introduction to Conservation, Conservation Science 1 and Art Histories. It sets out to introduce you to the tools and techniques central to historic crafts related to your pathway choice, and to observational drawing. Practical workshop sessions will be complemented by demonstrations and group discussions.

Students on the Stone, Wood & Decorative Surfaces pathway are introduced to the complexities of working in three dimensions with exercises in casting and wood and stone carving to enable you to acquire a foundational set of skills in these techniques. Working with these materials and tools will support you with the identification of materials and processes for future conservation projects and enable you to develop essential manual dexterity and handling skills. Work on observational drawing sessions that involve the close study of historical artefacts will enable you to hone your observational analysis skills.

Students on the Books & Paper pathway are introduced to the subject specialist craft skills of tool making, paper making and sewing models, including structural materials such as Paper and cloth, and leather, parchment and tawed skin. This will be contextualised in relation to the history of paper making and book structures and will enable you to begin to identify specific materials and the processes employed, and supports you to develop an awareness and understanding of how materials behave. The processes employed will also equip you to develop essential manual dexterity and handling skills for conservation practice with Books & Paper.

Throughout the unit you will be given guidance on relevant health and safety regulations and their practical application to the materials you will be working with.

The unit will introduce you to the Logbook that you will use to support and record your learning process through the rest of the course. This will become a valuable tool and resource for your personal development as a conservator.

Group discussions are organised to enable you to consider the contexts, materials and technical issues relevant to your projects and to reflect on the progress of your work.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of a range of craft workshop practices and relevant Health & Safety regulations;*
2. *Introductory level technical craft skills in relation to your specialist conservation practice;*
3. *Ability to select and reference appropriate historical and contextual research material;*
4. *Development of basic time and studio management strategies for practical projects.*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	75%
Guided	25%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Brown, C.W. (2007) Bible of sculpting techniques. London: A. & C. Black.

Cramb, I. (2006) The art of the stonemason. Chambersburg:

Alan C. Hood. Hale, R. B. and Coyle, T. (1984) Architectural sketching & rendering: Techniques for designers & artists. New York: Watson-Guptill.

Onians, D. (2001) Carving the human figure: Studies in wood & stone. Lewes: Guild of Master Craftsman Publications. Parramon. (2003)

Books & Paper

Hunter, D. (1978) Papermaking: History and Technique of an Ancient Craft (Lettering, Calligraphy, Typography), Dover Publications

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1; 5-26.

Digital resources

www.icon.org.uk
www.iic.org.uk
www.iccrom.org
www.aic.org
www.icom-cc.org
www.cool.conservation-us.org
www.getty.edu/conservation/search/publications
www.tandfonline.com/ (Journal of Architectural Conservation)

www.collectionslink.org.uk
www.museumsassociation.org.uk

2 Learning & teaching — BACS1.1

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The following is indicative of the unit content that may for example include:

- induction & orientation, course content and learning strategies
- introduction to the Logbook
- workshop Practice, Health & Safety

Stone, Wood & Decorative Surfaces

- plaster casting
- stone carving
  - carving practice
  - elementary principles of lettering design & layout
- observational drawing

Books & Paper

- papermaking
- parchment & tawed-skins technology
- covering materials & tool-making
- sewing models

3 Assessment — BACS1.1

Method of assessment

Assessment will be based on the presentation of work produced during the unit including developmental, practical and contextual research material with completed project work.

Submission Requirements

You should present your results from the following projects:

Stone, Wood & Decorative Surfaces

- plaster cast
- stone carving
- lettering
- drawing

Books & Paper

- papermaking
- parchment & tawed-skin
- covering materials
- tool-making
- sewing models

- along with the relevant section of your Logbook

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit

			and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Science One

Year 1

Conservation Science 1

1 Overview

BACS1.2

Credits

15 credits (7.5 ECTs)

Overview

This unit runs from the beginning of the course, running alongside Historic Crafts 1, Introduction to Conservation and Art Histories.

The unit provides the grounding for a basic understanding of the chemical and physical nature of materials, focusing specifically on concepts and materials which support a more in-depth understanding of conservation related issues.

The set of lectures and lab training consists of a review of the scientific method (and its history), the elemental nature of materials ('The World is made of atoms') and the basic structure of materials (sub-atomic particles, elements and the periodic table).

An introduction to the periodic table and understanding of the chemical properties of materials allow conservation scientists (non-destructively) to detect the different elements found in an artefact. An introduction to the concept of the energy and a series of energy levels ('shells' or 'orbitals') around the nucleus is key to understanding both the position of the element in the periodic table and its chemical reactivity.

On successful completion of this unit you should have a basic knowledge of a variety of chemical and physical concepts and how these relate to the behaviour of materials. You should also be able to apply this knowledge and understanding to problem solving in conservation science.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *introductory level knowledge and comprehension of the underlying principles associated with science and chemistry for conservation practice*
2. *an ability to evaluate and interpret the underlying principles in relation to conservation practice*
3. *an ability to evaluate and interpret qualitative and quantitative data to inform judgements in relation to conservation practice*
4. *an ability to communicate findings in a structured and coherent form*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	70%

	Guided	30%
	Independent	00%

Essential Resources

Books & journals

Mills, J.S., and White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums and Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission.

Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge.

Newey, C., & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission

Turner, G.P.A. (1998) Introduction to paint chemistry & the principles of paint technology. 4th edition. Boston: Springer.

Digital sources

http://www.chemguide.co.uk/
http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry
http://www.nationalgallery.org.uk/rembrandt-teachers-resource

2 Learning & teaching BACS1.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars and tutorials, self-managed research.

Indicative content

Examples of key areas covered during the unit include:

- the periodic table and the organisation of elements
- the characteristics of organic and inorganic materials
- the concepts of pure substances and mixtures and their properties (types of mixtures, melting points, solubility, polarity, physical behaviour)
- the concept of pH, acids and bases
- the concept of collision theory to understand chemical reactions

3 Assessment BACS1.2

Method of assessment

Assessment is based upon a two-hour examination with questions specifically related to material covered in the unit.

Submission Requirements			You should submit work based on the unit comprising: • two-hour Exam paper
Alternative forms of assessment			These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Art Histories

Year 1

Art Histories

1 Overview

BACS1.3

Credits

15 credits (7.5 ECTs)

Overview

The Art Histories unit runs alongside the units Historical Craft 1, Conservation Science 1 and Introduction to Conservation 1 and sets out to compliment your work on those units by introducing you to key themes and concepts in the traditions of the history of art, principally based on a Western art historical perspective.

The unit is shared with the BA (Hons) Historic Carving course and will relate art histories to cultural and social contexts as well as to developments in theories and criticism relating to the visual arts. Western art history and its status will be presented but also questioned and considered as a partial and specific view, with wider perspectives enriching and questioning our understanding of this linear and developmental approach to art and its narratives.

Through a series of lectures, seminars, visits, discussions and tasks, you will be supported to develop academic knowledge and skills that will support your research and understanding as a conservator. Learning on this unit will enable you to recognise, understand and contextualise historic artefacts through knowledge acquired as well as through an understanding of research resources available to you. Working alongside students studying Historic Carving will provide opportunities for discussion of historic artefacts from a range of perspectives relevant to your research and professional practice.

The unit considers three specific themes:

- History of Decorative Style: an Introduction to the key styles and historical factors that have shaped the made and decorated object from the 15th century until the Modern and late-modern periods. These themes are integrated and complement one another chronologically.
- History of Art: an introduction to the key styles and factors that have shaped European and British Art from the Classical period, the Middle Ages, and through until the Modern period.
- Pathways specific theme as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
• the History of Architecture	• the History of Books & Paper Making

Workshops and talks introducing essay writing, academic conventions and research methodologies will support you to write a short (1-2,000 word) essay based on the content of the unit. You will also conduct a short presentation in which you will examine and discuss a specific artefact in its historical, material and social context.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of key themes and concepts in relation to the history of Western Art, and their relationship to conservation practice;*
2. *Application and effective communication of basic research skills;*
3. *Critical reflection, interpretation and contextualisation.*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	30%
Guided	70%
Independent	00%

Essential Resources

Essential books & journals

Gombrich, H.E. (1995) *The story of art.* London: Phaidon.

Harrison, C. (2010) *An introduction to art*. London: Yale University Press.

Harrison C. & Wood P. (2002) *Art in theory 1900-2000: An anthology of changing ideas.* Oxford: Blackwell.

Kemp, M. (ed.) (2000) *The Oxford history of Western art*. Oxford: Oxford University Press.

Stone, Wood & Decorative Surfaces

Nuttgens, P. (1983) *The story of architecture*. London: Phaidon Press.

Books & Paper

Hunter, D. (1978) Papermaking: History and Technique of an Ancient Craft (Lettering, Calligraphy, Typography), Dover Publications

Cockerell, D. (2005) Bookbinding: the Classic Arts & Crafts Manual, Dover Publications, New York

Useful libraries

The National Art Library at the V&A: a specialist collection focusing on art and art history.

The British Library: comprehensive coverage of scholarly books; also offers access to numerous electronic resources.

	2 Learning & teaching	BACS1.3
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, essay supervision and tutorials, self-managed research.	
Indicative content	This course offers a chronological introduction to the rich tradition of architectural design, sculpture, books, furniture and decorative style in Europe. It does so by focusing on the key stylistic movements and the historical factors that have shaped them. Emphasis will be placed on the technical challenges of making and construction and where possible, examples will be drawn from works held in London collections or with public access, so that you can follow up your own interests by viewing real artefacts in situ. Areas covered include: the Language of Classicism; Romanesque and Gothic; Intellect and Harmony in the Renaissance; Boldness and Theatricality in the Baroque; Froth and Frivolity in Rococo and Revivalism.	

	3 Assessment	BACS1.3
Method of assessment	Assessment will be based on the submission of a short essay based on the unit content. (word count between 1,000 to 2,000 and a short illustrated presentation (5 minutes).	
Submission Requirements	You should submit work based on the unit comprising: • a short essay related to the unit content (1,000-2,000 words) • a short presentation (5 minutes)	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.	
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.	
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:	

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Introduction to Conservation 1

Year 1

Introduction to Conservation One

1 Overview

BACS1.4

Credits

15 credits (7.5 ECTs)

Overview

This unit runs from the beginning of the course, running alongside Historic Crafts 1, Conservation Science 1 and Art Histories. It focuses on introducing you to the fundamentals of conservation ethics and philosophy, principles and professional standards.

The unit is intended to provide you with the confidence and the vocabulary to engage in meaningful discussion about the future management of cultural heritage and preventive conservation.

Recognising the different social, cultural and professional backgrounds of your peer group and the 'cultural capital' of your group, the unit aims to provide you with an insight into the profession of conservation: whether working in a museum or as a private consultant, and the range of international conservation bodies, further training programmes, internships, conferences, and professional accreditation opportunities provided.

It sets out to raise your awareness of the evolution of conservation and the subjectivity of all conservation decisions. It will also provide you with an essential grounding in understanding the values and significance of the artefacts that you work with.

There are a range of approaches to learning and teaching, such as: practical exercises, group activities, seminar discussions, presentations, the group study of written articles, close examination of conserved works and their presentation in varying museum or archival contexts, and may include studio visits to understand conservation in museums and galleries, libraries and archives.

You will study the evolution of selected Conservation Charters, Conventions and Standards. In this way you will be engaging with the professional world of Conservation and interrogating live conservation practice issues from the outset of the course.

By the end of the unit you should be fluent with concepts such as 'multiple values', 'authenticity', and 'community consultation'.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. knowledge of the key theories, histories and ethics of conservation practice related to your specialism;

	2. knowledge of the main agents and causes of deterioration, and mitigation measures employed by conservators working in your specialist field; 3. an ability to evaluate an artefacts condition employing key conservation methodologies; 4. ability to communicate findings in a structured and coherent illustrated presentation
Learning Hours	150 notional learning hours are divided as follows: Scheduled 70% Guided 30% Independent 00%
Essential Resources	Mills, J.S., & White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums & Galleries Commission. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission. Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge. Newey, C. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission. Richmond, A. & Bracker, A. L. (eds.) (2009) Conservation: principles, dilemmas & uncomfortable truths. London: Elsevier/Butterworth-Heinemann. Stanley-Price, N., et al. (eds.) (1996) Historical & philosophical issues in the conservation of cultural heritage. Los Angeles: Getty Conservation Institute. Turner, G.P.A. (2013) Introduction to paint chemistry & the principles of paint technology. 3rd edition. Boston: Springer. Doehne, E & Price, C. (2010) Stone Conservation. An Overview of Current Research, 2nd edition, Getty Conservation Institute. [contains extensive bibliography and lists of sources of information] Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM. Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute. Pickwood, N. (1994) Determining How Best to Conserve Books in Special Collections.' AIC Book and Paper Group annual, vol. 13

	Digital sources https://cool.conservation-us.org/coolaic/sg/bpg/annual/v13/bp13-07.html http://www.chemguide.co.uk/ http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry http://www.nationalgallery.org.uk/rembrandt-teachers-resource www.icon.org.uk www.iic.org.uk www.iccrom.org www.aic.org www.icom-cc.org www.cool.conservation-us.org Conservation Distlist http://www.getty.edu/conservation/search/publications http://www.tandfonline.com/ (Journal of Architectural Conservation) www.collectionslink.org.uk
	2 Learning & teaching BACS1.4
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including lectures, visits and group discussions
Indicative content	The unit will include a thorough introduction to: • the history of conservation • he ethics and philosophy of conservation and preservation management • he context, role, history and contents of specific conservation charters, conventions and standards • he conservation professions and their contexts
	3 Assessment BACS1.4
Method of assessment	Assessment will be based on two written submissions.
Submission Requirements	You should submit: • a review of a recently published article on Conservation Theory (word count guide 750 to 1250) • an essay that considers a Conservation Charter, and the context of its creation (word count guide 1,250 to 1,750)
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment

			for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			Formative Assessment takes place midway through the unit in the form of a one to one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Historic Craft Two

Year 1

Historic Craft 2

1 Overview

BACS1.5

Credits

15 credits (7.5 ECTs)

Overview

This unit builds upon the experience of the Historic Craft 1 Unit, and introduces you to increasingly more complex and detailed work in Historic Crafts.

For students on the Stone, Wood & Decorative Surfaces pathway specialist practices such as japanning and gilding will be introduced. You will be supported to acquire an understanding of the history and context of the skills involved in both water and oil gilding, including learning how to identify gilding applied to different materials such as paper, leather, plaster, wood, glass and metals. Techniques in lime and clay modelling are also a feature of this unit.

Students from the Books & Paper pathway will be introduced to historical methods of intaglio print making, focusing on etching and relief printing as well as identification of screen-printing, lithography and digital printing. An introductory session on the identification and deterioration of photographs is included. In this way you will explore a range of processes and materials employed.

A range of bookbinding methods will be introduced providing vital foundational level knowledge of the historical structures of the book and skills and understanding of the methods and techniques employed by bookbinders through the ages.

Throughout the unit you will be introduced to the relevant health and safety regulations and their practical application to the materials you will be working with.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. Knowledge of a range of specialist craft workshop practices, their contexts and relevant Health & Safety regulations;
2. Introductory level technical craft skills in relation to your specialist conservation practice;
3. Ability to select and reference appropriate historical and contextual research material to support conservation practice;
4. Development of time and studio management strategies appropriate for working on a range of practical projects

Learning Hours	150 notional learning hours are divided as follows:

Scheduled	85%
Guided	15%
Independent	00%

Essential Resources

Please refer to the essential reading for Units BACS1.1 & BACS1.2 in addition to:

Stone, Wood & Decorative Surfaces Pathway

Drayman-Weisser, T. (2000) Gilded Metals: History, Technology and Conservation, Archetype Publications.

Webb, M. (2000) Lacquer: Technology & Conservation: A Comprehensive Guide to the Technology & Conservation of Asian & European Lacquer (Conservation & Museology), Butterworth-Heinemann

Books & Paper Pathway

Pearson, D. (2004) English Bookbinding Styles.

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660-1800. Oak Knoll.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Gascoigne, Bamber. (2004) How to identify prints. Thames & Hudson.

2 Learning & teaching BACS1.5

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit includes a range of approaches to learning, the following table is indicative of the projects that may be included:

Stone, Wood & Decorative Surfaces	Books & Paper
• gilding • Japanning • clay-modelling • lime-modelling	• printmaking incl, etching • identification of screen-printing, lithography, digital print & photographic media • bookbinding including: case and tight-back binding

3 Assessment BACS1.5

Method of assessment

Assessment will be based on a presentation of the project work produced during the unit together with your logbook.

Submission Requirements

You should present your results from the following projects:

Stone, Wood & Decorative Surfaces	Books & Paper
• gilding • Japanning • clay-modelling • lime-modelling	• printmaking • bookbinding

- along with the relevant section of your logbook

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a one to one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…

FAIL	35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
	1-34%	There is inadequate evidence to demonstrate…
	0%	No work submitted to demonstrate…
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Science Two

Year 1

Conservation Science 2

1 Overview

BACS1.6

Credits

15 credits (7.5 ECTs)

Overview

This unit runs throughout the second semester alongside Historic Crafts 2, History of Pigment Materials & Media and Introduction to Conservation 2.

The unit builds upon the knowledge, understanding and lab skills acquired during the unit Conservation Science 1 and focuses on the chemical and physical nature of materials, specifically concepts and materials which allow a more in-depth understanding of conservation related issues.

The unit will examine how a conservator might use 'chemical knowledge' (the secondary bonding / polarity characteristics of molecules) to choose suitable solvents for the safe and effective cleaning of an object. It will introduce organic molecules and the concept of functional groups and will indicate the different types of organic materials commonly encountered in historical artefacts. The naming of both organic and inorganic structures and the different types of formulae used to represent them will also be explored.

The set of lectures and lab training consists of a review of the scientific method (and its history), the elemental nature of mostly organic materials using knowledge of the basic structure of materials (sub-atomic particles, elements and the periodic table).

On successful completion of this unit you should have knowledge of the underlying principles of a variety of chemical and physical concepts and how these relate to the behaviour of a range of materials.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Introductory level knowledge and understanding of the principles associated with chemistry and physics of polymers for conservation practice;*
2. *Knowledge and understanding of the underlying principles related to the physics of light and colour and the chemistry of pigments;*
3. *An ability to employ scientific experiment in the laboratory to support conservation practice;*

4. *An ability to evaluate and interpret calculations in chemistry, and employ specific chemical concepts to inform judgements in relation to conservation practice;*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	75%
Guided	25%
Independent	00%

Essential Resources

Books & journals

Mills, J.S. & White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums and Galleries Commission.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission.

Newey, C., & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission

Turner, G.P.A. (2013) Introduction to paint chemistry & the principles of paint technology. 3rd edition. Boston: Springer.

Cassar, M. (2005) Biology in the conservation of works of art. Rome: ICCROM.

Charola, A. E. (2000) Climate change and the historic environment. London: University College London.

Digital sources

http://www.chemguide.co.uk/
http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry
http://www.nationalgallery.org.uk/rembrandt-teachers-resource

2 Learning & teaching BACS1.6

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, peer learning on supervised group projects, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will cover a range of conservation science material for example:

- the chemistry and physics of polymers, including both synthetic and natural polymers used as artists' materials (paint media, varnishes, paper, wood etc.)

	• chemical reactions and what occurs (both chemically and physically) during polymer degradation processes such as photodegradation / oxidation and the concepts of collision theory and chemical equilibrium. • the consequences of artists' choice of materials and technique, particularly in relation to appearance and longevity • the physics of light and colour and the chemistry of pigments and the theory of electro-magnetic radiation • how to set up a scientific experiment, including types of laboratory equipment, health and safety in the laboratory and the treatment of results. • calculations in chemistry, including the concept of the mole, balanced equations and concentrations • organic chemistry and biology including the nature of cellulose and collagen, relating chemical behaviour to functional groups • laboratory techniques employing calculations and equations to measure Acids, bases and pH
3 Assessment	BACS1.6
Method of assessment	Assessment is based upon a two-hour examination with questions specifically related to material covered in the unit.
Submission Requirements	Exam Paper with questions relevant to topics covered during lectures and seminars including three problem solving exercises.
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

History of Pigment Materials & Media

1 Overview BACS1.7

Credits

15 credits (7.5 ECTs)

Overview

This unit builds upon your learning so far on the course and specifically on Introduction to Conservation 1 and Conservation Science 1, where you learned about the context of conservation science and how basic chemical and physical principals can be applied to conservation related problems. The Art Histories unit will also provide an important reference for your studies on this unit that runs alongside and compliments, Historic Craft 2, Conservation Science 2 and Introduction to Conservation 2.

The unit sets out to introduce you to further areas of conservation practice and focuses on developing your understanding of decorative painted surfaces and the materials that produce them. It introduces the physical and chemical properties of paints, dyes and binders, their deterioration and technical analysis, and implications for conservation.

Over the course of the unit pigments and inks will be introduced to you with information about a variety of binding media and surface coatings related to your pathway specialism. This information is presented chronologically together with the art historical and social context of the development and use of pigments, inks and colour in Western Art. Lectures will focus on the history, context and technology of painted surfaces together with the science of dyes, inks, binders, coatings and watercolour. Lectures are complemented with student seminar presentations, which aim to increase your knowledge in particular subject areas, navigating the context of different conservation literature, and supporting the development of your critical and analytical skills. Related conservation theory runs alongside practical exploration of the use and application of painting materials, including exercises related to the colour wheel and colour matching, and a longer project involving the reconstruction of a painted surface Manuscript Illuminations.

Practical sessions are intended to support you to develop visual skills, hand-eye coordination and your manual dexterity. Practical work is carried out in accordance with the Health and Safety policy and COSHH risk assessments, already introduced but now applied to practical conservation situations. You will be introduced to the process of researching, planning and executing a practical project, involving evaluation of your work, report writing and presentation skills.

You will also be involved for the first time on this course to the process of delivering a seminar presentation. Two seminars will require you to critically evaluate conservation literature, and make a presentation as an individual and as a member of a group. This will introduce you to a range of published conservation literature, and enable you to develop your understanding of conservation research and the presentation of information. The group seminar will form part of your formative assessment with feedback supporting your development on the unit. The individual seminar is assessed at the end of the unit alongside your practical work and report.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge of the history of pigment material and media, their application and their chemical and physical properties*
2. *Ability to appropriately employ a range of relevant materials and techniques, using close observation and manual dexterity*
3. *Ability to visually examine and evaluate an artefact to inform conservation decision making*
4. *Development of time management strategies and risk assessment skills appropriate for working on a range of practical projects*
5. *An ability to communicate findings in an appropriately accurate, structured and coherent form.*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Ashley-Smith, J. Ed. (1987, 1992), Science for Conservators: Books 1-3, The Conservation Unit, Crafts Council.

Berrie, B. (ed.) (2007) Artists Pigments vol. IV: A Handbook of their history & characteristics, Archetype. London.

West Fitzhugh, E. (1997) (ed.), Artists Pigments vol. III: A Handbook of their history & characteristics, National Gallery of Art, Washington.

Delamare, F. & Guineau, B. (2000) Colour: Making & using dyes & pigments, Thames & Hudson.

Feller, R (ed.), (1986) Artists Pigments vol. I: A Handbook of their history & Characteristics, Cambridge.

Nadolny, J (ed.), (2006) Medieval Painting in Northern Europe. Techniques, Analysis, Art His- tory. Studies in Commemoration of the 70th birthday of Unn Plahter. Archetype Publications. London.

Mills, J.S., & White, R. (1999), The Organic Chemistry of Museum Objects, Second edition, Butterworths-Heineman

Ellison, R. et al (ed.) (2010) Mixing & Matching Approaches to Retouching Paintings, Archetype Publications. London.

Gettens, R. & Stout, G. (1996) Painting Materials: a short encyclopaedia, Dover.

Ashok, R. (1993) Artists Pigments vol. II: A Handbook of their history & characteristics, Washington.

Bucklow, S. et al (eds.). (2012) In Artists' footsteps: the reconstruction of pigments & paintings (Studies in honour of Renate Woudhuysen-Keller), Archetype Publications. London

Learner, T. & Crook, J. (1999) The Impact of Modern Paints, Tate.

Learner, T. (ed.). (2008) Modern Paints Uncovered, Getty Conservation Institute.

Turner, G.P.A. (1998) Introduction to paint chemistry & the principles of paint technology. 4th edition. Chapman Hall. London

Stanley Taft, W. & Mayer, J. W. (2000) The Science of Paintings, Springer, Boston.

Specific chapters and journal articles

De la Rie, E. R. (1988) Photochemical & thermal degradation of films of dammar resin. Studies in Conservation, 33(2), pp.53-70.

Mayer, R. (1991) The Artist's Handbook of Materials & Techniques. 5th edition. London: Faber. Chapters 1, 2 & 13

Mills, J. and White, R. (1987) The Organic Chemistry of Museum Objects. Oxford: Butterworth-Heinemann. Chapter 3 on oils & fats; Chapter 7 on proteins, Chapter 9 on synthetic materials

Spring, M. et al. (2005) Investigation of pigment-medium interaction & processes in oil paint containing degraded smalt. National Gallery Technical Bulletin, 26, pp.56-71.

Staniforth, S. (1985) Retouching & Colour Matching: The Restorer & Metamerism. Studies in Conservation, 30(3), pp.101-111.

White, R. et al. (1998) Analyses of Paint Media. National Gallery. Technical Bulletin, 19, pp.74-95.

2 Learning & teaching BACS1.7

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include:

- a historical survey of the uses of pigments, inks and binders
- the material and chemical properties of pigments, inks and binders

	• conservation case studies related to pigments, inks and binders • study of colour through the construction of colour wheels • reconstruction project work based on an original artefact to test methods of application
	3 Assessment **BACS1.7**
Method of assessment	The reconstruction project work should provide evidence of each step in the painting process while the written report is seen as part of the holistic practice of a conservator and should include an outline of process as well as a critical evaluation of methods employed.
Submission Requirements	You should present work from the unit, including the following: • outcomes of practical reconstruction project work • a short (three minute) individual seminar presentation • a short (1,250-2,500 word) report
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS 1st 85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
70-84%	There is substantial and strong evidence with excellent examples that demonstrate…

PASS	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Introduction to Conservation 2

Year 1

Introduction to Conservation Two

1 Overview

BACS1.8

Credits

15 credits (7.5 ECTs)

Overview

The unit runs alongside, Historic Craft 2 and History of Pigment Material & Media and Conservation Science 2, introducing you to the essentials of theory and practice relevant to your specialist area of conservation practice.

The aim of the unit is to provide you with the base knowledge from which you will develop the skills, understanding and ethical foundations that will enable you to assess, treat and care for objects as a practising conservator in a range of contexts.

The unit involves lectures, group discussion, group projects, practical exercises, reading as well as formal and informal presentations. Taught sessions set out to enable you to develop a basic understanding of the formation, composition, properties and behaviour of materials, fabrication processes and how materials can change over time. Lectures, discussion, exercises, research and visits will help to inform your understanding of the options for conservation and encourage the development of your analytical skills, judgement and decision making.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *knowledge of the underlying principles of the materials matrix and the physical and chemical processes of deterioration*
2. *knowledge of a range of causes of decay for materials and of the first principles behind conservation treatment choices*
3. *ability to examine and evaluate an artefact and record observations about the condition of its surface and structure.*
4. *an ability to carry out basic conservation procedures such as cleaning and minor repairs*
5. *ability to work on a range of projects demonstrating personal responsibility and effective time management*
6. *an ability to communicate findings in an appropriately accurate, structured and coherent form*

Learning Hours

150 notional learning hours are divided as follows:

Scheduled	75%
Guided	25%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge.

Stanley-Price, N., et al. eds. (1996) Historical & philosophical issues in the conservation of cultural heritage. Getty Conservation Institute. Los Angeles.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Ashurst, J. & Dimes, F. (1990) Conservation of building and decorative stone. 2 vols. Butterworth-Heinemann. Oxford

Ashurst, J. (2007) Conservation of ruins. Oxford: Butterworth-Heinemann. Ashurst, N. (1994) Cleaning historic buildings. Donhead. London

Bassett, J. & Fogelman, P. (1997) Looking at European sculpture: a guide to technical terms. J. Paul Getty Museum. Los Angeles.

Beckmann, P. (2004) Structural aspects of building conservation. 2nd edition. Elsevier. London.

British Standards Institution. (2012) PAS 198: 2012: Specification for managing environmental conditions for cultural collections. BSI Standards. London.

Caneva, G. et al. (1991) Salts in the deterioration of porous materials: An overview. Journal of the American Institute for Conservation, 39(3), pp.327-43.

Cooke, R. U. & Gibbs, G. B. (1993) Crumbling heritage? Studies of stone weathering in polluted atmospheres. University College. London

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute. [contains extensive bibliography and lists of sources of information]

Herrmann, J. J., et al. (eds.) (1998) Stone conservation: principles & practice. Donhead. London

(1997) Guide for practitioners-stone cleaning. Edinburgh: Historic Scotland. Historic Scotland

Collins dictionary of geology. London: Harper Collins.

Torraca, G. (1998) The weathering of natural building stones. Donhead. London

Torraca, G. (2005) Porous building materials: materials science for architectural conservation. 3rd edition. ICCROM. Rome.

Trench, L. (ed.) (2000) Materials & techniques in the decorative arts. John Murray. London.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). The AIC guide to digital photography & conservation documentation. American Institute for Conservation of Historic & Artistic Works. Waashington DC.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

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www.fitzmuseum.cam.ac.uk/utc

www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS1.8

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, seminars, site visits, reports supervision and tutorials, self-managed research.

Indicative content

The unit will include the following areas, relating the content to case studies and practical projects for your specialist pathway:

- health & safety for conservation practice

	• conservation methodologies employed for examining and identifying materials • introduction to the deterioration of materials: decay processes and damage factors including natural weathering, biological deterioration, internal and external environments, atmospheric pollution, and physical damage, soiling; understanding the impacts of these factors on artefacts; recognising the effects of damage and decay on artefacts. • introduction to cleaning: ethics of cleaning; decision making including extent of cleaning. • introduction to repair: the ethics of repair; decision making relating to repair: type and extent of repair • introduction to preventive conservation approaches, considerations and decision making. • introduction to condition reports, treatment proposals and photographic documentation
	3 Assessment BACS1.8
Method of assessment	The assessment will require completed practical and written work, a review of log book entries recording the outcome of practical exercises including reflections on treatments employed.
Submission Requirements	You should submit: • treated artefacts • log books, including evaluation of practical exercises and responses to questionnaires • treatment proposals and condition reports (word count guide 750 -1,500 words)
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time	The week, date and time of your assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also

			hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Theory & Practice 1

Year 2

Conservation Theory & Practice One

1 Overview

BACS2.1

Credits

30 credits (15 ECTs)

Overview

This unit builds upon your first year of study and specifically follows on from the unit Introduction to Conservation 2. It runs throughout the first semester alongside Conservation Science 3 and sets out to further explore theory and practice relevant to Stone, Wood & Decorative Surfaces and Books and Paper.

The aim of the unit is to enable you to further develop your knowledge and understanding of the ethical and practical issues related to conservation treatments, supporting you to begin to assess, treat and care for artefacts. It provides you with the opportunity to experience conservation practice directly and to begin to develop a portfolio of treatment examples that you will build upon as the course progresses.

Taught sessions, led by specialists in your chosen pathway, set out to enable you to develop knowledge of the formation, composition, properties and behaviour of materials, fabrication processes and treatment options specific to your specialist area of conservation practice. You will assess environmental and other risks to artefacts and analyse how materials change over time. This will help you to more deeply understand materials and options for conservation and encourage the development of your analytical skills, judgement and decision-making.

You will learn through lectures, group discussions, group projects, practical exercises and reading and you will demonstrate your understanding through presentations, and a writing exercise.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *Knowledge and understanding of the ethical & practical issues related to conservation practice informing decision making;*
2. *An ability to undertake detailed examination and analysis of artefacts, evaluating data to develop treatment proposals;*
3. *Material, historical and contextual research and problem-solving informing conservation practice;*
4. *Effective strategies for time management supporting work on a range of conservation projects;*
5. *An ability to communicate findings in an accurate, structured and coherent form related to conservation professional practice.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Rivers, S. & Umney, N. (2013) Conservation of Furniture. Routledge. London

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Books & Paper Pathway

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications
www.tandfonline.com/ (Journal of Architectural Conservation)
www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS2.1

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: demonstrations, technical workshops, peer learning on supervised group projects, lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

This unit will consider:

- cleaning, approaches and methodologies
- adhesives and bonds
- deterioration of materials
- *problem-solving:* combining research, analysis, examination and testing to understand the condition of the artefact; selection options for treatment proposals, decision making involved in developing and implementing a treatment plan.
- *documentation:* condition reports, treatment proposals and photographic documentation

In addition, you will work on a number of practical exercises and case studies in relation to your pathway as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
You will focus on the conservation of objects made of stone, plaster and ceramics.	You will focus on preventive conservation of paper-based artefacts including an introduction to integrated pest management. The identification and deterioration of photographic artefacts will also feature during the unit.

	3 Assessment	BACS2.1
Method of assessment	A presentation of conservation project work carried out during the unit along with reports and proposals for treatment	
Submission Requirements	You should submit: • treated artefacts • log books, including evaluation of practical exercises and responses to questionnaires • treatment proposals and treatment reports for each artefact treated (word count guide 1,000-2,000 words)	
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.	
Date & time	Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.	
Academic good practice	Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.	
Marking Criteria	Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:	

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…

PASS	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Science Three

Year 2

Conservation Science 3

1 Overview

BACS2.2

Credits

30 credits (15 ECTs)

Overview

This unit runs alongside Conservation Theory & Practice 1 and aims to provide you with a deeper understanding of the structure of materials at an atomic level and conservation science both from a theoretic and practical perspective.

Areas covered include further understanding of the theory of electromagnetic radiation, the principals of optical physics, chemistry of cleaning materials, bleaching and deacidification, principals of microscopy and of the technical examination of materials employing Fourier Transform Infrared Spectroscopy (FTIR). Each specialist pathway will have sessions dedicated to specific areas of conservation science, for example students studying on the Stone, Wood & Decorative Surfaces pathway will have sessions on the theory of laser cleaning, focused ion beam (FIB), Raman spectroscopy and white light profilometry. Students studying on the Books & Paper pathway will have sessions focusing on chemical cleaning, fibre identification and spot tests.

You will have the opportunity of participating in workshop sessions to test the practical application of conservation science to conservation treatments. Throughout the unit you will be introduced to the relevant health and safety regulations and their practical application to the materials and processes you will be working with.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge and understanding of the science, principles and professional applications of relevant processes in relation to conservation practice;*
2. *Knowledge and understanding of the fundamental working principles of microscopy in relation to conservation practice;*
3. *Knowledge and understanding of the chemistry involved in the main types of wet and dry methods of cleaning used in conservation;*
4. *An ability to extract material, observe, record, evaluate and interpret optical information gathered through microscopy;*
5. *an ability to test, select and apply appropriate methods for conservation cleaning;*

6. *Effective strategies for time management supporting work on conservation science project work;*
7. *An ability to communicate findings in an accurate, structured and coherent form related to conservation professional practice.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	60%
Guided	40%
Independent	00%

Essential Resources

Berrie, B. H. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 4. London: Archetype.

Castillejo, M. (ed.) (2008) Lasers in the conservation of artworks: proceedings of the international conference LACONA VII, Madrid, Spain, 17 - 21 September 2007. Boca Raton: CRC Press.

Cooper, M. (ed.) (1998) Laser cleaning in conservation: an introduction. Oxford: Butterworth-Heinemann.

Eastaugh, N. et al. (2008) Pigment compendium: A dictionary and optical microscopy of historic pigments. Oxford: Butterworth-Heinemann.

England, N. et al. (2015) AQA A level physics. London: Hodder Education. Feller, R. L. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 1. London: Archetype.

Fitzhugh, E. W. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 3. London: Archetype.

Horie, C. V. (2010) Materials for conservation: organic consolidants, adhesives and coatings. 2nd edition. Oxford: Butterworth-Heinemann.

Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums and Galleries Commission.

Roy, A. (2012) Artists' Pigments: a handbook of their history and characteristics. Vol. 2. London: Archetype.

Turner, G.P.A. (2013) Introduction to paint chemistry and the principles of paint technology. 3rd edition. Boston: Springer.

Specific chapters & journal articles

Fields, J.A. et al. (2004) Finding substitute surfactants for Synperonic N. Journal of the American Institute for Conservation, 43, pp.55-73.

Gervais, C. et al. (2010) Cleaning marble with ammonium citrate. Studies in Conservation, 55, pp.164-176.

Hackney, S. et al. (1990) Detergents soaps surfactants. In: Hackney, S. et al. (eds.) Dirt and pictures separated: papers given at a

conference held jointly by UKIC and the Tate Gallery, January, 1990. London: United Kingdom Institute of Conservation

Romão, P.M.S. et al. (1990) Human saliva as a cleaning agent for dirty surfaces. Studies in Conservation, 35, pp.153-155.

Digital sources

www.khanacademy.org/

2 Learning & teaching BACS2.2

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include how to keep a record of findings and employ them to support conservation practice. Pathway specific indicative content is as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
• microscopy: the optical properties of materials and polarising light and how to use a microscope to identify materials • the chemistry involved in the main types of wet and dry methods of cleaning used in conservation & how to select & apply appropriate methods of cleaning (gels, emulsions surfactants, detergents, soaps, enzymes, & saliva) • techniques in taking layered micro samples and in examining samples using white and UV polarising light microscopes • laser cleaning theory, EM radiation, & principles of FTIR & Raman analysis & the limitations of their application	• microscopy: the optical properties of materials and polarising light & how to use a microscope to identify materials • chemical tests & cleaning treatments used in conservation of Books & Paper • analytical techniques including colorimetry, FTIR, microfadeometry, UV and IR photography • fibre identification and spot testing • bleaching and acidification

3 Assessment BACS2.2

Method of assessment

Assessment is based on a presentation of work made during the unit to include supporting material.

Submission Requirements

You should submit for assessment the following:

- written pigment report (word count guide 750 to 1,250)
- written answers to six questions on the chemistry of cleaning

			• practical test results • conservation report of cleaned artefacts (word count guide 750-1,250)
Alternative forms of assessment			These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Conservation Theory & Practice 2

Year 2

Conservation Theory & Practice Two

1 Overview

BACS2.3

Credits

30 credits (15 ECTs)

Overview

This 30 credit, second year unit runs alongside Theory to Practice and builds upon the knowledge and practice skills you acquired during the unit, Conservation Theory and Practice 1. While the majority of the unit will be taught within your specialist pathway by practising conservation experts related to your subject specialism, there will be opportunities to review the work of your peers during the unit.

The aim of the unit is to further develop your knowledge base and understanding of the theoretical and ethical foundations of conservation practice specific to your specialism. It sets out to enable you to gain greater experience of the practice and principals of decision making processes related to the assessment, planning and implementation of conservation treatments.

During the unit you will learn in more depth about the formation, composition, properties and behaviour of materials.

You will continue to investigate the processes of decay and assess the impact of environments in which artefacts are housed. You will be able to gain a greater understanding of and experience with methods and materials for carrying out a number of conservation treatments, including cleaning, repair and consolidation.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the third year.

Learning Outcomes

To successfully complete this unit your work should demonstrate:

1. *Knowledge and critical understanding of the ethical and practical issues related to conservation practice informing treatment decision making*
2. *An ability to evaluate and implement appropriate conservation measures and treatments including cleaning, repair and consolidation.*
3. *An ability to analyse and critique conservation treatments carried out as well as the work of others*
4. *Effective and productive approach to project management to support conservation practice;*

5. *An ability to effectively communicate findings in the form of professional conservation documentation.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Specific chapters and journal articles Reading is assigned during the unit and PDFs are supplied.

Stone, Wood & Decorative Surfaces

Doehne, E & Price, C.A. ed. (2010) Stone conservation. An overview of current research. 2nd edition. Los Angeles: Getty Conservation Institute.

Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM.

Rivers, S. & Umney, N. (2013) Conservation of Furniture. Routledge. London

Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). The AIC guide to digital photography & conservation documentation. American Institute for Conservation of Historic & Artistic Works. Waashington DC.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira

Press.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials, Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

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www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching BACS2.3

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, demonstrations, group discussion, practical exercises, reading, formal and informal presentations, and a writing exercise.

Indicative content

This unit will consider:

- *reading the object*: Methods of investigation: examination of objects and assessment of problems. Investigation and analysis of materials of fabrication, alteration products and historic conservation and repair materials. Research about the history of the artefact.
- *problem-solving:* combining research, analysis, examination and testing to understand the condition of the object.
- *preventive conservation*: impacts of environmental factors on materials, objects and collections, including light, relative humidity and temperature, pests, vibration, handling and use; impacts of past treatments.
- conservation issues arising from objects made from several elements and/or materials and techniques.

In addition, you will work on a number of practical exercises and case studies in relation to your pathway as follows:

Stone, Wood & Decorative Surfaces	Books & Paper
You will work on a number of practical exercises and case studies focusing on the conservation of objects made of wood.	You will work on a number of practical exercises and case studies focusing on the conservation of paper based artefacts.

3 Assessment BACS2.3

Method of assessment

Assessment is based on a presentation of work made during the unit to include supporting material.

Submission Requirements

You should submit:

- treated artefacts
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment proposals and treatment reports for each artefact treated (word count guide 2,000-3,000 words)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a one-to-one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…

FAIL	1-34%	There is inadequate evidence to demonstrate…
	0%	No work submitted to demonstrate…
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Theory to Practice

Theory to Practice

Year 2

1 Overview BACS2.4

Credits

30 credits (15 ECTs)

Overview

This unit builds upon the knowledge and experience of study during the Conservation Theory and Practice 1 and 2 units that set out the basis for conservation practice along with the Conservation Science 3 unit.

For students studying on the Stone, Wood and Decorative Surfaces pathway you will focus on conservation materials and techniques related mostly to decorative surfaces. The unit enables you to learn about their construction, ornamentation and decoration and, by considering case studies, to understand what impacts upon their condition.

For students studying on the Books & Paper pathway you will work on a book related artefact. The unit enables you to learn about the specific properties of these artefacts and, by considering case studies, to understand what impacts upon their condition.

Through work on this unit you will be able to develop your ability to examine, test, research, plan, solve problems, and complete a conservation treatment and associated documentation, such as condition reports, treatment reports and photographic documentation, to a deadline. You will be supported to develop a range of skills and an appreciation of an artefact's broader context so that you can consider and propose ethically appropriate treatments. The unit will engage you in peer learning, working at times as a member of a team and presenting to the group on your findings. In this way you will be able to develop important inter-personal skills and presentation skills required for professional practice as a conservator.

The unit will require you to develop an increasingly self-motivated and organised approach to your studies. Beginning at the mid-point of the course it requires you to take an increasingly self-managed approach to your studies as you prepare for self-directed practice in the third year.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *knowledge and critical understanding of historical and modern techniques used in the making of artefacts as well as related conservation treatments;*

2. *knowledge and critical understanding of conservation science and practice informing treatment proposals, schedules and budgets;*
3. *an ability to carry out conservation treatments, employing a critical approach based on considered problem solving;*
4. *effective and productive approach to project management, including health and safety informed by scientific analysis;*
5. *an ability to effectively communicate findings in the form of professional conservation documentation.*

Learning Hours

300 notional learning hours are divided as follows:

Scheduled	70%
Guided	30%
Independent	00%

Essential Resources

Stone, Wood & Decorative Surfaces

Alabone, G. The Picture Frame: knowing its place. found in Hermens, E. & Fiske, T. eds (2009) Art, Conservation & Authenticities: material, concept, context. Glasgow University. pp.60-69.

Bell, N. ed. (1997). Historic Framing & Presentation of Watercolours, Drawings & Prints. Institute of Paper Conservation. London

Bigelow, D. (ed.) (1991). Gilded Wood: conservation & history. Boston: Sound View Press.

Budden, S. (ed.) (1991). Gilding & Surface Decoration. UKIC. London

Child, G. (1990). World Mirrors 1650-1900. London: Sotheby's.

Mitchell, P. & Roberts, L. (1996). A History of European Picture Frames. London: Merrell Holberton.

Mitchell, P. & Roberts, L. (1996). Frameworks: form, function & ornament in European portrait frames. London: Merrell Holberton.

Mosco, M. (2007). Medici Frames: Baroque caprice for the Medici princes. Florence: Mauro Pagliai Editore.

Newbery, T. et al (1990). Italian Renaissance Frames. New York: Metropolitan Museum of Art.

Noel-Tod, J. & Boyer, V. (eds.) (2001). Gilding: approaches to treatment. London: UKIC.

Powell, C. & Allen, Z. (2010). Italian Renaissance Frames at the V&A: a technical study. London: Butterworth-Heinemann.

Simon, J. (1996). The Art of the Picture Frame: artists, patrons & the framing of portraits in Britain. London: National Portrait Gallery.

Van Theil, P. & de Bruyn Kops, C. (1995). Framing in the Golden Age: picture & frame in 17th-century Holland. Amsterdam: Rijksmuseum.

Books & Paper

Balloffet, N. & Hille, J. (2004) Preservation & Conservation for Libraries & Archives. ALA Editions.

Banik, G. & Bruckle, I (2011) Paper & Water: a guide for conservators. Routledge Series

Bennett, S. (2004) Trade Bookbinding in the British Isles, 1660

-1800. Oak Knoll.

Clarkson, C. (1992) Rediscovering Parchment: The Nature of the Beast. The Paper Conservator, vol 16.1

Cockerell, D. (2008) Bookbinding & the Care of Books. Public Domain.

Falk, D., Brill, D., Stork, D., (1986) Seeing the Light: Optics in Nature, Photography, Colour, Vision & Holography, John Wiley & sons.

Frey, F.S. & Warda, J. American Institute for Conservation of Historic & Artistic Works, Digital Photographic Documentation Task Force. (2008). The AIC guide to digital photography & conservation documentation. American Institute for Conservation of Historic & Artistic Works. Waashington DC.

Holbein Ellis, Margaret (Ed). (2014) Historical Perspectives in the Conservation of Works of Art on Paper. The Getty Conservation Institute.

Holbein Ellis, M. (1996) The Care of Prints & Drawings, Alta Mira Press.

Gascoigne, B. (2004) How to identify prints. Thames & Hudson.

Gettens, Rutherford J. & Stout, G R (1996) Painting Materials: A Short Encyclopaedia, Dover Publications.

Horie, V. (2010) Materials for Conservation. Routledge.

James, C. (2014) Old Master Prints & Drawings: A Guide to Preservation & Conservation, Amsterdam University Press.

Krill, J. (2001) English Artists' Paper: Renaissance to Regency. Oak Knoll Press.

Kosek, J. M. (2004) Conservation Mounting for Prints & Drawings: A Manual Based on Current Practice at the British Museum. Archetype.

Kosek , J. M. (2002) The Broad Spectrum: Studies in the Materials,

Techniques & Conservation of Color on Paper. Archetype.

Kosek, J.M. & Rayner, J. et al. (2018) Art on Paper: Mounting & Housing, Archetype.

Lavedrine, B. (2003) A Guide to the Preventive Conservation of Photograph Collections.

Stuart, B.H. (2007) Analytical Techniques in Materials Conservation Paperback, J. W.

Thomson, G. (1986) The Museum Environment, Butterworth Heinemann.

Middleton, B. (1963) A History of English Craft Bookbinding Technique. Oak Knoll.

Pearson, D. (2005) English Bookbinding Styles 1450-1800. Oak Knoll

Pickwoad, N. Onward and Downward: How Binders Coped with the Printing Press before 1800, in: Harris, M. & Myers, R. ed. (1994) A Millenium of the Book: Production, Design & Illustration in Manuscript & Print 900-1900. Pathways 8. Winchester.

Pickwoad, N. (1994) Determining How Best to Conserve Books in Special Collections. AIC Book & Paper Group annual, vol. 13.

Szirmai, J. (1999) The Archaeology of Medieval Bookbinding. Routledge

Digital sources

www.npg.org.uk/research/programmes/the-art-of-the-picture-frame/researchbilbiography.php

www.theframeblog.wordpress.com

iadahome.org/ta99_089.pdf

www.fitzmuseum.cam.ac.uk/utc

www.conservation

www.wiki.com/wiki/Book_%26_Paper

www.icon.org.uk

www.iic.org.uk

www.iccrom.org

www.aic.org

www.icom-cc.org

www.cool.conservation-us.org

www.getty.edu/conservation/search/publications

www.tandfonline.com

www.collectionslink.org.uk

www.museumsassociation.org.uk

2 Learning & teaching — BACS2.4

Learning & Teaching methods

The unit will be delivered with a range of learning and teaching methods including: lectures, one-to-one tutorials, group discussion reviewing progress.

Indicative content

The unit will include condition reports, treatment reports and photographic documentation. Pathway specific indicative content is as follows:

Stone, Wood & Decorative Surfaces

- introduction to decorative gilded surfaces (frames)
- materials, construction & joints
- cleaning & consolidation
- modelling, moulding & casting
- matching clays, gilding & toning
- conservation framing, glazing & back-boarding

Books & Paper

- bookbinding techniques including hollow-back binding, stationary binding and limp parchment binding
- sewing & end-leaf structures
- board attachment & reattachment

3 Assessment — BACS2.4

Method of assessment

Assessment is based on a presentation of work made during the unit to include supporting material.

Submission Requirements

You should submit for assessment the following:

- treated artefacts
- log books, including evaluation of practical exercises and responses to questionnaires
- treatment reports for each artefact treated (word count guide 750-1,250 words)

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…

Feedback

Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Specialist Conservation Practice Research & Treatment Proposals

Year 3

1 Overview BACS3.1

Credits

30 credits (15 ECTs)

Overview

For the third year you will work on practical conservation projects, with artefacts relevant to your specialist subject from private or public collections. Sourcing andc selecting projects will involve careful consideration and you will be required to consult with your tutors, basing your decisions on your particular interests developed during the course.

For students studying on the Stone, Wood & Decorative Surfaces pathway you will be required to select one project related to stone and one project related to wood, usually one of these projects would be more substantial, complex and demanding.

For students studying on the Books & Paper pathway you will have decided which area (Books or Paper) to specialise in during your final year and your project work will need to be sufficiently challenging and complex to sustain your research and practice throughout the year with an expectation that you will complete a minimum of two projects.

This unit is in the first term, alongside the Research Project, during which you will undertake a systematic study and evaluation of options for the conservation of your artefact(s) making Condition Report(s) before further analysing this information to prepare Treatment Proposal(s) to present to your 'client(s)'. You will need to consider the context in which the artefact(s) will eventually be housed and the client's preferences as well as historical, ethical and material considerations.

In the final stages of the unit, following agreement with your client and supervisor, you will prepare for, and may begin, the treatment of your artefact(s). You will give a short presentation on your analysis and treatment plans at this stage as part of your assessment.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *Knowledge and critical understanding of the historical, social and material contexts, and ethical implications of your proposed conservation project work;*
2. *knowledge and critical understanding of professional conservation strategies proposed for your conservation project work;*

	3. *knowledge and critical understanding of conservation techniques and materials proposed with effective analysis of their limitations;*
	4. *synthesis of material, historical and contextual research and problem-solving evidenced in your treatment proposal and preparatory work;*
	5. *effective and productive approach to project management, including all areas of conservation professional practice;*
	6. *effective documentation and presentation supporting your findings and treatment proposals;*
	7. *and effective communication employing appropriate conservation professional practice to present reasoned, accurate and detailed treatment proposals.*
Learning Hours	300 notional learning hours are divided as follows:
	Scheduled 25%
	Guided 75%
	Independent 00%
Essential Resources	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.
	2 Learning & teaching BACS3.1
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.
Indicative content	Preliminary stages of self-directed project work including contextual research, laboratory testing and analysis. Workshop session on giving presentations.
	3 Assessment BACS3.1
Method of assessment	Assessment is on a presentation of findings together with a proposal for treatment.
Submission Requirements	You should submit: • condition reports • treatment proposals • presentation on findings and treatment proposals • *work-in-progress* through logbook and presentation of artefacts

Alternative forms of assessment			These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Research Project

Year 3

Conservation Research Project

1 Overview

BACS3.2

Credits

30 credits (15 ECTs)

Overview

This unit runs through the first two terms of the third year alongside the Specialist Conservation Practice units.

In this unit you will draw upon your learning so far on the course to undertake an independent research project. Your chosen topic for your research project should be based upon an area of conservation practice that you have identified as warranting a practical, theoretic and systematic investigation. This may be related to a topic that you have explored during the course or have come to light through your attendance at conservation related conferences or through volunteer work in Museums or other conservation related contexts.

Tutorial support will help you to define and refine your specific area of research and consider the methodologies most appropriate for you to employ. The research project will require you to conduct a thorough literature review of publications related to your topic, to conduct experiments and tests and to organise material and data in a coherent and professional way. You will then need to synthesise the knowledge acquired and draw conclusions based on your analysis of data and on a critical evaluation of your research approach.

To successfully tackle this unit you will need to consider complex arguments, and/or to solve complex problems and present this material in a coherent way. You will present your findings in an academic written report that illustrates your research methodology, experimental data and conclusions in the form of a thesis. You will prepare a visual and verbal presentation for the Conservation Symposium, a public-facing annual event that will involve your peers and to which professionals from the world of Conservation are invited. Your participation in the Symposium does not form part of your assessment however the illustrated digital information you presented should be submitted along with your thesis.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. In-depth knowledge and systematic understanding of theoretical, ethical and professional contexts in relation to your research;

	2. application of developed research skills and effective communication of complex findings and arguments; 3. sustained and effective project management utilised in a research project; 4. sustained and effective structuring, organisation, management and presentation of self-directed research.
Learning Hours	300 notional learning hours are divided as follows:
	Scheduled 25% Guided 75% Independent 00%
Essential Resources	Oshima, A. & Hogue, A. (2006) Writing Academic English: A Writing and Sentence Structure Handbook, London: Pearson Longman. Crème, P. & Lea, M. R. (2003) Writing at University. Open University Press. Maidnehead Turley, R.M. (2000) Writing Essays: A Guide for Students in English and the Humanities. Routledge. London. Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will be expected to make full use of the Conservation Library at the Art School to inform your research. Digital sources www.icon.org.uk www.iic.org.uk www.iccrom.org www.aic.org www.icom-cc.org www.cool.conservation-us.org www.getty.edu/conservation/search/publications www.tandfonline.com/ www.collectionslink.org.uk www.museumsassociation.org.uk
	2 Learning & teaching BACS3.2
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.
Indicative content	Literature review, contextual and scientific research related to the project.

Method of assessment

Assessment is on a presentation of findings in the form of a written dissertation and an illustrated digital presentation.

Submission Requirements

You should submit:

- written and illustrated thesis (5000-6000 words)
- logbook and supporting research material
- notes and visual material from a digital presentation of approx. 10 minutes duration

Alternative forms of assessment

These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time

Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.

Academic good practice

Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.

Marking Criteria

Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:

PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…

FAIL	1-34%	There is inadequate evidence to demonstrate…
	0%	No work submitted to demonstrate…
Feedback		Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Specialist Conservation Practice Realisation

Year 3

1 Overview BACS3.3

Credits

60 credits (30 ECTs)

Overview

This unit builds upon the research and analysis, experiments and findings that you conducted in the previous Specialist Conservation Practice unit leading to your condition reports and treatment proposals.

During this unit you will focus on the practical treatment of your artefacts based on your treatment proposals. Carrying out all phases of the live projects, systematically recording your progress and findings. You are expected to take professional responsibility of your project work liaising closely with your supervisor and continuing both practical and contextual research as the project work proceeds.

By the end of the unit you will be required to have completed your treatments with at least two fully realised conservation projects completed. To accompany your project work you will have professionally presented and realised treatment reports that include detailed documentation of all stages of the process, from proposal to treatment findings to future care. You will present your completed work and findings in the form of an exhibition and a poster presentation.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. *In-depth knowledge and systematic critical understanding of the historical and social contexts, and ethical implications of your completed conservation project work*
2. *Knowledge and systematic critical understanding and reflection of professional conservation strategies employed in your conservation project work*
3. *Effective problem-solving & treatment handling informed by material & contextual research*
4. *Application of developed research skills and effective communication of complex findings and arguments*
5. *Evaluation and synthesis of material, historical and contextual research*
6. *sustained and effective project management in support of conservation practical projects*

	7. *effective and professional approach to documenting and presenting your conservation practice*
	8. *sustained and effective structuring, organisation, management and presentation of conservation project work*
Learning Hours	600 notional learning hours are divided as follows:
	Scheduled 25%
	Guided 75%
	Independent 00%
Essential Resources	Your project proposal and related research will determine the reading and viewing list for the unit and will be discussed and agreed with your tutor as your project work progresses. You will define your own reading list specifically related to your project work with the support of your supervisor. You will be expected to make full use of the Conservation research resources at the Art School to support your proposal.
	2 Learning & teaching BACS3.3
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including: one-to-one tutorials, group tutorials and peer group review.
Indicative content	Self-directed project work including treatments and evaluations.
	3 Assessment BACS3.3
Method of assessment	Assessment is on a presentation of a completed conservation project together with related written reports and a poster presentation.

Submission Requirements	You should submit:
	• a conservation report for each artefact making up your final year conservation practice, including:
	  • condition report
	  • treatment proposal
	  • treatment report
	  • evaluation
	• treatment of the artefact(s);
	• poster presentation

Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.

Date & time			Formative Assessment takes place midway through the unit in the form of a 1 to 1 tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Introduction to Conservation 1

Year 1

Introduction to Conservation One

1 Overview

BACS1.4

Credits

15 credits (7.5 ECTs)

Overview

This unit runs from the beginning of the course, running alongside Historic Crafts 1, Conservation Science 1 and Art Histories. It focuses on introducing you to the fundamentals of conservation ethics and philosophy, principles and professional standards.

The unit is intended to provide you with the confidence and the vocabulary to engage in meaningful discussion about the future management of cultural heritage and preventive conservation.

Recognising the different social, cultural and professional backgrounds of your peer group and the 'cultural capital' of your group, the unit aims to provide you with an insight into the profession of conservation: whether working in a museum or as a private consultant, and the range of international conservation bodies, further training programmes, internships, conferences, and professional accreditation opportunities provided.

It sets out to raise your awareness of the evolution of conservation and the subjectivity of all conservation decisions. It will also provide you with an essential grounding in understanding the values and significance of the artefacts that you work with.

There are a range of approaches to learning and teaching, such as: practical exercises, group activities, seminar discussions, presentations, the group study of written articles, close examination of conserved works and their presentation in varying museum or archival contexts, and may include studio visits to understand conservation in museums and galleries, libraries and archives.

You will study the evolution of selected Conservation Charters, Conventions and Standards. In this way you will be engaging with the professional world of Conservation and interrogating live conservation practice issues from the outset of the course.

By the end of the unit you should be fluent with concepts such as 'multiple values', 'authenticity', and 'community consultation'.

Learning Outcomes

In order to successfully complete this unit your work should demonstrate:

1. knowledge of the key theories, histories and ethics of conservation practice related to your specialism;

	2. knowledge of the main agents and causes of deterioration, and mitigation measures employed by conservators working in your specialist field; 3. an ability to evaluate an artefacts condition employing key conservation methodologies; 4. ability to communicate findings in a structured and coherent illustrated presentation
Learning Hours	150 notional learning hours are divided as follows: Scheduled 70% Guided 30% Independent 00%
Essential Resources	Mills, J.S., & White, R. (1999) The organic chemistry of museum objects. 2nd edition. Oxford: Butterworth-Heinemann. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 1: An introduction to materials. London: The Conservation Unit of the Museums & Galleries Commission. Moncrieff, A. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 2: Cleaning. London: Museums & Galleries Commission. Munoz Vinas, S. (2012) Contemporary conservation theory. London: Routledge. Newey, C. & Ashley-Smith, J. (eds.) (1992) Science for conservators. 3: Adhesives & coatings. London: Museums & Galleries Commission. Richmond, A. & Bracker, A. L. (eds.) (2009) Conservation: principles, dilemmas & uncomfortable truths. London: Elsevier/Butterworth-Heinemann. Stanley-Price, N., et al. (eds.) (1996) Historical & philosophical issues in the conservation of cultural heritage. Los Angeles: Getty Conservation Institute. Turner, G.P.A. (2013) Introduction to paint chemistry & the principles of paint technology. 3rd edition. Boston: Springer. Doehne, E & Price, C. (2010) Stone Conservation. An Overview of Current Research, 2nd edition, Getty Conservation Institute. [contains extensive bibliography and lists of sources of information] Borrelli, E. (1999) Conservation of architectural heritage, historic structures and materials laboratory manual. Rome: ICCROM. Torraca, G. (2009) Lectures on Materials Science for Architectural Conservation, Getty Conservation Institute. Pickwood, N. (1994) Determining How Best to Conserve Books in Special Collections.' AIC Book and Paper Group annual, vol. 13

	Digital sources https://cool.conservation-us.org/coolaic/sg/bpg/annual/v13/bp13-07.html http://www.chemguide.co.uk/ http://www.rsc.org/learn-chemistry/resource/res00001336/national-galleryfaces-of-chemistry http://www.nationalgallery.org.uk/rembrandt-teachers-resource www.icon.org.uk www.iic.org.uk www.iccrom.org www.aic.org www.icom-cc.org www.cool.conservation-us.org Conservation Distlist http://www.getty.edu/conservation/search/publications http://www.tandfonline.com/ (Journal of Architectural Conservation) www.collectionslink.org.uk
	2 Learning & teaching BACS1.4
Learning & Teaching methods	The unit will be delivered with a range of learning and teaching methods including lectures, visits and group discussions
Indicative content	The unit will include a thorough introduction to: • the history of conservation • he ethics and philosophy of conservation and preservation management • he context, role, history and contents of specific conservation charters, conventions and standards • he conservation professions and their contexts
	3 Assessment BACS1.4
Method of assessment	Assessment will be based on two written submissions.
Submission Requirements	You should submit: • a review of a recently published article on Conservation Theory (word count guide 750 to 1250) • an essay that considers a Conservation Charter, and the context of its creation (word count guide 1,250 to 1,750)
Alternative forms of assessment	These are the standard requirements for the assessment of this unit. Alternative forms of assessment will be detailed in the unit or project brief for those students who possess a needs assessment

			for specific learning difficulties, such as dyslexia and dyspraxia. For students with other specific learning difficulties, such as AD(H)D, or students with a disability, alternative forms of assessment will be designed in relation to your individual needs' assessment.
Date & time			Formative Assessment takes place midway through the unit in the form of a one to one tutorial with your Personal Progress Tutor, while the Summative Assessment takes place at the end of the unit and will involve a number of tutors reviewing all of the work that you submit for assessment. The week, date and time of your summative assessment will be notified in unit briefings and detailed on Moodle.
Academic good practice			Submissions that are considered to be the result of collusion or plagiarism or other forms of academic misconduct will be dealt with under the Art School's 'Upholding of Academic Integrity' Policy, and penalties may involve the loss of academic credits. Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. You must ensure that you acknowledge all sources you have used. You will find very useful guidance on good academic practice and avoiding plagiarism on the Course Moodle site, while there are also hard copy leaflets on Referencing available in the library.
Marking Criteria			Your grade for the unit will be determined by your achievement of each learning outcome when judged against the marking criteria:
PASS	1st	85-100%	There is consistent and strong evidence with outstanding examples that demonstrate…
		70-84%	There is substantial and strong evidence with excellent examples that demonstrate…
	2.1	60-69%	There is substantial evidence with some very good examples that demonstrate…
	2.2	50-59%	There is consistent evidence with some good examples that demonstrate…
	3rd	40-49%	There is adequate evidence with some sound examples that demonstrate…
FAIL		35-39%	There is inadequate evidence, with some examples of potential to demonstrate…
		1-34%	There is inadequate evidence to demonstrate…
		0%	No work submitted to demonstrate…
Feedback			Written and verbal feedback will be provided within 20 term-time days of the summative assessment.

Part Two: Learning and Teaching

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 through lectures, group discussion, tutorials, seminars, field trips, workshops, demonstrations and group critiques as well as individual supervision of projects. You will be encouraged and supported to develop your research and practice skills and to develop communication skills to articulate your ideas, proposals and document your work through writing, verbal presentations, and visual recording. As the course progresses your knowledge of historical, theoretical and cultural issues will provide you with an invaluable frame of reference to understand and develop your practice.

Courses are delivered in the departmental studios and in workshops through projects /course units, group and seminar discussion, and tutorials. You will be encouraged to take increasing responsibility for your own learning and as the course develops, you will evaluate your learning and progress in seminars, studio discussion, critiques, and tutorials.

The Art School's **Learning & Teaching Strategy** can be accessed in full on **Moodle>Policies & Procedures**.

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>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 cityandguildsartschool.ac.uk email to book a meeting.

PERSONAL PROGRESS TUTORIAL

Conducted between you and your Personal Progress 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.
DISSERTATION / THESIS	Generally the culmination of the written theoretical and historical components of the course. You will be supported through individual and group tutorial supervision and through sessions led by the Library regarding referencing and citation.
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.
LIVE PROJECTS	Provide you with an opportunity to participate in commissions or other forms of working with a client to a deadline. They enable you to experience

	the pace, responsibilities and issues associated with professional work in your subject area.
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.
STUDY TRIPS	Conservation and Historic Carving students may attend the annual Art Histories study trip to Venice, staying at the Giorgio Cini Foundation on the Island of San Giorgio Maggiore. Fine Art students may also benefit from an organised study trip to a European City. Such trips are usually carefully organised and engage you in an intensive few days of visits, talks, drawing and research.

Art Histories

To become a creative, successful practitioner requires knowledge of historical context – traditional and contemporary – and an awareness of the latest critical debates within today's visual and material culture. We also believe that successful learning depends on the quality of the learning experience. Our solution is to make Art Histories an integral part of all our courses, and to teach it in such a way that it informs, inspires and incentivises the makers of today.

We believe that the study of Art Histories and studio work should sustain and enhance each other, engendering in students a good observational ability and a deeper awareness of the historical and critical contexts underlying contemporary studio practice. Regular discussions and debates in museums and galleries also form an essential aspect of student learning.

The Art Histories Department aims to:

- ensure that Art Histories learning is integrated, relevant and core to students' main areas of study;
- enable every student to develop the academic skills, knowledge and critical tools needed to succeed as artists, craftspeople and creative thinkers;
- uphold the highest standards in teaching and learning, valuing a student-centred approach and being sensitive to the learning styles of practising artists and craftspeople;
- engage in wider debates about the role of Art Histories in shaping societal attitudes, politics, scientific research and philosophical thought.

Assessment may be based upon essays, aural presentations and dissertations. All are thoroughly supported by workshops, one-to-one tutorials and special learning support where required. Library inductions and workshops are arranged to enable you to carry out independent research and study. Moodle and online resources will aid your learning and provide you with the necessary tools, skills and confidence to work as a professional artist or researcher on successful completion of the course.

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 to make an appointment.

Moodle

The Art School's online learning platform is Moodle, available at 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, forms
- Lecture notes, presentations, recordings, and readings
- Online assessment
- Research and study skills including essay writing, referencing and citation
- Access to Learning information
- Bursary and prize information
- News and updates

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 contact the Librarian.

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, based on the Harvard system. It can be accessed on the Library's Moodle page.

Assessment

Assessment is another word for judgement and is an integral part of the learning process. In teaching we use three forms of assessment:

1) *Diagnostic* assessment usually occurs early on in a unit; through tutorial discussion, project work and/or a skills audit, your tutor will work with you to identify your strengths as well as areas for improvement or further exploration.
2) *Formative* assessment focuses on looking forward at the development of your work. It usually occurs part way through a unit, for example in a *Progress Tutorial* or through a group presentation. Tutors will advise you on areas for improvement, for development, for

consideration, and indicate your strengths and any areas for concern with your work-in-progress. Feedback from formative assessment will concentrate on ways that you can improve your work in relation to the learning outcomes of the unit.

3) *Summative* assessment is applied to work submitted for unit assessment. Feedback from summative assessment identifies achievement against the learning outcomes. While the main focus is looking back at the work from the unit, there will also be some advice on areas for development.

The different forms of assessment can be applied through:

- *Self-assessment*, which is undertaken by you. In addition to the process of constant self-assessment intrinsic to learning and making work, there are occasions when you will be required to conduct formal self-assessment, for example by completing a Self-Evaluation form.
- *Peer-assessment* or *Peer-evaluation* may be undertaken by a fellow student, or a group of students. This may occur informally during critiques and seminars or at the end of a unit.
- *Tutor assessment*, is undertaken for all formal assessments of your work. Sometimes this is in conjunction with self and or peer-assessment.

The work you should submit for formal assessment will always be clearly communicated as assessment Requirements. Marks are determined by assessing the extent to which your work demonstrates the unit Learning Outcomes and Marking Criteria. There are two ways in which the assessment work /Requirements may be assessed:

- *Component* assessment provides an individual mark for each separate Requirement, with an overall unit grade determined through a predetermined, mathematical formula.
- *Holistic* assessment (typically a *portfolio of work*) considers all of the Requirements as a single body of work, providing the unit grade.

Learning outcomes and unit assessment

Learning outcomes are the skills and knowledge that you will be able to demonstrate upon successful completion of each of the units on your course and against which your work will be assessed.

Your work will be assessed on the extent to which it meets the Learning Outcomes described for each unit.

To pass a unit your work will need to demonstrate that all of the Learning Outcomes have been met.

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 at 40% 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 Access to Learning or from the Office Administration team. Forms are available in the Art School office and can be downloaded from **Moodle>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 Access to Learning 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).

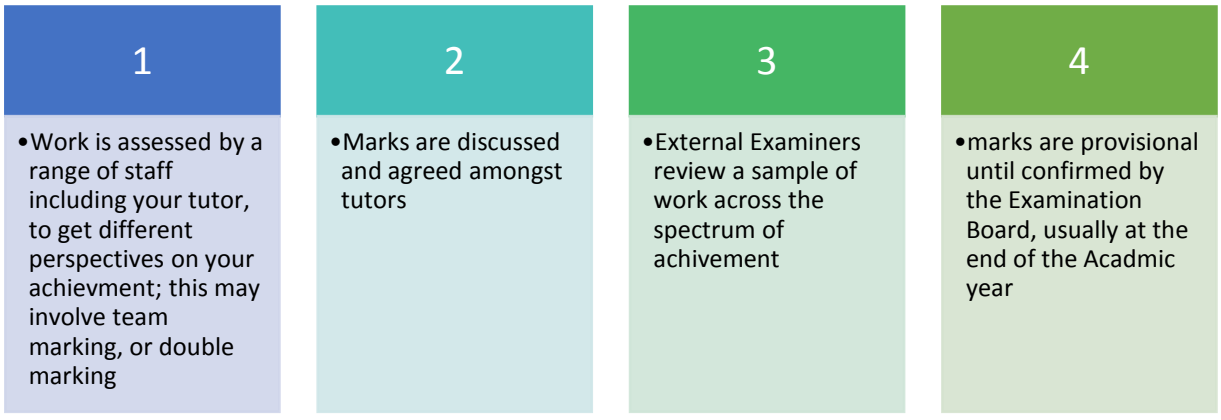
How will you be assessed?

You will be assessed against the learning outcomes set out in each unit specification using the marking criteria to determine the actual mark. Each Unit Specification outlines the Marking Criteria. The table below gives you an indication of how marks are graded.

	FAIL		**PASS**				
			3	**2.2**	**2.1**	**1**	
0%	1 – 34%	35 – 39%	40 – 49%	50 – 59%	60 – 69%	70 – 79%	80 – 100%
No work submitted	There is inadequate evidence	There is inadequate evidence, with some examples of potential	There is adequate evidence with some sound examples	There is consistent evidence with some good examples	There is substantial evidence with some very good examples	There is substantial and strong evidence with excellent examples	There is consistent and strong evidence with outstanding examples

Specific requirements for the display and presentation of final work, oral and written presentations will be indicated in the unit specifications and any related project briefs. These will be discussed in a briefing session.

In terms of procedure, for all units on the course the following stages are adhered to:



External examiners

External Examiners are appointed to all courses in order to ensure that our courses are comparable to courses at the same level in other institutions and that the quality and standards of the course are maintained at an appropriate level.

External examiners do not mark students' work. External examiners do however see the assessed work of a sample of students across the full range of attainment (including any failed work) in order to check the appropriateness of standards and the marks awarded. They might also meet students in order to find out their views about the course.

External examiners write an annual report reflecting upon the course that is used as an important reference for Annual Monitoring.

The External Examiner for BA (Honours) Conservation Studies is: **to be appointed**

Grade descriptors

Grade	%	Indicative descriptors
1st	85-100	Evidence of an outstanding level of understanding of the subject its context and issues. Reflection and planning are consistently outstanding, informed by critical evaluation and analysis demonstrating an exceptional level of personal insight and creative independent problem solving. Fully realised ambitious goals building upon personal strengths and the development of areas of perceived weakness to an outstanding effect. Research and examination of contextual material is exemplary, based on a wide range of sources, successfully informing and propelling practice. Communication is compelling demonstrating outstanding critical awareness of divers audiences and contexts. Evidence of consistent outstanding judgment, decision-making and command of relevant technical skills. Evidence of outstanding critical awareness, and originality in the use of, professional working practices.
1st	70-84	Evidence of an excellent level of understanding of the subject its context and issues. Reflection and planning are consistently excellent, informed by critical evaluation and analysis demonstrating a high level of personal insight leading to creative independent solutions. Realised ambitious goals building upon personal strengths and development of areas of perceived weakness to excellent effect. Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. Communication is compelling demonstrating excellent critical awareness of divers audiences and contexts. Evidence of consistent excellent judgment and decision-making with a high level of command of relevant technical skills and their highly effective employment. Evidence of an excellent critical awareness, and highly effective use of, professional working practices.
2.1	60-69	Evidence of an extensive understanding of the subject, its context and issues. Reflection and planning are highly effective. Evaluation and analysis are at a high level, and work builds upon a thorough understanding of personal strengths and areas for development. Research and examination of contextual material is highly relevant, based on a wide range of sources and successfully informing practice. Communication is highly effective demonstrating a critical awareness of audience and context. Evidence of consistent very good judgment and decision-making with a full command of relevant technical skills and their appropriate employment. Evidence of a critical awareness, and highly effective use of, professional working practices.

2.2	50-59	Evidence of a good level of understanding of the principles of the subject, its context and issues. Reflection and planning are consistently effective. Evaluation and analysis has led to developments based on an understanding of personal strengths and areas for development. Research and examination of contextual material is consistently relevant and supporting practice. Communication is effective demonstrating a good level of awareness of audience and context. Decision-making is informed and effective. Technical skills are good and appropriately employed. Evidence of awareness, and consistent use of, professional working practices with a good standard of techniques employed.
3rd	40-49	Evidence of an understanding of the key principles of the subject, its context and issues. Reflection and planning are mainly effective and have led to a developing awareness of personal strengths and areas for further development. Research and examination of contextual material is mainly relevant and supporting practice. Communication is adequate demonstrating an awareness of conventions, audience and context. Decision-making is informed and mainly effective. Technical skills are adequate and appropriately employed. Evidence of awareness, and use of, the main standards for professional working and satisfactory command of techniques applied.
F	35-40	Engagement is limited with inconsistent grasp of the basic principles of the subject. Limited evidence of reflection, awareness of personal strengths and areas for development. Evidence of a rudimentary level of research and examination of contextual material. Communication is mainly ineffective with little evidence of sound judgment and limited and inconsistent command of techniques.
F	1-35	Engagement is poor with little grasp of the basic principles of the subject. Lack of evidence of reflection, awareness of personal strengths and areas for development. Little evidence of research or examination of contextual material. Communication is ineffective with poor judgments and very limited command of techniques.

Learning and Teaching Appendices

1. Learning and teaching strategy
2. Inclusive learning and participation policy
3. Professional Practice policy
4. Student participation, attendance and engagement policy
5. Tutorial policy
6. Upholding Academic Integrity
7. Assessment and feedback policy

Learning & Teaching Strategy 2015-2020

1 Introduction

This is the Art School's first formal strategy document to be focused on Learning and Teaching and is informed by the development process for 'Planning Ahead', the Art School's medium term strategy. This document specifically relates to the development of Learning and Teaching over the next five years, articulating our academic and pedagogic principles and ensuring they continue to be embedded in the future development of our provision.

2 Background

2.1 The Art School is a small, not-for-profit, specialist institution, which offers students generous provision both in terms of contact hours and working space.

2.2 We recognise that all staff and students are crucial members of a vibrant and studious creative community. Students are able to access their tutors and Art School technicians on a regular basis, and one-to-one teaching is a prominent feature of the pedagogy, supported by seminars, lectures, and skills-based workshops. With an academic portfolio developed over many years, course teams have tailored their approaches to teaching in response to developments in their respective subjects, technologies, and cultural sectors – as well as the learning styles of individual students.

2.3 We know that the best possible learning experience for our students comprises a combination of formal, timetabled teaching delivered alongside more informal opportunities for discussion. This has led to the development of some new initiatives in addition to some refinement of previous practice, as well as a re-affirmation of our on-going commitment to provide high levels of contact time with our students in order to provide the intensive, specialist skills-based education, which is our primary aim.

3 The Art School's philosophy of Learning & Teaching

3.1 ***A distinctive centre of excellence***

3.1.1 At the Art School we have a clear philosophy of Learning and Teaching, which is founded on our mission to be a distinctive centre of excellence in our specialist subjects, where students from all

backgrounds are supported and challenged to exceed their own expectations. We do this by:

- Defining from the outset the particular skills that our students require when completing their course, so that they can go on to excel as important practitioners in their chosen field;
- Devising programmes, projects and modules which best support individual students to develop all of these skills to the highest level;
- Employing active and significant practitioners as tutors;
- Distinguishing ourselves from other providers by championing small group and one-to-one teaching;
- Nurturing a creative and effective learning community, where all individuals and their roles are valued.

3.1.2 We also value greatly the range of highly successful professional partnerships which we have nurtured and developed over some years, which have had a profound and beneficial impact on students' learning, and which enable us to deliver validated and approved programmes of study at postgraduate, undergraduate, and foundation levels which are compliant with the Quality Code for Higher Education.

3.2 ***Specialist and experiential learning***

3.2.1 We foster specialist and experiential learning through practice, to ensure that students have a well-rounded, practical grounding and understanding on which to base their creative and professional decisions.

3.2.2 We champion craft skills, the dialogue between the hand, eye, imagination and subject knowledge. Our learning and teaching practices weave together:

- learning through making;
- art history and the history of ideas;
- professional knowledge;
- aesthetic judgement;
- collaborative skills;
- technical expertise;
- the role of imagination;
- critical skills;
- connoisseurship;
- embodied knowledge; and
- materials knowledge.

3.3 ***Employability and preparation for life after graduation***

3.3.1 We believe in the importance of preparing our students thoroughly both for professional practice or further study in their chosen field.

3.3.2 The subjects that we specialise in lead to a wide range of employment opportunities and take many different forms, including freelance practitioners (which may involve working within a team), working to commission, and/or working across a range of different contexts. Art

School graduates therefore need to be prepared for an unpredictable and complicated work-life which may entail a mixture of freelance and part-time employment. Our aim is to provide our students with the resilience, flexibility and confidence they will need in order to tackle the challenges of a portfolio career in the arts both now and in the future. We set out, therefore, to equip our students with the important lifelong learning skills that will enable them to continue to develop as practitioners and professionals for the rest of their careers.

3.3.3 Students studying our subjects need to develop intellectual and research skills and substantial knowledge in their chosen subject, with the specialist practical skills that we champion. Alongside this subject-specific focus, students also need to develop important generic skills such as numeracy, literacy, professional practice skills of presentation and networking, communication and documentation, among others. This is a complicated mix of interrelated skills which we believe need to be embedded in the curriculum at all stages to be meaningful and for the courses to have integrity and coherence.

3.3.4 Our intention is to equip students to meet the current and future challenges of employment, self-employment and continuous professional and academic development in the context of uncertainty and change. We do this by:

- Ensuring that professional practice and development are embedded in all Art School programmes of study and modules;
- Providing vocational skills-based training, supported by generic and subject specific professional practice skills.

4 Strategic and systematic enhancements, 2015-2020

4.1 Whilst we are confident and clear about our pedagogic mission and principles, we recognise that in order to expand our provision and maintain our position as one of the foremost alternative providers of Art and Craft education in the UK, we need to build up our own organisational and regulatory infrastructure so that we are less dependent on those of our partners, and improve our physical estate so that we can better support our students' learning and provide equal access to all aspects of the education we provide. In building a new, home-grown framework for our academic endeavours we must ensure that we continue to nurture and promote our values and our ethos, making full use of the communal and collegiate spirit which pervades our activities and is one of the major advantages of being a small-scale, specialist institution.

4.2 Over the next five years, we aim to cement and build on our distinctiveness by systematically enhancing the learning and teaching environment under the following headings, which are each discussed in more detail in the following sections:

- Staff

- Continuous reflection
- Equal access to education
- Assessment and feedback
- Environment and facilities, including Technology Enhanced Learning
- Provision and dissemination of information, policies and guidelines

5 Strategic Aims

5.1 *Staff*

5.1.1 *Strategic aim 1: We will enhance our commitment to support staff excellence*

We support staff through a range of approaches, including individual appraisal; staff development support, training and mentoring; lunchtime meetings to share good practice; staff fora; sharing monitoring reports. We are also mindful of the need to support academic staff to work flexibly to enable them to continue to excel in their careers as professional practitioners.

5.1.2 *Action points*

We will improve this support during 2015-2020 by:

- Embedding peer observation as a tool to share good practice both within and across subject areas;
- Through the 'Planning Ahead' development process, developing cross Art School initiatives and events which will engage staff research interests and enhance the curricula, such as pan Art School symposia;
- Providing clear guidance for staff on all aspects of learning and teaching policy, by means of a comprehensive suite of guidelines which capture the good practice which has been built up over time, within a policy framework which is compliant with the Quality Code for Higher Education.

5.2 *Continuous reflection*

5.2.1 *Strategic aim 2: We will engage our students and staff in a reflective and critical approach to our teaching practices and the learning environment through regular dialogue*

We are committed to scrutinising our processes and the effectiveness of our approaches through regular review and reporting, involving input from students and staff. Examples of this include:

- Course level student fora;
- Termly student representatives' forum;
- Sessional tutors' termly lunchtime meetings with the Senior Management Team;
- Course level tutors' meetings;
- Student representatives' engagement in Boards of Studies;
- Online student and staff surveys.

5.2.2 *Action points*

We will increase the effectiveness of our reflective practices during 2015-2020 by:

- Embedding student representation at all levels of decision-making, including the design of the curriculum; and
- Better and more systematic evaluation and use of the information gleaned from student feedback, annual programme reviews, and other data sources such as admission, retention and examination performance statistics to improve the quality and effectiveness of our learning and teaching.

5.3 ***Equal access to education***

5.3.1 *Strategic aim 3: We will uphold and enhance equality of access and learning for students of all backgrounds*

Ensuring that we provide an equal opportunity for all students to perform to the best of their abilities is of paramount importance to us. We set out to support students from all backgrounds and are ambitious for all our students. To this end, the Art School has:

- Raised significant funds for bursaries and scholarships;
- Developed a student hardship fund;
- Begun improvements to improve access to our site;
- Established policies and training to support students with hidden disabilities;
- Embedded sessions explaining our teaching methodologies into the induction of new students involving the whole staff team, so that students know how to apply for and access support; and
- Improved its process for identifying as early as possible students with any learning issues to ensure that support is in place and that plans for any necessary adjustments are made in good time.

5.3.2 We are aware that socio-economic factors combined with a general shortage of public funding support will continue to make it difficult for many students and their families to sustain a financial commitment, often over several years, to take full advantage of the specialist education we provide. In addition, the Equality Act 2010 obliges us to re-think our approach not only to our physical infrastructure and facilities, but also to our methods of programme design, delivery and assessment, to ensure that we comply with requirements to make 'reasonable adjustments in all these areas where necessary.

5.3.3 *Action points*

During 2015-2020 therefore, we will

- Agree and implement a policy for Inclusive Learning which builds upon the support already provided and encompasses all types of disability and disadvantage which may impact upon students' opportunities to succeed; and
- Increase our efforts to raise funds to ensure that we can help wherever possible, students in need of financial support in order to

maximise their potential for success in the specialist fields that we offer.

5.4 ***Assessment & feedback***

5.4.1 *Strategic aim 4: We will embed a comprehensive system of assessment and feedback into the learning and teaching experience throughout all programmes of study*

Assessment and feedback continues to be an area of concern within the Higher Education sector. At the Art School we believe that formative assessment with feedback which fuels improvement should be a continuous process and dialogue throughout a student's programme of study. Summative assessment and its feedback should enable students to analyse their own progress and be reflective about their achievements. We encourage students to engage fully with the assessment process by designing assessment tasks which involve:

- Active participation in assessment through verbal presentations and exhibitions of work produced; through this students are encouraged to pose their own questions about their field of practice; and
- Live projects and presentations to external professionals, which challenge and inspire students to contextualise their work in the wider frame of national and international debates in the field

5.4.2 *Action points*

We will enhance this provision during 2015-2020 by:

- Approving and implementing an Assessment and Feedback policy which reaffirms and builds upon our philosophies of assessment and feedback, and which will provide the framework for future development of the curricula of our programmes of study;
- Providing a suite of comprehensive information and guidance relating to assessment and feedback processes and requirements for both students and staff, which is accessible in a range of formats and media including the VLE and web site; and
- Embedding review of assessment and feedback within annual course review processes.

5.5 ***Environment and facilities, including Technology Enhanced Learning***

5.5.1 *Strategic aim 5: We will continue to develop our estate and facilities to support excellence and reflect the professional working environment*

The Art School has a rolling programme of development and enhancement to support learning, embracing both old and new technologies. Facilities are designed with students' needs as our chief consideration. Our studio spaces are generous while our technical facilities support the small scale of the Art School and our specialist activities. We have chosen to give prominence to specialist facilities for 'hand skills', working with traditional processes such as stone and wood carving, intaglio printmaking, gilding, bronze casting and drawing.

More generic resources, such as IT facilities, that the majority of students have access to, are also available.

5.5.2 In 2014/5 we have invested in the VLE platform 'Moodle', with the intention of using this to enhance the student learning experience by providing teaching materials and a wealth of course information in an easily accessible format.

5.5.3 *Actions points*

We will enhance our estate and facilities during 2015-2020 by:

- Continuing to raise money for investment in our physical estate and implementing successive phases of our Development Plan;
- Investing in the development of Moodle as both a pedagogic tool and as a repository of up-to-date information, and in modernising the Art School's web presence generally; and
- Embedding the use of Moodle throughout the Art School's programmes of study, promoting and encouraging its use within the Art School's community, and providing guidance and training in its use.

5.6 ***Future-proofing the Art School's academic and pedagogic vision***

5.6.1 *Strategic aim 6: We will develop guidelines and policies, which clearly articulate our approaches to learning, teaching and assessment, incorporating the excellent practice which already exists at the Art School*

The Art School currently relies on the policies and regulations of its validating/approving partners, to provide the framework of its academic-related activities. For areas which do not come under the jurisdiction of our partner institutions, staff have been working with a range of local policies (both explicit and implicit), and have evolved some very good practice. Local policy and practice now need to be shaped into a body of local regulations, policies and guidelines, which articulate in a consistent format our approaches to learning, teaching and assessment and which are easily accessible to students and staff by a variety of media. Undertaking this project will not only enable the Art School to ensure its own compliance with the Quality Code for Higher Education, but will also enable us to ensure that our philosophy of learning and teaching is embedded in everything we do, so that it will easily be transferable into any future expansion of our provision.

5.6.2 *Action points*

During 2015-2020 we will future-proof our academic and pedagogic vision by:

- Developing and implementing as soon as possible a suite of clear policy and guidance documents which are agreed via the Art School's governance system after appropriate consultation;
- Ensuring that all our information is easily accessible to students and staff by developing, enhancing, and promoting the use of Moodle;

- Providing training/briefings to staff and students to enable them to understand and implement each policy effectively;
- Creating an internal communication strategy to ensure the dissemination of policy is consistent and effective; and
- Ensuring that this Learning and Teaching Strategy is accessible to, and understood by everyone in the Art School learning community.

6 Summary of action points mapped to the Quality Code for Higher Education

A summary of the action points, together with an indication of where they fit within the Indicators of Sound Practice for Learning and Teaching (Quality Code for Higher Education Chapter B3), can be found in the table below. Indicator numbers in brackets indicate an indirect benefit in that category.

Action point no.	Section ref.	Section title	Action (summary)	QC,B3 Indicator no(s)
1	5.1	Staff	Peer observation scheme	3,4
2	5.1	Staff	Planning ahead, cross-Art School initiatives	3
3	5.1	Staff	Capturing and disseminating good practice in policy guidance	1
4	5.2	Continuous reflection	Student representation/participation in L&T related decision making, course design etc.	3,5
5	5.2	Continuous reflection	Systematic evaluation of information	5
6	5.3	Equal access to education	Policy for Inclusive Learning	2,6
7	5.3	Equal access to education	Increased provision of financial support	2
8	5.4	Assessment & feedback	Approval/implementation of Assessment and Feedback Policy	2,7,8,9
9	5.4	Assessment & feedback	Information and guidance for students and staff on assessment and feedback, including programme-specific	2,7,8,9
10	5.4	Assessment & feedback	Assessment and feedback strategies included in annual programme review	2,3,5 (8,9)
11	5.5	Environment & Facilities	Investing in physical estate – implementation of Development Plan	2,6
12	5.5	Environment & Facilities	Development of Moodle as pedagogic tool and information repository	(1),2,6,7,8,9
13	5.5	Environment & Facilities	Promotion of, and guidance and training in Moodle	(1),2,6,7,8,9
14	5.6	Future-proofing	Clear framework of policy and guidance documents	1 (et al*)
15	5.6	Future-proofing	Ensuring accessibility of information	1,2,7,8
16	5.6	Future-proofing	Training /briefing on new policies to ensure understanding and implementation	1 (et al*)
17	5.6	Future-proofing	Internal communication strategy	1 (et al*)
18	5.6	Future-proofing	Dissemination of Learning & Teaching Strategy	1

*Other indicators referenced within each individual policy/guidance document.

7 Policies and documents that supplement the L&T Strategy

Peer-to-Peer Teaching Fora
Staff Support & Development Handbook
Staff Support & Development Handbook, L&T Supplement
Development Plan phase 2
Scholarship & Bursaries procedures
Professional Practice Policy
Assessment & Feedback Policy

Inclusive Learning & Participation Policy

1. Introduction

1.1 Purpose of this Policy

1.1.1 This Policy articulates our commitment to provide a welcoming and inclusive environment which enables all our students and staff to participate fully in Art School academic and social activities. Our 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 special needs such as religious observance or medical requirements, can benefit from a learning environment which is, as far as reasonably practical, comparable with that of their peers.

1.1.2 The Art School acknowledges its duty under the Equality Act (2010) to avoid discrimination in respect of any of the 'protected characteristics' listed there. This Policy document therefore describes the types of measures we will take to ensure that this duty is taken seriously and its overall requirements met; however, detailed guidance for staff, students and visitors on the specific ways in which we will make 'reasonable adjustments', and the procedures for initiating their implementation will be provided in separate ancillary documents. A list of these is provided in section 2.1.3 below [to be agreed and completed].

1.1.3 In applying this policy, the Art School acknowledges that ensuring accessible and appropriate provision for all our community is core to our mission, and that our endeavours to achieve this need to pervade all aspects of the student, staff and visitor experience.

1.2 Audience and Scope

1.2.1 This Policy applies equally to applicants to the Art School, its current and former students, its permanent, temporary and visiting staff, its trustees, and everyone who supports our work by attending our public events. It encompasses all recruitment, learning, teaching, administration, communications, public events and social activities undertaken either on Art School premises or at other locations where the Art School is responsible for the activity.

1.2.2 In accordance with our enhanced duty of care towards young and vulnerable adults as articulated in our Safeguarding Policy, we will ensure that we take account of our obligations to safeguard them at all times, whilst protecting their right to full inclusion in Art School activities wherever this does not contravene current legislation.

1.2.3 We will aim to extend our application of the duty to make 'reasonable adjustments' for those with a physical or mental disability as required by the Equality Act (2010), to those with any of the 'protected characteristics' covered by the Act, i.e. age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex (gender) and sexual orientation.

2. Context and compliance

2.1 Relationship to legislation, statutory guidance and Art School policies and guidance

2.1.1 This Policy draws upon, and is informed by, the following:

- the Indicators of Sound Practice described in Chapter B3: Learning and Teaching, and Chapter B4: Enabling Student Development and Achievement, of the *Quality Code for Higher Education 2013*
- The Equality Act 2010
- Safeguarding Children: Guidance for English Higher Education Institutions (DIUS, 2007)
- The 'Prevent' Duty Guidance for higher education institutions in England and Wales 2015 (in particular with regard to information-sharing)

2.1.2 The Policy should be read in conjunction with the following other Art School policies and procedures:

- Equality & Diversity Statement and Policy
- Protecting Dignity & Respect Policy
- Admissions Policy
- AP(E)L Policy & Procedure [to be written]
- Learning & Teaching Strategy
- Freedom of Speech Policy
- Safeguarding Policy
- Tutorial Policy [to be written]
- Student Complaints Procedure

2.1.3 The Policy is supplemented by Guidance documents for students and Briefing Notes for staff on:

- 'Reasonable adjustments' [to be updated]
- Support for students at risk: mental health & wellbeing [to be updated]
- Safeguarding children and vulnerable adults [to be written]
- Other(s) to be agreed

2.2 Implementation and responsibilities

2.2.1 This Inclusive Learning & Participation Policy is owned and endorsed by the Art School Board of Trustees, which has corporate responsibility for the Art School's Equality duties and for ensuring that an inclusive culture is promoted throughout the Art School.

2.2.2 The Principal is responsible for leading on inclusivity and for ensuring implementation of this policy, and that appropriate action is taken against breaches of this policy.

2.2.3 Practical implementation of the Art School's inclusivity duties is managed by Academic Board for student-related matters and the Senior Management Team for staff-related matters.

2.2.4 All students, staff and visiting teachers have an individual responsibility to support and foster the aims of this Policy.

2.3 Breaches of this Policy

2.3.1 Any person who believes that the provisions of this Policy (as enacted through its ancillary guidance documents) has been breached, may make a complaint via the Applicant Appeals Procedure, the Student Complaints Procedure, or the Staff Grievance Procedure, as appropriate.

3. Art School Inclusivity Policy statement

3.1 General principles

3.1.1 The Art School's Equality & Diversity Policy articulates the over-arching principle that we are "committed to providing an inclusive and positive environment for [our] students and staff based on the principles of equality, dignity and respect, and to the integration of this ethos into all areas of policy and practice."[1]

3.1.2 In accordance with that principle we believe that everyone should be treated as an individual both in our approach to learning and teaching, and also in our understanding of their physical, cultural and pastoral needs and entitlements.

3.1.3 We further believe that all our students, members of staff and visitors to our premises should be able to take a full part in the events and activities for which they are enrolled, employed, or are otherwise invited to participate. We will therefore ensure that as far as possible all activities undertaken in our name or under our auspices are inclusive in their nature and accessible to all who either wish, or are required, to take part in them.

3.1.4 We will do this by

- providing confidential, sensitive and efficient support for all our students and staff to use if they need it
- making appropriate 'reasonable adjustments' to our current provision (see section 3.2 below) in order to ensure that as far as possible no-one with a protected characteristic (as defined by the Equality Act 2010) is put at a substantial disadvantage in terms of opportunities to participate, when compared with the ability of their peers to do so
- embedding anticipatory consideration of inclusivity in our strategic planning and policy-making, in order to 'mainstream' as far as possible, these adjustments in our future provision of educational activities and services and the environment in which they take place
- involving affected students and staff in consultation and decision-making on issues of inclusivity

3.1.5 Adhering to this policy means that inclusivity and accessibility will always be considered a priority:

- In learning and teaching activities: i.e. curriculum design**,** delivery, and assessment, including the provision and content of teaching materials
- In the provision of personal tutorial and other pastoral and counselling support
- In our admissions/recruitment processes for both students and staff

[1] City & Guilds of London Art School Equality & Diversity Statement & Policy, Section 2.1 (approved November 2015)

- In the processes designed to facilitate the declaration of a disability, requests for reasonable adjustments, or the reporting and handling of other inclusivity issues
- In the arrangements we make for public events, exhibitions and social activities
- In the provision of information in handbooks and on the Art School website
- In the design of any improvements to the Art School's estate, and the configuration and use of the current spaces
- In the purchase of any IT hardware and software, and the design, user interface and content of our website
- In the design and operation of our regulations and policies; and any systems, procedures and processes which affect the student, staff or visitor experience

3.2 'Reasonable adjustments' and the protection of standards and competencies

3.2.1 The Equality Act (section 20) confirms the following requirements for reasonable adjustments:

(i) "where a provision, criterion or practice of [an institution] puts a disabled person at a substantial disadvantage in relation to a relevant matter in comparison with persons who are not disabled, to take such steps as it is reasonable to have to take to avoid the disadvantage.

(ii) where a physical feature puts a disabled person at a substantial disadvantage in relation to a relevant matter in comparison with persons who are not disabled, to take such steps as it is reasonable to have to take to avoid the disadvantage.

(iii) where a disabled person would, but for the provision of an auxiliary aid, be put at a substantial disadvantage in relation to a relevant matter in comparison with persons who are not disabled, to take such steps as it is reasonable to have to take to provide the auxiliary aid."

3.2.2 In addition to their statutory application to students, staff and visitors with disabilities, the Art School will also seek to apply their principles, in particular those in (i) above, to the treatment of people with other protected characteristics in order to ensure that inclusivity is considered holistically.

3.2.3 When considering requests for reasonable adjustments we will not, under any circumstances, implement any adjustment to any of our recruitment or admissions criteria, our teaching delivery, or our assessment/examination processes, which has the effect of altering or compromising our expected academic standards or competency levels.

3.2.4 Notwithstanding the statement above, we will make every effort, without compromising those standards or competency levels, to eliminate any disadvantage attributable to a disability by means which may include an element of positive discrimination where this is lawful and appropriate.

4. How the Art School will implement this Policy

4.1 Recruitment and admissions

4.1.1 In our recruitment procedures for staff, and our admissions process for students, we will ensure that applicants with disabilities are given an equal opportunity to succeed in gaining employment or a place to study at the Art School, by:

- Encouraging the disclosure of any disability or special circumstances at an early stage in the application process, to enable us to support all applicants fairly throughout the process
- Ensuring that our recruitment and selection criteria do not unfairly disadvantage any applicant with a disability, learning difficulty or other protected characteristic
- Applying 'reasonable adjustments' where appropriate, in any of the areas listed in section 3.2.1 above
- Applying the Art School's AP(E)L Policy [to be written] to enable applicants from a wider range of educational backgrounds and life experiences to take advantage of the education we offer

4.2 Art School employees

4.2.1 All Staff employed at the Art School are covered by the provisions of this Policy and are entitled to request reasonable adjustments to their working environment, their contract of employment, or the provision of auxiliary aids as appropriate, in accordance with relevant legislation, their terms & conditions of appointment and in accordance with guidance provided in the Staff Handbook [nomenclature?]

4.3 Learning and Teaching

In accordance with our Learning & Teaching Strategy, we will use pedagogies which are student-centred and which celebrate individual differences in both our students and our teaching staff.

4.3.1

4.3.2 We will ensure that the design, delivery and assessment of our programmes and modules address the learning needs of all students; connecting with their lives and engaging their interests, aspirations and passions as individuals from a wide range of ethnic, religious, cultural, educational and socio-economic backgrounds.

4.3.3 We will create a safe, respectful learning environment in which both individual and collaborative creativity can thrive, and take the time to get to know our students and encourage them to articulate their thinking, without fear of ridicule, through the acquisition of fully contextualised practical skills.

4.3.4 We will provide sensitive, confidential and efficient support to students who declare a disability or special need in relation to their ability to take part in the learning activities offered by the Art School, and do our best to meet their requirements by making reasonable adjustments as necessary to delivery and/or assessment methods, without compromising our expected academic standards or competencies. Details of this support are available in the Guidance documents produced by the Head of Access to Learning.

4.3.5 We will explore, in consultation with students, alternative forms of assessment which can be included in the design of future programmes and modules where appropriate, in order to minimise the need for special assessment/examination arrangements which may cause physically or mentally disabled students to feel marginalised.

4.4 Teaching materials

4.4.1 We will ensure that all teaching materials are presented in clear English with key terminology explained, that their content is inclusive and avoids both stereotyping and assumptions as to what is 'normal', and that they are available in various formats and at the times appropriate to the needs of all individuals which make up the class for which they are intended.

4.5 Timetable planning

4.5.1 We will ensure, when planning the timetable for classes and assessments, that issues of inclusivity such as the right to carry out religious observance, parenting activities, known medical conditions (e.g. those which are affected by particular environmental factors or dietary needs), as well as the physical accessibility of teaching rooms, are anticipated and incorporated into the mainstream timetable as far as possible.

4.5.2 In cases where an issue is notified to us too late for incorporation into the main timetable, we will make reasonable adjustments to the arrangements for the affected individual(s) wherever this is possible.

4.6 Access to Learning

4.6.1 Support for all students who need it is coordinated by the Head of Access to Learning, who can call upon the following resources:

4.6.2 A Support Tutor is responsible for agreeing a Personal Learning Plan with any student who declares a physical or mental disability, or learning difficulty such as dyslexia or dyspraxia, and for facilitating effective support with the student's Personal Tutor and/or Head of Department.

4.6.3 The Head of Access to Learning is the designated Responsible Person for the Art School's Safeguarding duties, and will ensure that any adjustments put in place for young and vulnerable adults with inclusivity issues adhere to the requirements of the Safeguarding legislation and of the Art School's Safeguarding Policy.

4.6.4 The Vice-Principal is the designated point of contact for the Art School's duties under the 'Prevent' legislation, and will liaise with the Head of Access to Learning and/or the Head of Academic Affairs & Quality in cases where the intention to promote inclusivity may conflict with those duties.

4.6.5 All staff with responsibility for providing pastoral support or advice to students, i.e. tutors and support staff, as well as the Head of Access to Learning, have a responsibility to offer support to any student with an issue related to inclusivity and to seek to eliminate any disadvantage to that student.

4.6.6 Measures to ensure inclusivity in practical activities are led by the Head of Access to Learning, with the assistance of the Art School's Site Manager.

4.7 Public and social events

4.7.1 Art School events that are open to the public will be arranged and conducted in ways that promote inclusivity for all who organise, exhibit and attend them. This will include, where necessary, balancing audience access to potentially conflicting views which may be entitled to expression under the Equality Act. The Art School's Freedom of Speech Policy provides the framework under which we will operate in these circumstances.

4.7.2 Social activities held under the auspices of the Art School, whether part of a public event or an internal function, will be organised with due regard for the likely social, cultural and religious requirements of a diverse group of attendees, e.g. with regard to food and alcohol. No pressure will be brought to bear on an attendee to take part in any aspect of such an event unless they wish to do so.

4.7.3 In order that we can maintain a welcoming and inclusive environment for our public and social events, the Art School requires that all individuals who organise and attend them adhere to the principle of respect for other people, their lawfully held opinions, their property and the physical environment, as laid out in our 'Protecting Dignity and Respect' Policy.

4.8 The Art School Estate

4.8.1 The Art School's premises are old buildings which inevitably means that access to some areas can be problematic for people with a physical disability. The Art School's Development Programme aims to provide incremental improvements to the estate generally, and incorporates accessibility elements providing equality compliance. However, accessibility will continue to be an issue for the foreseeable future, and while this is the case, we undertake to mitigate problems for disabled applicants and students as far as possible by ensuring that appropriate arrangements are made to hold interviews, classes, workshops, tutorials, exhibitions and social events in accessible spaces.

4.8.2 In addition to physical accessibility, we aim to provide an environment which is welcoming to all, ensuring that applicants, students, staff and visitors are not disadvantaged by the configuration of our estate, for example by providing spaces for parenting needs; WC facilities suitable for all genders, etc.

4.8.3 While the Art School currently has no dedicated prayer/faith room, we will arrange facilities for religious observance at the request of individual students or staff.

4.9 IT provision, Moodle and the Art School's website

4.9.1 When purchasing new IT equipment or software for use by students or staff, the Art School will ensure that it is, or can be, enabled to provide assistive technology if required, and this will be available to any student or member of staff who is assessed as needing this resource to enable them to learn or to carry out the duties of their employment, on either a temporary or permanent basis.

4.9.2 Both the Art School's website and its Moodle platform will conform to, and be updated in accordance with, approved usability standards for disabled people.

4.10 Information provided to students, staff and visitors

4.10.1 We will ensure that the information, guidance and instructions that we provide to our students, staff and visitors is up-to-date, written in plain English with explanations of key terminology, is not discriminatory in content or tone, and is available in appropriate formats.

4.11 Art School regulations, policies and processes

4.11.1 We will do everything we can to ensure that our regulations, policies, systems and processes are inclusive and anticipatory, and do not either deliberately or inadvertently constrain students from diverse cultural, social or educational backgrounds, or who have special needs, from participation in any learning or social opportunities offered by the Art School; or limit the ability of tutors to provide innovatory, inclusive teaching or assessment.

4.11.2 We will do this by:

- Including an inclusivity impact assessment of regulations, policies, systems and processes as they are approved or come up for review
- Involving students and staff who are qualified by direct experience to represent potentially affected groups in assessing the impact for inclusivity of new and reviewed regulations, policies, systems and processes.

5. Disclosure and confidentiality

5.1 Disclosure of a disability

5.1.1 It is only possible for the Art School to provide appropriate support if those who can provide that support, or have responsibility for approving and implementing 'reasonable adjustments', are permitted to receive, and act on, the relevant information. Therefore, applicants, students and members of staff who disclose a physical or mental disability or learning difficulty to a tutor or other member of Art School staff will be advised that by doing so they are obliging the Art School to make appropriate adjustments in accordance with the Equality Act. Individuals will also be advised that disclosure information will automatically be shared with the relevant Head of Department and the Head of Access to Learning to the minimum extent necessary to ensure that appropriate adjustments can be arranged. The explicit consent of the individual will be sought before the sharing of any information which exceeds this minimum, unless it is judged that there is a possibility of harmful consequences, in which case the Art School's Duty of Care will override this requirement.

5.2 Disclosure of other inclusivity issues

5.2.1 We will respect the confidential nature of other inclusivity issues at the request of the person making the disclosure (unless doing this would contravene our Duties under either the Safeguarding or Prevent legislation). Again, in order for us to be able to provide effective support and/or reasonable adjustments it may be necessary to share information with others; if this is the case, the information required to enable the provision of support will be passed to the relevant Head of Department and the

Head of Access to Learning. Any further sharing of information will require the express consent of the affected person.

5.3 Confidentiality and the sharing of personal information

5.3.1 The Art School will ensure that all personal data, including sensitive personal data regarding any of the 'protected characteristics', is recorded and held securely in accordance with the requrements of the Data Protection Act, and subsequently archived and destroyed in accordance with the Art School's Retention Schedule.

5.3.2 The Art School will only disclose personal information to others in the following circumstances:

- As required by validating institutions under their Regulations (i.e. Ravensbourne University London and UALAB)
- Under statutory reporting requirements (HESA)
- In accordance with legislative requirements, e.g. Safeguarding and 'Prevent' legislation
- In connection with a criminal investigation (i.e. a formal data request from the Police)

6. Internal reporting and monitoring

6.1 Reporting requirements

6.1.1 We will compile anonymised reports for both internal monitoring and external compliance requirements on various aspects of inclusivity, for example numbers and distribution of disability disclosures, implementation of 'reasonable adjustments', Personal Learning Plans vs outcomes, and other issues as required to help us monitor the effectiveness of this Policy, improve our services and provide evidence for our Equality Action Plan.

6.2 Review of this policy

6.2.1 The Policy will be re-approved every 5 years by the Board of Trustees via Academic Board and the Senior Management Team; it will additionally be reviewed on an annual basis by the Head of Academic Affairs & Quality to ensure that any changes to legislation or institutional requirements are incorporated in a timely way, any such changes being reported to the Board of Trustees.

Professional Practice Policy

1 Relationship to the Learning & Teaching Strategy

The Art School's Learning & Teaching Strategy identifies the focus to:
'prepare our students for professional practice or further study in their chosen field. Our intention is to equip students to meet the current and future challenges of employment, self-employment and continuous professional and academic development in a context of uncertainty and change.'

2 Terminology

Professional Practice (PP) is the shorthand term used in the Art School for the wide range of activities that our students are engaged in that specifically prepare them for their future careers as practitioners in the arts and crafts.

3 Intent

3.1 The Art School sets out to both enhance our students' employability in their chosen field and to prepare them for the challenging nature of employment in the arts. We aim to enable our students to analyse and critically reflect on the professional context of their subject and recognise how best to navigate this individually.

3.2 PP is currently embedded in all of the Art School's courses with some strong practice building on the institution's commitment to employing active practitioners as tutors and the vocational emphasis of the majority of our courses. The PP policy reinforces and builds upon current good practice and offers guidelines for curriculum development, revalidation and any future course developments. It places a greater emphasis and awareness on the values of PP teaching across the Art School's courses and intends to raise its profile among staff and students. It aims to promote student understanding of the value of such curriculum elements and with this to enhance student engagement in PP.

3.3 ***Scope***
The Art School's courses range from developmental and diagnostic (Foundation) to highly vocational in relation to niche areas of specialist practice (Historic Carving and Conservation) to developmental in relation to a wide range of potential applications (Fine Art).

3.3.1 *Foundation /Level 3*

For Foundation Diploma in Art and Design students PP relates either to future employment in art and/or design or, more commonly, to making applications for the next level of study on an art and/or design course. Documentation, writing applications and portfolio preparation are therefore integral and embedded in the curriculum and are strongly linked with creative practice and critical reflection. These activities are also frequently required for employment in art and design. Where students intend to directly progress to employment individual tutorials will support preparation for specific applications. Personal development planning compliments both the intensively taught and more self-directed aspects of the curriculum and enables students to identify their strengths and areas for further development.

3.3.2 *General Higher Education provision*

For UG and PG level courses, while the subjects are specific and discrete there is considerable overlap in the skills required for professionals in each of the three fields of practice. The majority of graduates will need to develop considerable entrepreneurial skills as well as the skills required for working individually and as part of a team. Therefore group and individual projects explore these aspects from the early stages of each course. External projects or working to commission are features of all UG and PG level courses and students are supported to take increasing responsibility for their own learning as courses progress by for example writing project reports, curating external projects, organising materials and managing their own learning through personal development planning.

3.3.3 *Fine Art (HE)*

For Fine Art students PP activities form the interface between creative studio work and the different professional art world contexts and can demand a highly creative approach. Therefore alongside a developing understanding of ‘good’ professional practice, students will need to develop a research approach to each opportunity and at times build their own bespoke solutions. A focus on skills that are integral to life as a professional artist: such as project management; writing statements, press releases, applications and project reports; managing budgets; sourcing materials; documentation and making presentations will enable students to develop important transferable skills that equip them for a range of other employment and self-employment contexts.

3.3.4 *Historic Carving*

For Historic Carving students there is some overlap of skillsets with Fine Art, particularly in relation to self-employment. The nature of employment and commission in this specialist subject has its own culture that Historic Carving students must be sensitive too. The course provides opportunities through live commissions and prizes, case studies and taught elements for students to develop knowledge and

skills in the particularities of pitching for, negotiating and managing commissions within a heritage context. The management of projects, timescales and budgets is core to PP at both diploma and postgraduate diploma levels and shared teaching is appropriate, offering useful peer group interaction and shared learning.

3.3.5 *Conservation*

The nature of employment for Conservators has changed significantly in recent years with a decrease in Conservation Departments in the Museum sector and greater reliance upon freelance conservators or small-scale conservation practices. The course curriculum is sensitive to these developments and has responded by putting in place activities that support students to navigate the complexities of working to private commission as well as working within, and privately for, Museums and Collections. Activities such as writing treatment proposals and reports, giving presentations on research findings, poster presentations and meetings with clients are all integral to professional working for conservators and teaching by the range of specialist professionals supports students to progressively develop the necessary knowledge, experience and skills they will need for this specialist area of practice.

4 Professional Practice Policy

4.1 *Occurrence*

The relationships between professional practice, creative practice and critical thinking should be a focus of enquiry and discussion at all levels.

4.2 *Equality & Diversity*

PP activities should be designed and delivered in a way that is accessible to all students no matter what their learning style is or their educational or social background. Where for example a student is not able to participate in an organised live project, a simulated equivalent should be designed to offer an equivalent opportunity for learning.

4.3 *Specificity*

Due to the range of courses, Professional Practice curriculum elements and activities must be sensitive to the individual, the level of study, the nature and range of professional practices related to the subject as well as more generic transferable skills.

4.4 *Visibility*

PP should be both embedded and explicit in the curriculum, clearly mapped for each level with a rationale given so that students can understand the relevance of the activity and make note of their own progress setting goals and targets for themselves.

4.5 ***Opportunities***
Preparation for all taught sessions should consider any opportunities for PP elements. For example: A guest practitioner's talk on their own work could include a PP case study or 'top tips'. An off-site visit could include discussion about the way that the organisation manages its commissioning process.

4.6 ***Iterative***
PP should be iterative – as students progress through their studies, aspects of PP will be revisited. As with any area of skill development and critical development PP activities need to be tested, reviewed and re-tested.

4.7 ***Personal development planning***
PP activities should support and compliment students' personal development planning (PDP). PDP and PP should be clearly linked and students should be required to evaluate and update their PDP on a termly basis clearly referencing PP activities and how they plan to build upon their experiences.

4.8 ***Live working***
Placements and live projects are recognised as hugely valuable to students at all levels, offering an opportunity for first-hand experience and knowledge of PP and providing valuable evidence of professional experience for their resumes. The Art School sets out to support off site projects with explicit guidance and briefing including safe working practices and risk assessment to ensure that students understand their responsibilities to themselves, any co-workers and the wider public.

4.9 ***Team work***
PP should encompass team-working to enable students to evaluate their own strengths and particular skills set as part of a team and to test out their own preferred roles within a team, developing team-working skills such as negotiation and communication.

4.10 ***Self-reflection & critique***
PP activities should offer students an opportunity to reflect upon their own learning through for example project report writing or verbal presentations. Reflection is crucial to the learning process, meanwhile project reports of some form are a requirement for many professional and/or funding bodies related to the subjects studied at the art school.

4.11 ***Professional conduct***
PP should introduce students to the professional pace of work. While it is important at a developmental stage that students are given the time to explore, test and learn, it is equally important that on completion of the course they are able to tackle the likely challenges of study at a higher level or the fast pace of work required by commissioner or employer. Time management

and self-organisation skills are crucial in the highly competitive context of our subjects.

4.12 ***Financial skills***
PP projects and activities should enable students to develop numeracy, adaptability and budget management skills that will enable them to plan and cost projects realistically and manage their finances effectively.

4.13 ***Learning resources***
PP activities should be complimented by learning resources that students can access in their own time to support their learning, examples include: case studies; guidelines; examples of contracts, budgets, project proposals and reports, risk assessments and project timelines.

4.14 ***Teacher-practitioners***
The Art School's continuing commitment to employ professional practitioners is core to ensuring the richness and currency of our curricula. Our tutors' awareness of the PP policy and its purpose is key to its successful implementation.

5 Professional Practice Policy Review

This Policy will be formally reviewed by Academic Board every 5 years. In order to incorporate any changes to national and /or institutional requirements in the interim, it will additionally be reviewed annually by the Principal on behalf of the Academic Board, and any updates reported to Academic Board for formal approval.

Student Participation, Attendance and Engagement Policy

1. Introduction

Given the nature of the Art School's mean of provision, the monitoring of attendance and engagement for welfare, learning and immigration cannot be a simple tick-box exercise. The proposed method is intended to support the Art School's pedagogy, student support initiatives as well as fulfil the Art School's responsibilities as a Tier 4 Sponsor, tying together, technology, individual tutor knowledge and Head of Department over-sight.

2. Individual Student Contact Record

Every student will have a **Contact Record** that will be informed by the teaching staff, Personal Progress Tutors, Pastoral Tutors, Technicians (?) and the Door-Entry system.

At the end of each day, teaching staff, Tutors and Technicians (?) will record which students they have had 'significant' contact with that day.

3. Door-entry system

The **door entry system** will flag any attendance that is less than 75% of the average of the peer group.

The flag can be countered by:

- **Personal Progress Tutor** who can confirm the student is making acceptable progress and 'absences' are not indicative of disengagement; OR
- **Reception** having received notification of illness;
  OR
- **Head of Department** who can confirm the student is adhering to an agreed Personal Learning Plan.

If the flag remains un-countered, the student receives a first stage letter.

If the situation persists, the student receives a second stage letter.

4. **Personal Progress Tutor**

A **Personal Progress Tutor** can also flag a student whose attainment they are concerned about. The flag can be checked against the **door-entry system** and the **Reception** record of illness. The **Head of Department** decides whether the student should receive a first stage letter or, where appropriate a second stage letter. Where the **Head of Department** determines that no action is required, they record the reason why.

Tutorial Policy

1. Introduction

1.1 Purpose of the Policy

1.1.1 This Tutorial Policy is a statement of the Art School's commitment to provide an inclusive and personalised tutorial system for all our students, in line with our values and approach to learning and teaching. It includes a description of the different tutor roles and the various types and purposes of tutorial support we provide; 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 Personal 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.

1.1.2 The Tutorial Policy is supplemented by a number of guidance documents for both students and staff.

1.2 Scope and audience

1.2.1 This Policy is intended to be read and understood by all Art School students and by all staff, particularly those with Named Tutor roles as described in sections 4 and 5 below.

1.3 Definitions

1.3.1 For a definition of terms used in this document which are not specific to this Tutorial Policy, please refer to the Art School Glossary and/or, in the case of named decision- making bodies, to the Art School's Governance Structure documentation.

2. Context and compliance

2.1 Relationship to the QAA Quality Code and publications relating to tutors and tutorial systems

2.1.1 This Policy draws upon, and is informed by:

- QAA Quality Code, Chapter B4: Enabling Student Development and Achievement
- What Students think of their Higher Education: Analysis of student submissions to the Quality Assurance Agency for Higher Education in 2012- 13 (QAA, 2014)
- NUS Charter on Personal Tutors (NUS, 2011)

2.1.2 It takes account of the obligations on public bodies or specific to Higher Education Institutions required under the Children Act (2004), the Equality Act (2010) and the Prevention of Terrorism Act (2015), in particular as laid out in the following:

- Safeguarding Children: Guidance for English Higher Education Institutions (DIUS, 2007)
- The Public Sector Equality Duty (2011)
- the Prevent Duty Guidance for Higher Education Institutions in England and Wales (2015)

2.2 Relationship to other Art School policies

2.2.1 The role(s) of the Tutor are integral to most Art School policies, strategies and procedures. This Policy should therefore be read in conjunction with the following:

- Art School Student Regulations
- Learning & Teaching Strategy
- Inclusive Learning & Participation Policy
- Student Participation, Attendance & Engagement Policy
- Assessment & Feedback Policy
- Safeguarding Policy
- Equality & Diversity Policy
- Protecting Dignity & Respect Policy
- Academic Integrity Policy
- Staff Support and Development Handbook

2.2.2 The Policy is supplemented by guidance/briefing documents for staff which relate to the specific role(s) of tutors and the situations that may be encountered in the course of their duties. Students should familiarise themselves with the information provided in the guidance document: ‘Tutors & Tutorials: guidance for students’.

3. Policy statement

3.1 The Art School approach to education

3.1.1 The Art School’s Learning & Teaching Strategy emphasises our belief in an approach to education which is both learner-centred and inclusive. This belief is demonstrated by our commitment to provide high levels of contact time in all our programmes of study, with an emphasis on small-group and one-to-one teaching of technical, academic and professional skills alongside taught sessions in larger or mixed groups. We provide individualised academic and pastoral support to each of our students through our tutorial system, which we consider to be an essential and fundamental feature of our approach. Through this level of interaction between students and staff we aim to provide a particularly supportive educational environment, enabling our students to maximise their academic development and achieve their professional goals and aspirations.

3.1.2 By providing both pastoral and academic support to our students we aim to:

- increase students' self-confidence and their ability to take increasing responsibility for their learning as they progress
- inculcate and promote positive attitudes and behaviours which nurture lifelong, reflective learning
- enable students to apply their learning to a wide range of situations and contexts
- promote Personal Development Planning as a structured process equipping them for current goals and ambitions and for future professional practice and higher level study whilst at the same time:

- providing a supportive and caring learning environment and a 'listening ear' and practical advice when needed
- offering professional study and personal support when required
- fostering students' trust in the Art School's policy and regulatory infrastructure and procedures to support them in the event of problems

3.1.3 Our tutorial system works on the principle that all our students are individual learners, each with their own personality and background, with a range of academic strengths and weaknesses, and with differing levels of need for support – all of which should be respected.

3.2 Tutors

3.2.1 At the Art School, the majority of academic staff are referred to as **Tutors**, who are responsible for the delivery of the academic aspects of each programme of study, such as a specialism or a module or unit. **Studio, Subject or Specialist Tutors** support the ongoing development of students' professional practice through their expert professional knowledge; and **Essay or Dissertation Supervisors** have specific responsibility for providing tutorial support for written submissions.

3.2.2 The Art School tutorial system is underpinned by the systematic use of 'named' tutors who are allocated a number of students as their tutees. In addition to the tutor roles described above, therefore, every student has:

- a **Pastoral Tutor**, who is a point of contact for students with issues of a personal nature which may impact on their studies, and
- a **Personal Progress Tutor**, who is responsible for monitoring and discussing student academic progress and providing study advice

3.2.3 It is possible for a student to be allocated the same person in both roles; however, the responsibilities and duties of each role are clearly defined.

4. Pastoral Tutors

4.1 The role and appointment of the Pastoral Tutor

4.1.1 A Pastoral Tutor is a member of staff whose primary role is to provide advice and guidance on how to manage the implications of personal matters which may affect the students who have been assigned to them.

4.1.2 The role of Pastoral Tutor will be assigned to a member of staff by their Head of Department.

4.1.3 In order to provide continuity for students, a Pastoral Tutor will normally be a permanent member of staff.

4.1.4 A Pastoral Tutor may be allocated tutees who are on a course outside their Department.

4.1.5 Students who will still be under the age of 18 after the end of their first term of study will only be invited to a one-to-one tutorial by a Pastoral Tutor who has successfully undergone an enhanced Disclosure & Barring Service check.

4.2 Main responsibilities/duties of the Pastoral Tutor

4.2.1 A Pastoral Tutor is responsible for:

- Making themselves aware of the Art School's support services, and helping students who are in need to access specialist guidance and support where appropriate
- Being aware of the Art School's Regulations, processes and procedures, and the policy principles which underpin them, so as to be able to advise and support their tutees with any issues relating to them
- Initiating a Pastoral Tutorial with all new tutees in their first term, to ensure they are settling in and that any pastoral matters are identified and resolved as soon as possible
- Making themselves available to see tutees if a meeting is requested, either by appointment or within advertised time slots, and responding in a timely way to other queries from tutees in the interim
- Maintaining tutorial records in accordance with Art School policies and procedures
- Attending staff development sessions, briefings, workshops or training either provided by, or organised via the Art School, in order to become familiar with both their overall responsibilities, and specific responsibilities under the Statutory Duties described below

4.2.2 By the nature of their named role, Pastoral Tutors have specific statutory duties, in addition to the normal 'duty of care', if a matter is disclosed to them, or there is evidence of an issue of concern in relation to:

- The unlawful activities defined in the Art School's Safeguarding Policy, including those included in the 'Prevent' Duty
- A physical or mental disability or a learning difficulty or any other issue of inclusivity covered by the Inclusive Learning & Participation Policy which has not previously been disclosed
- An allegation or evidence of bullying or abuse, or any other activity covered by the Art School Protecting Dignity & Respect Policy

- An alleged breach of the Art School's Equality & Diversity Policy

4.2.3 In the case of the matters described above, the Pastoral Tutor should provide general support for their tutee to the best of their ability, but they are not expected to deal with the issue directly. The matter should be escalated to the authority appropriate to the case, i.e. their Head of Department, the Head of Student Support, or the Vice-Principal.

4.2.4 Pastoral Tutors are strictly prohibited from providing counselling or therapy under any circumstances; students with such needs should be advised to contact the Head of Student Support, who will put them in touch with the professional Counselling Service.

4.3 Pastoral Tutorials

4.3.1 All new students will be invited to an initial meeting with their Pastoral Tutor in their first term of study. The purpose of the meeting is to identify as early as possible any issues personal to the student which may affect their studies, and to discuss how best to manage them.

4.3.2 Students are strongly encouraged to attend the initial meeting with their Pastoral Tutor. However, contact with the Pastoral Tutor is not compulsory for students and further meetings will normally be arranged only at the request of the student if an issue arises. It is good practice for Pastoral Tutors to issue a reminder to all their tutees from time to time that they are available for consultation and advice, and to ensure that any issues identified in the initial meeting have been followed up and resolved.

4.3.3 The Pastoral Tutor will make a record of any meeting with a tutee which will be shared with and agreed by both parties as soon as possible after the meeting, together with any action points which may have been agreed.

4.3.4 Information disclosed by a tutee during a Pastoral Tutorial will normally be treated in confidence, except where the Art School's Statutory Duties may require that the information be shared, or in the event of possible harmful consequences of not sharing information (see Section 6 below and Staff Briefing Note TP1).

4.4 Support, guidance and training for Pastoral Tutors

4.4.1 Support for Pastoral Tutors will be provided by Heads of Department and through staff development activities as described in the Staff Support & Development Handbook which is provided to all members of staff.

4.4.2 Detailed written guidance will be made available for Pastoral Tutors to assist them to discharge their responsibilities and duties as described in sections 4.2.1 and 4.2.2 above.

4.4.3 Briefing sessions/workshops will be organised by the Art School as necessary, to ensure that Pastoral Tutors are fully briefed on any legislative changes which may have implications for the role.

5. Personal Progress Tutors

5.1 Role and appointment of the Personal Progress Tutor

5.1.1 The primary role of the Personal Progress Tutor is to meet regularly with their tutees to review their Personal Development Plans and their progress on their programme of study.

5.1.2 The role of Personal Progress Tutor will be assigned to a member of staff by their Head of Department.

5.1.3 A student's Personal Progress Tutor will always be a member of staff from the course they are studying.

5.1.4 Students may be allocated a different Personal Progress Tutor for different years of study on their course.

5.1.5 Students who will still be under the age of 18 after the end of their first term of study will only be asked to attend one-to-one tutorials by a Personal Progress Tutor who has successfully undergone an enhanced Disclosure & Barring Service check.

5.2 Main responsibilities/duties of the Personal Progress Tutor

5.2.1 A Personal Progress Tutor is responsible for:

- Making themselves familiar with the structure, assessment requirements, and regulations of all programmes of study followed by their tutees
- Supporting their tutees through the academic requirements of their course, developing their understanding of their subject area, helping them to build on their strengths and identify areas which require further development
- Helping their tutees understand and act upon their assessment feedback in order to achieve the learning outcomes specific to their modules/units/projects and their programmes of study
- Promoting academic integrity and educating tutees to avoid poor academic and professional practices
- Supporting tutees in the development of their Personal Development Plans and future career aspirations
- Scheduling Progress Tutorials with each tutee in accordance with the requirements of each course/programme of study, and communicating the schedule to tutees in a timely fashion
- Maintaining tutorial records in accordance with Art School policies and procedures
- Alerting their Head of Department to changes in the pattern of tutees' academic achievement or participation, attendance or engagement with their studies which may require the involvement of their Pastoral Tutor or the Head of Student Support
- Attending staff development sessions, briefings, workshops or training either provided by, or organised via the Art School, in order to become familiar with their responsibilities under the Statutory Duties described below

5.2.2 Due to the personalised nature of individual tutorials, Personal Progress Tutors have an enhanced duty of care in relation to the areas covered by the Statutory Duties (see para. 2.1.2 above). The Personal Progress Tutor should alert their Head of Department as soon as possible if a matter is disclosed to them, or there is evidence of an issue of concern in relation to:

- The unlawful activities defined in the Art School's Safeguarding Policy, including those included in the 'Prevent' Duty
- A physical or mental disability or a learning difficulty or any other issue of inclusivity covered by the Inclusive Learning & Participation Policy which has not previously been disclosed
- An allegation or evidence of bullying or abuse, or any other activity covered by the Art School Protecting Dignity & Respect Policy
- An alleged breach of the Art School's Equality & Diversity Policy

5.3 Progress Tutorials

5.3.1 Progress Tutorials are scheduled as part of the formal curriculum and are therefore a compulsory element of all programmes of study delivered at the Art School. Students are expected to attend at the date and time scheduled for them.

5.3.2 Discussions in Progress Tutorials should focus on students' Personal Development Planning, alongside a review of their progress in their academic studies. To that end, both Tutor and Tutee should prepare for each tutorial meeting; the student by ensuring that relevant work is available for review and that their Personal Development Plan is up to date, and the Personal Progress Tutor by ensuring that they are focused on each individual student and their current and historic record of achievement and any previous action plans for review.

5.3.3 The Progress Tutorial should be a reflective and evaluative dialogue which can cover a range of issues relating to the student's progress, development and future intentions, including both professional aspirations and the possibility of further study. Each tutorial should conclude with an action plan which progressively works towards the achievement of the learning outcomes stipulated in the relevant module/unit and programme specifications.

5.3.4 The Progress Tutorial will also be used to monitor students' participation, attendance and general engagement with their studies. Students should take the opportunity to explain any non-attendance and/or, if appropriate, to request any periods of authorised absence.

5.3.5 The Personal Progress Tutor will write a summary of the discussion and the action plan arising from each Progress Tutorial; this will be shared with and agreed by both parties as soon as possible after each meeting.

5.4 Support, guidance and training for Personal Progress Tutors

5.4.1 Support for Personal Progress Tutors will be provided by Heads of Department and through staff development activities as described in the Staff Support & Development Handbook which is provided to all members of staff.

5.4.2 Detailed written guidance will be made available for Personal Progress Tutors to assist them to discharge their responsibilities and duties as described in sections 5.2.1 and 5.2.2 above.

5.4.3 Briefing sessions/workshops will be organised by the Art School as necessary, to ensure that Progress Tutors are fully briefed on any policy changes which may have implications for the role.

6. Confidentiality and information sharing

6.1 Student confidentiality and the Duty of Care

6.1.1 The Art School is committed to ensuring that all information disclosed to a member of staff by a student is treated with respect, sensitivity, and discretion. In normal circumstances, all Tutors have a duty to respect the confidentiality of any such information.

6.1.2 However, there are circumstances where the Tutor's Duty of Care both to the student and to others may make it necessary to share information that has been given in confidence. Such circumstances include (but are not restricted to):

- Where the student may be a danger, either to themselves, or to others
- Where the student is not in a fit state to give informed consent to the information being shared, e.g. because of a mental health episode
- Where the Art School itself would be liable to civil or criminal proceedings if the information were withheld
- Where there is a concern around Safeguarding, i.e. a possible Child Protection, Vulnerable Adult, or Prevention of Terrorism issue
- Where required by a court of law to provide information

6.1.3 In all cases, including the circumstances above, every effort is to be made to obtain a student's consent before any information given in confidence is shared, and even where such consent is given, information should be shared on a 'need to know' basis only.

6.1.4 Tutors should make clear to students at the outset of any sensitive conversation the extent to which the information they wish to provide can be kept confidential; tutors should never give students an absolute assurance of confidentiality, as this may need to be overridden by Duty of Care considerations such as those listed above, or passed on (on a need to know basis) to others within the Art School.

6.2 Further advice and guidance to staff on issues of confidentiality

6.2.1 All staff should be aware of the Art School's formal advice on how to deal with issues of confidentiality and information sharing, including with parents, relatives or other third parties. Tutors in particular should make themselves familiar Staff Briefing Note TP1, which is ancillary to this Policy.

7. Procedure in the event of the breakdown of a Tutor-tutee relationship

7.1 Incompatibility or irretrievable breakdown of relations

7.1.1 In the event of incompatibility or a breakdown in relations with either their Pastoral or Personal Progress Tutor, a student should take the matter to the relevant Head of Department, who in such cases will normally allocate the student a different Pastoral or Personal Progress Tutor.

8. Improper conduct

8.1 Allegations of improper conduct against a Pastoral or Personal Progress Tutor

8.1.1 The Art School has a particular duty of care towards its students in the event of any alleged improper conduct towards a tutee by either a Pastoral or Personal Progress Tutor.

8.1.2 An allegation of improper conduct against a Pastoral or Personal Progress Tutor brought under the Art School Protecting Dignity & Respect Policy, the Student Complaints Procedure, the Academic Appeals Procedure or, if the allegation is made by or on behalf of a student under 18 years or who is designated a vulnerable adult, under the Art School Safeguarding Policy, will be investigated and dealt with as a potential Staff Disciplinary offence.

8.1.3 In the event of a serious allegation of improper conduct being brought by a student against their Pastoral or Personal Progress Tutor, the Principal has the right under the appropriate Regulation to suspend the member of staff from their duties with immediate effect.

9. Monitoring and review

9.1 Monitoring

9.1.1 The effectiveness of this policy will be monitored by the Boards of Study, which will consider reports from Tutors and student input, both direct and via student surveys.

9.1.2 Complaints which involve the Tutorial system will be reported as a separate category in the monitoring and reporting process detailed in the Student Complaints Procedure and the Academic Appeals Procedure.

9.2 Policy review

9.2.1 This Policy will be formally reviewed by Academic Board every 5 years. In order to incorporate any changes to national and/or institutional requirements in the interim, it will additionally be reviewed annually by the Academic Registrar on behalf of the Academic Board, and any updates reported to Academic Board for formal approval.

Upholding Academic Integrity

How the Art School promotes good academic practice and deals with instances of academic misconduct

1 Introduction

1.1 *Purpose and application of this Policy and Procedure*

1.1.1 The purpose of this combined policy and procedural document is to demonstrate the Art School's commitment to ensuring to the best of our ability that students understand and use only best academic practice when creating, making, and submitting their work for assessment. By inculcating good academic practice through clear information, by good example, and as an integral part of the learning experience, we uphold the academic standards of the qualifications, whether conferred by ourselves or by our validating/approving partners, the programmes of study that lead to them, and the academic reputation of the Art School itself.

1.1.2 Our aim is to reduce to an absolute minimum any instances of academic misconduct at the Art School; however, should such an instance become evident in spite of all our preventative measures, it will be investigated thoroughly and dealt with according to the procedures laid out in this document.

1.1.3 This Policy and Procedure applies to students on all programmes of study delivered by the City & Guilds of London Art School, whether under its own auspices or validated/approved by a partner institution. However, it should be noted that in the case of those programmes which are validated by Ravensbourne University London, substantiated instances of academic misconduct are reported to and dealt with by Ravensbourne under its Disciplinary Regulations.

2 Art School Policy on Academic Integrity

2.1 *What is academic integrity, and why is it important?*

2.1.1 We define **academic integrity** as a set of principles which are commonly held in academia and professional practice throughout the UK and internationally, by which all members of the Art School's learning community are expected to conduct themselves. For our students, this means:

i taking responsibility for one's own work;
ii respecting the rights of other practitioners and scholars (including fellow students and staff);
iii maintaining courtesy and respect for the artefacts, work, ideas and opinions of others, as expressed through both visual and written work and in debate or artistic criticism;
iv biding by copyright and intellectual property legislation;
v insuring that one's own work is always described and reported honestly;
vi fully acknowledging the work of others wherever it has contributed to one's own;
vii following the conventions for citation and referencing that are in practice at the Art School;
viii following the ethical conventions and requirements appropriate for the discipline;
ix following best professional practice and conduct appropriate to one's field of study;
x never taking actions which give one an unfair advantage over others;
xi supporting others to behave with academic integrity

2.1.2 The Art School is a learning community in which students and staff learn from one another, from their peers, and by conducting research which results in the creation, whether by making, drawing or writing, of original pieces of work. In order for our community to thrive, the idea of 'academic integrity' is fundamental.

2.1.3 All students are therefore expected to conduct themselves in accordance with the principles of academic integrity as part of their commitment to the Student Charter, as well as in accordance with the academic regulations which pertain to their programme of study.

2.1.4 Students who have declared a learning disability or special needs will be supported in gaining understanding and experience of good academic practice under the provisions of the Art School's Inclusive Learning Policy [to be written]. Such students must however comply with this Policy equally with their peers.

2.2 ***Good academic and professional practice***

The Art School's distinctive education in art, crafts, conservation and art histories puts emphasis in its teaching on the importance of combining expertise in the practical application of a discipline with a full knowledge and understanding of its context. Graduates of the Art School are professional practitioners who are capable of undertaking fully contextualised pieces of work whose artistic argument can include, as appropriate, examples of established fact and common knowledge, and the legitimate and fully acknowledged reproduction of, or reference to, the work of other scholars and

artists – in addition to the expression in both made and written forms, of their own original ideas.

2.3 ***Statement on artistic freedom and the legitimate reproduction or representation of another's work***

2.3.1 The Art School acknowledges that in the creative arts, the inspiration of other people's work is often an important source of original creativity, and that parody, homage and other artistic stimuli will play significant roles in students' work.

2.3.2 There is no intention in this document to restrict in any way the right of students or staff to create and/or submit for assessment an original artefact or drawing which is inspired by, and may resemble, either in part or as a whole, the work of another artist, *provided that* the source of the ideas is acknowledged at all stages of the process, *and* that permission has been granted for their use where necessary, e.g. use of copyrighted words, images or sounds.

2.3.3 Similarly, a piece of written work may legitimately report, discuss, endorse or reject the ideas and assertions of others, provided that the sources are fully and correctly referenced.

2.4 ***How the Art School promotes good academic and professional practices***

2.4.1 At the Art School we actively train students, by means of standalone workshops, easily accessible guidance material, and by embedding in the assessment and feedback processes, how to distinguish between good, poor and unacceptable practices, and to apply only good academic and professional practice in both their practical and written work.

2.4.2 To support the development of students' understanding of what constitutes good academic and professional practices, the Art School undertakes to provide all students with the following:

- an explanation in each Course Handbook of how the principles of good academic and professional practices apply to the relevant programme of study;
- at least one workshop session during the induction period to introduce the principles of good academic and professional practices;
- guidelines for students [to be written] on the definitions of good and unacceptable academic and professional practices, including the implications of legislation on copyright and intellectual property, and how to avoid unintentional contravention;
- access to tutorial advice on general and specific matters concerning good academic and professional practice;

- information and advice about the ways in which poor or unacceptable practices, or other breaches of the principles of academic integrity including cheating in all its forms, will be dealt with by the Art School, including the possible penalties for academic misconduct.

2.4.3 The Art School will reinforce its commitment to academic integrity and enable students to value good academic and professional conduct by measures such as:

- emphasising throughout the course the expectation of academic and professional honesty, and the clear advantages to one's artistic and academic reputation of avoiding any suspicion of misconduct;
- integrating the development of good academic practice into programme and module design, pre-assessment learning, feedback, and tutorial advice;
- clear instructions as to how to report or label practical work submitted for assessment;
- advice and information which is permanently available about the referencing conventions used at the Art School, and practice in their use;
- information about copyright and Intellectual Property, and about gaining permission to reproduce material (including from the internet);
- an obligation on tutors to ensure that their own work sets the best possible example of good academic practice for their students;
- guidance for tutors on how to identify and tackle early signs of poor or unacceptable academic practice directly with students.

2.5 ***Breaches of academic integrity and 'academic misconduct'***

2.5.1 As the Art School values each and every student as an individual and reflects this in its individualised approach to teaching and other working practices, so students are responsible for their own work and conduct, and for ensuring that they comply with the above principles as part of their general commitment to the Student Charter and to the Art School's Regulations. The action which we may take in the event of a substantiated breach of any of the general principles will vary depending on the type of breach and its level of severity; however, breaches of academic integrity which relate specifically either to the use of unacceptable academic practice in assessments, or to other forms of cheating, fall under the Assessment Regulations either of the Art School or its validating partner and are referred to as instances of Academic Misconduct.

2.5.2 The Art School will use the procedure described below to deal with instances of alleged academic misconduct.

3 Definitions of academic misconduct

3.1 *What is academic misconduct?*

3.1.1 Academic misconduct is the term used to describe any form of academic malpractice or 'cheating', and specifically those actions which, however unintentionally, lead to a breach of the Academic Regulations. It may also refer to a breach of Intellectual Property Rights, e.g. copyright, which may have additional legal implications, and is, in any definition, also a breach of academic integrity.

3.1.2 The Art School is committed to helping students to uphold academic integrity at all times throughout their programme of study. However, it must be understood that all proven academic misconduct/malpractice, even if committed unintentionally, will be treated as a breach of regulations and may be subject to a penalty and/or sanction.

3.1.3 Appropriate conduct is expected throughout the working process, and all types of work to be assessed, whether written, made or drawn, are subject to the same rules governing academic misconduct.

3.2 *Categories of misconduct*

3.2.1 In common with all other UK academic institutions, the Art School treats the behaviours listed below as academic misconduct (note this list is not exhaustive). Fuller definitions, together with examples of each type of misconduct are available at Appendix A to this document, and in the guidance provided to students and staff.

a *Cheating before, during, or after an assessment or examination:* using fraud or deception to obtain an unfair advantage over others; this includes impersonation, bringing unauthorised materials into an examination, copying another examinee's work, unauthorised communication while under exam conditions etc.

b *Contract cheating:* the use of services supplied by a third party in order to gain advantage; e.g. using a web site which supplies bespoke essays, or commissioning a fellow student to produce an artefact for use in assessment.

c *Plagiarism:* intentionally or unintentionally reproducing, paraphrasing, or otherwise making use of the work of another person (or group of people in the case of a collaborative project) without full and correct acknowledgement. **Theft of intellectual property or copyright,** which may also attract legal proceedings, is also included under this heading.

d **False (incorrect) citation:** attributing a piece of work, quotation or idea to the wrong source; misquoting a source; using citation conventions not accepted by the Art School; or leaving a citation incomplete.

e **Falsification or concealment of data:** inventing or omitting evidence in order to bolster an argument or to falsely claim completion of an assignment, log, report or portfolio.

f **Multiple submissions:** submitting the same material for more than one assessment without prior permission.

g **Aiding and abetting:** providing assistance to enable another person to commit any of the above, including allowing another person to copy one's work.

3.1.4 Allegations of academic misconduct are taken very seriously by the Art School and may, if substantiated and sufficiently serious or repeated, lead to penalties which can include failure of an assessment component, an entire module, or a whole stage of the course. In addition, breach of copyright may incur legal action against the perpetrator by the artist or author of the copyrighted material.

4 Procedure for dealing with unacceptable academic practice or unintentional minor academic misconduct during early formative assessment

4.1 *Informal resolution*

4.1.2 The Art School encourages informal resolution for minor contraventions or those which appear unintentional, which may occur early in a student's studies.

4.1.3 Tutors should seek to identify and address at as early a stage as possible, any instances of poor or deteriorating academic practice, including unintentional plagiarism in students' work, and offer tutorial advice, support and further training to help them avoid committing an academic misconduct offence in the future.

5 Procedure for dealing with instances of alleged academic misconduct

5.1 *Reporting suspected misconduct*

5.1.2 Suspected misconduct may be reported by either a tutor or a fellow student.

5.1.3 Any student who suspects that a fellow student has committed academic misconduct (e.g. if they believe they are a victim of plagiarism or if they have been asked to collude in misconduct), should discuss the matter in confidence with their Head of Department, who will investigate, ensuring as far as possible that the student who has reported the allegation is not identified during this process.

5.1.4 If during the investigation further evidence of misconduct is found, the matter will then be taken forward by the Head of Department via the

procedure below. If no further evidence comes to light, no action will be taken, but an anonymised log of the referral and its outcome will be kept separately from any student's record and may be reported to authorised bodies within the Art School.

5.1.5 A tutor who suspects academic misconduct should report their suspicion to the Head of Department, who will discuss the matter with relevant tutor(s) and/or, if appropriate, the External Examiner, and gather evidence.

5.1.6 During the investigation stage, the Head of Department should meet with the student under suspicion to discuss the allegation, explain why their actions could constitute academic misconduct, and give them the opportunity to respond. A written summary of the meeting should be drawn up and, where possible, agreed by both Head of Department and the student as a true record. However, the absence of the student or failure to respond to requests for a meeting should not prevent the investigation from proceeding.

5.1.7 If at this stage the student admits to misconduct, the written summary of the meeting must state this and be endorsed by the student.

5.1.8 If after investigation the Head of Department believes there is no case to answer, no further action will be taken. If however, there is a case to answer, the HoD will refer the case to the Art School Extenuation Panel (except where the student's programme is validated by Ravensbourne University London – see 5.1.8 below). The HoD may also make a recommendation to the Extenuation Panel as to whether this is a case of poor academic practice which can be dealt with within the context of the assessment criteria, or academic misconduct, whether intentional or not, in which case the matter must be considered formally by the relevant authority.

5.1.9 If the student is on a programme validated by Ravensbourne University London, the evidence will not be considered by the Art School's Extenuation Panel, but will be passed, including the student's admission of the offence if applicable, directly to Ravensbourne to be dealt with under its Disciplinary Regulations.

5.1.10 If the student is on any other programme of study, the Chair of the Extenuation Panel may exercise their academic judgement as to the severity of the offence and either:

- i agree with a HoD's recommendation that the offence is one of poor academic practice rather than academic misconduct, and may be dealt with under the assessment regulations;
- ii recommend to the Examination Board an appropriate penalty for a misconduct offence if already admitted by the student;
- iii hold a full hearing of the Extenuation Panel to determine whether the allegation should be upheld, and if so, recommend an appropriate penalty.

5.2 ***Extenuation Panel hearing***

5.2.1 In the event of there being a case to answer for academic misconduct and either the student does not admit the offence or the Panel Chair deems that even with an admission the offence is sufficiently serious or complex to require it, a full Extenuation Panel Hearing will be convened.

5.2.2 The Extenuation Panel must be impartial and any member who has had previous involvement either with the investigation or with the student as their tutor, should not attend the hearing.

5.2.3 The burden of proof in cases of academic misconduct lies with the Art School, not the student. Cases will be decided by the Panel on the balance of probabilities based on the evidence presented.

5.2.4 The student under suspicion of academic misconduct will be invited to attend the hearing and be given at least 5 days' notice of its date and time in writing or by email attachment. The notice will also include details of the matter under investigation and a copy of the evidence base, so that the student has time to prepare their response to the allegation.

5.2.5 The hearing will not be postponed by reason only of the student's absence or failure to respond to the notice. However, the Panel Chair has the discretion to rearrange the day/time of the hearing if the student can provide, at least 24 hours in advance of the hearing date, evidence of good cause for being unable to attend, or can provide medical evidence to show that they were incapacitated on the hearing date itself. A hearing may only be rearranged once.

5.2.6 The student may be accompanied by a friend, who can offer advice and support to the student, but will not be recognised as being in a representative capacity.

5.2.7 The student will be presented with the evidence in support of the allegation of misconduct, and may in turn present their own evidence to make their case rebutting the allegation, or, if admitting the offence, to offer evidence of mitigating circumstances.

5.2.8 During the hearing the student may be questioned about the subject matter included in the suspect work; however, the hearing is not an opportunity for reassessment and questions should not be framed as though for a viva.

5.2.9 At the conclusion of the presentation of evidence, the Panel will deliberate in private as to whether or not it is satisfied, on the balance of probabilities, that academic misconduct has taken place. The Panel will not consider at this stage whether the misconduct was accidental, its severity level or whether it was a repeat offence.

5.2.10 If the Panel is **not** satisfied that misconduct has taken place, the student will be informed in writing that the case is closed; the allegation will not be part of the deliberations of the Examination Board.

5.2.11 If the Panel **is** satisfied that misconduct has taken place, it will then consider what penalty to recommend to the Examination Board, based on the procedure in section 5. The student will be informed in writing of the decision and the rationale for it.

5.3 ***Penalties for substantiated allegations of academic misconduct***

5.3.1 Penalties are recommended to the relevant Examination Board by the Extenuation Panel following the hearing (or by its Chair if there is no hearing due to the student's admission of the offence). Recommendations will follow a standard pattern to ensure parity of treatment across the Art School, and will be based on:

- the severity of the offence (based on the Panel's academic judgement);
- whether the offence was deliberate;
- whether this was a first or repeat offence.

A grid showing the standard pattern of sanctions based on these factors is attached as Appendix B.

5.3.2 Recommendations for penalties may also take into account other factors such as the appropriateness of the effect the proposed penalty would have on the final outcome of the programme of study and the implications for the student's future professional career, the nature of the assessment concerned, and/or any extenuating or mitigating circumstances evidenced at the hearing.

5.3.3 The recommendation and its rationale must be clearly recorded, and must also provide reason(s) for any proposed deviation from the normal penalty given for the type of misconduct.

5.3.4 The Examination Board will receive and consider the recommendation for formal ratification. The Board may amend the recommendation if necessary to be consistent with the standard assessment regulations.

5.4 ***Appeals against the result of an academic misconduct hearing***

5.4.1 Students found guilty by the Art School's Extenuation Panel of academic misconduct may only appeal against its decision on grounds of material procedural irregularity or if there were extenuating circumstances not previously considered for good cause. Such appeals will be considered under the Academic Appeals Procedure.

5.4.2 Students whose alleged misconduct has been referred to Ravensbourne may only use that institution's appeals procedures.

5.4.3 Appeals involving academic judgement, including the decision of the Extenuations Panel in a case of academic misconduct, will not be considered.

5.5 ***Record keeping***

5.5.1 Records relating to an allegation of academic misconduct will be kept separate from the student's record, except for a note of the outcome only if the allegation is upheld.

5.5.2 Records of academic misconduct investigations and hearings will be kept, archived and destroyed in accordance with the Art School's records retention policy and schedule.

5.5.3 Anonymised statistical data relating to academic misconduct cases may be made available to authorised bodies such as Examination Boards, Academic Board, and the Board of Trustees.

5.5.4 All records are held in accordance with the Data Protection Act.

6 Review of this Policy and Procedure

This Policy and Procedure will be formally reviewed by the Academic Board every 5 years. In order to incorporate any changes to national and/or institutional requirements in the interim, it will additionally be reviewed annually by the Head of Academic Affairs & Quality on behalf of the Academic Board, and any updates reported to Academic Board for formal approval.

Appendix A: Definitions of types and examples of academic misconduct

Note: the list below is not exhaustive and several of the examples given could apply to more than one category of offence.

A1 Cheating

A1.1 ***What is cheating?***

Cheating is any action related to an assessment which seeks to gain the perpetrator an unfair advantage. It also covers actions by an individual to assist someone else to gain that advantage.

A1.2 ***Examples***

- Introduction of any unauthorised information into an examination room
- Copying the work of another student, either in an examination or another type of assessment
- Impersonating another person at an examination or other assessed event; or allowing someone else to impersonate you (see also A7 below)

A1.3 ***Level of severity***

Substantiated instances of cheating are almost always treated as a 'serious' misconduct offence. However, cheating which involves the impersonation or misrepresentation of another person's identity is a very serious matter which could constitute gross misconduct, and as such would be dealt with under the Art School's disciplinary regulations.

A2 Contract cheating

A2.1 ***What is contract cheating?***

This is the use of third party services, including from the internet, to produce work which is then submitted for assessment as one's own work. Commissioning pieces of work from another person is included in this category.

A2.2 ***Examples***

- Submitting an essay that has been bought or downloaded from the internet
- Commissioning another person (including a fellow student) to produce a piece of work which is submitted for assessment

A2.3 ***Level of severity***

Because of the demonstrable intent to deceive evident in this kind of misconduct, it would normally be categorised as 'serious misconduct'. If a fellow student has accepted a commission to produce the contracted work, both students will be liable for this offence.

A3 Plagiarism

A3.1 *What is plagiarism?*

Plagiarism means passing off another person's work or ideas as one's own, i.e. reproducing or paraphrasing material without proper acknowledgement of its source. It applies to any already-existing material, whether published or unpublished, whether written, made or drawn, in any medium including internet downloads, works of art and artefacts, presentations and displays. The submission of an assessment task containing plagiarism is **always** regarded as academic misconduct, whether there is any intention to deceive or not, and irrespective of whether such action might be acceptable in the student's original cultural environment.

A3.2 *Examples of plagiarism*

- Submitting a drawing, painting, or artefact for assessment which is in whole or in part a copy, reproduction, parody, or otherwise references a creative work attributable to someone else (including another student), without clearly indicating and attributing the source;
- Including in a written assessment one or more extracts from the work of another person without acknowledgement of the source using the Art School's accepted citation conventions; this can often be as a consequence of poor paraphrasing and/or a misunderstanding of what constitutes common or established knowledge, but would nonetheless be regarded as plagiarism;
- Submitting a piece of work as exclusively one's own when there has been collaboration with one or more other people ('collusion') – i.e. not acknowledging the collaboration.

A3.3 *Level of severity*

Plagiarism is the most common form of academic misconduct identified and reported, and can occur at all levels of severity. The severity level of each offence of plagiarism will be determined by academic judgement on a case-by-case basis, and will depend on a number of factors, eg, the volume of material that has been plagiarised (in the context of the overall size of the piece of work submitted); the amount of guidance in avoiding plagiarism that the student has received prior to submitting the piece of work; whether there has been the intention to deceive the assessor(s); whether it is a first or repeated offence (this list is not exhaustive). If the plagiarism is so extensive as to constitute copyright or industry theft it may attract a charge of gross misconduct and be dealt with by the Art School disciplinary process, as well as being subject to legal action.

A4 False citation

A4.1 *What is false citation?*

False citation is the use of incorrect or incomplete citation or acknowledgement of a source.

A4.2 ***Examples***

- Inflating a bibliography or list of sources at the end of an assessed essay with items that were not actually used for the preparation of the piece of work.
- Mis-attributing the source of a piece of information in an essay or of a creative idea for a piece of assessed coursework

A4.3 ***Level of severity***

Variable from case to case and will be determined by academic judgement, bearing in mind such factors as the extent of the student's previous experience of citation, the guidance they have received prior to submitting the assessment, and whether this is a first or repeat offence.

A5 Falsification or concealment of data

A5.1 ***What is falsification or concealment of data?***

This is when work submitted for assessment contains invented or fictitious information (or data) deliberately inserted in order to back up an assertion using false evidence. It also applies when information is omitted (concealed) from an argument in order to increase its persuasiveness. Whilst more likely to occur in research which relies on scientific or statistical research, this type of offence can include any false assertions in a written argument, or the invention of evidence required to complete personal development portfolios etc.

A5.2 ***Examples***

- Including information or data in an assessment, knowing it to be false;
- Inventing references to back up assertions, knowing them to be false;
- Inventing evidence of having completed non-assessed but mandatory assignments, e.g. a professional development portfolio.

A5.3 ***Level of severity***

Variable: the level of severity of this offence is unlikely to be 'minor' since by its nature it would be a deliberate attempt to mislead the assessors. However, each case will be considered in its own context and a decision on severity would be a matter of academic judgement.

A6 Multiple submissions (aka 'recycling' or 'self-plagiarism')

A6.1 ***What are multiple submissions?***

This is when a piece of work which has already been submitted for assessment in one context is used again, either as a whole or in part, without

prior approval. As a general principle, work prepared for assessment should be submitted once only – this applies as much to material used in written assessments as to practical work, where it would arguably be less likely to occur. Where assignments within a module are intended to build on each other, it is expected that the work produced would cover different ground, and if the context overlaps, that a student would provide different examples, either in text or in practical work, to produce a more advanced insight into that context. However, where express permission has been granted in advance to repeat a submission in order to demonstrate development of previous learning, this will not be classed as academic misconduct.

A6.2 ***Example***

- Academically inappropriate re-submission of all or part of a work that has already been assessed and marked in a previous assessment task

A6.3 ***Level of severity***

Deliberately submitting the same piece of work, or part of it, for more than one assignment, without getting the permission of the tutor would normally be classified as 'moderate' misconduct; however, an instance might move to the 'serious' category in cases of repeat offending.

A7 Aiding and abetting

A7.1 ***What is aiding and abetting?***

Aiding and abetting is when a student assists another to commit a misconduct offence in order to gain advantage either for themself or for the other person.

A7.2 ***Examples***

- Allowing someone to copy your work or submit a piece of your work as their own;
- Allowing someone to impersonate you at an examination or assessment event;
- Helping someone to introduce unauthorised material to an examination room, or communicating with a person while under examination conditions with a view to providing them with an unfair advantage.

A7.3 ***Level of severity***

Variable from case to case and is related to the severity of the academic misconduct offence that has been facilitated, as well as other factors including whether there have been previous offences and the circumstances under which the assistance was given. However, cheating which involves the impersonation or misrepresentation of another person's identity is a very serious matter which could constitute gross misconduct, and as such would be dealt with under the Art School's disciplinary regulations.

Appendix B: Table showing levels of severity of academic misconduct, key indicators, and standard penalties. [These need to be agreed by the Art School and inserted later.]

Assessment & Feedback Policy

1 Rationale for the Policy and its application

1.1 This Policy seeks to articulate clearly and concisely the Art School's approach to assessment and feedback within the context of our overall Learning and Teaching Strategy and the values which underpin it. We recognise the mutually beneficial relationship between assessment and feedback and the huge value of both to the process of learning. Assessment and feedback methods which facilitate continuous dialogue between students and their tutors form an essential part of the intensive, student-centred approach which is fundamental to the Art School's provision.

1.2 The Policy will be used to underpin the design, development and delivery of all the programmes of study offered by the Art School at postgraduate, undergraduate and foundation levels.

1.3 Through the application of this Policy, the Art School will:

- Actively promote student success and academic achievement;
- Provide clear, accurate, accessible and timely information and guidelines to all staff and students on assessment and feedback;
- Design and operate securely a range of assessment which is varied, authentic, inclusive and equitable, with individual reasonable adjustments applied where necessary;
- Provide feedback to students on their assessments which is timely, constructive and developmental;
- Eliminate as far as possible any unacceptable academic practice;
- Ensure that prior learning is fairly assessed and fully recognised and accredited where appropriate.

2 Scope of the Policy

2.1 ***Programmes of Study***

2.1.1 This Assessment and Feedback Policy applies to all programmes of study delivered by the City & Guilds of London Art School.

2.1.2 In respect of those programmes of study which are either currently validated by another institution with degree-awarding powers or where the Art School acts as an approved centre for the delivery of another

institution's award, this Policy serves as the Art School's articulation and interpretation of the policies which underpin the Academic Regulations governing those programmes of study.

2.2 ***Relationship to the QAA Quality Code for Higher Education***

This policy document defines the framework for the operation of the Art School's assessment and feedback processes and defines the roles and responsibilities of all who are involved in them. It draws upon, and is informed by, the Indicators of Sound Practice described in Chapter B6: 'Assessment of Students and the recognition of Prior Learning' of the *Quality Code for Higher Education 2013,* and hence ensures compliance with the Expectation enshrined in the Code, that:

"Higher education providers operate equitable, valid and reliable processes of assessment, including the recognition of prior learning, which enable every student to demonstrate the extent to which they have achieved the intended learning outcomes for the credit or qualification being sought."

2.3 ***Linked regulations, policy & guidance***

This Policy should be read and applied in conjunction with the following:

- The Art School's Learning & Teaching Strategy 2015-2020;
- The Art School's General and Academic Regulations for Students;
- The Assessment Regulations (Undergraduate and Postgraduate) of Ravensbourne University London (where appropriate);
- The Assessment Policy of the University of the Arts London Awarding Body (where appropriate);
- The Art School's Staff Guidance on Providing Feedback;
- Course handbooks, which include information for students on the assessment criteria for each programme of study and the marking and external moderation processes, as well as programme and module specifications;
- The Art School's Policy on Upholding Academic Integrity;
- The Art School's Policy and Guidance on the Accreditation of Prior and/or Experiential Learning (AP(E)L);
- The Art School's Inclusive Learning Policy;
- Other Information and Guidance documents that are mentioned in section 6 below.

3 Purposes of assessment and feedback in the learning process

Both assessment and feedback are vital and integral parts of the learning process. Assessment provides the means whereby the development of

students' potential can be measured at key points in their studies. Feedback on assessment helps students to engage in critical reflection on their achievement and to identify their strengths and weaknesses, and, together with their teachers, to find ways to improve their work over time.

4 Forms and agencies of assessment and feedback

4.1 *Forms of assessment*

4.1.1 The Art School puts equal value on the three forms of assessment defined by the Quality Assurance Agency: *Diagnostic*, *Formative* and *Summative***.** These are defined as follows:

- *Diagnostic assessment* is used to ascertain a student's level of preparedness for an activity, module or programme by assessing base level skills, for example by a skills audit. For both learner and teacher, it identifies the strengths and potential gaps in the knowledge, understanding and skills expected at the start of the learning process. It is also an essential tool in the assessment of Prior and/or Experiential Learning;
- *Formative assessment* is normally undertaken part way through a module. It increases the effectiveness of learning by providing developmental milestones on which structured feedback related to the intended learning outcomes is given to enable the student to improve their performance in the future (often known as feed-forward);
- *Summative assessment* is applied to work submitted, or examination taken, at the end of the module. It is used to ascertain and indicate the extent to which a student has succeeded in meeting the assessment criteria which are used to measure the intended learning outcomes of a module or programme. Summative assessment also plays an important role in the accreditation of previous work submitted as evidence of Prior and/or Experiential Learning.

4.1.1 All assessment conducted at the Art School will contain at least one of these elements.

4.2 *Agencies of assessment*

Assessment can be conducted by a variety of agencies:

- Self-assessment: where a student makes their own judgement as to the quality of the work they have produced;
- Individual peer assessment: where one student assesses another's work;
- Group peer assessment: where a group of students assesses each other's work;

- Tutor assessment: where the teacher(s) make a qualitative judgement of a student's performance.

4.3 ***Types of feedback***

Feedback can be particularly effective when it comes from a range of sources including teachers, personal tutors and peers, and is provided at the Art School in a range of contexts, including informal, one-to-one meetings and in small groups, such as in a critique or 'Crit'.

5 Responsibility for assessment and feedback

5.1 ***Assessment & feedback policy, regulations & procedures***

5.1.1 Responsibility for this Policy, the Art School's local regulations, and procedures in relation to assessment lies with the Academic Board of the Art School, exercised through Examination Boards. Procedures which apply to programmes and modules either validated or awarded elsewhere must also be approved by the relevant partner institution.

5.1.1 Institutional responsibility for ensuring the provision of assessment feedback to students lies with Academic Board. The feedback process is managed by the Head of Departments and executed by appropriately trained tutors.

5.1.2 Approval of Schemes for the Award of Honours, assessment grade-related criteria, and assessment regulations (including those for extenuating circumstances and serious academic misconduct requiring disciplinary action) are the responsibility of the relevant validating institution, operated either directly or via local procedures as noted below.

5.1.3 The marking scheme/grade-related criteria approved for each of the programmes delivered at the Art School are attached to this Policy as Appendices.

5.2 ***Assessment criteria and processes***

Responsibility for the approval of the assessment criteria and processes used in individual programmes of study, lies with the Art School Academic Board or the equivalent at the Partner institution for those awards validated or approved by another institution or body.

5.3 ***Day-to-day responsibility for assessment***

Heads of Departments, and all teachers who participate in the design of modules, set and /or mark examinations or assessment tasks, and /or provide assessment feedback to students, have an individual and collective responsibility for the standards, security and integrity of assessments conducted by the Art School.

5.4 ***Operational management of assessments***

Responsibility for ensuring that the registration of students on modules, the administration of examinations, the recording of marks against student records, and the administration of Examination Boards and Extenuation Panels are carried out effectively and efficiently lies with the Head of Academic Affairs & Quality, supported by the Registry Team.

5.5 ***Monitoring and review***

Assessment and feedback strategies are agreed and reviewed during programme approval and review procedures. Overall responsibility for the quality of the Art School's assessment strategies currently lies with the validating or approving institutions via the established re-validation/review processes. Assessment methods are also subject to annual internal review by the Boards of Study which includes the monitoring of results and consideration of student feedback on their course.

6 Statement of Art School principles with regard to assessment & feedback

6.1 ***Assessment***

All assessment tasks that are designed, administered, marked and/or moderated at the Art School must:

- Be based wholly on the learning outcomes and assessment criteria stipulated in the programme and module specifications, using forms of assessment which are appropriate to the subject area being studied, and reflecting the level and credit value that each element of assessment has been assigned;
- Be capable of effectively, accurately and reliably measuring student attainment of the intended learning outcomes, in ways that can be consistently repeated;
- Within programmes, provide a balance between assessment of, and assessment for, learning, by making appropriate use of diagnostic, formative and summative assessment types;
- Provide timely opportunities for students to train for or practise (supported by timely feedback) any type of summative assessment;
- Be varied, inclusive, innovative where appropriate, and equitable in design and operation, to ensure that the full range of learning outcomes is achievable and that assessment methods and processes do not disadvantage any individual student or group of students;

- Be modifiable if necessary in order to provide 'reasonable adjustments' for students who need them, while maintaining parity of rigour and academic standards for all the students undertaking the assessment;
- Have included within their preparation appropriate training and advice for students in the application of good academic practice (including citation and paraphrasing techniques) as appropriate to the subject area;
- Be complemented by clear and consistent processes for the setting, administering, marking, grading and moderation of each element;
- Be sufficiently rigorous and frequent to support student learning effectively, but without being so onerous as to impede learning or teaching by overloading students or staff.

6.2 ***Feedback***

Feedback will be provided by Art School staff on all individually-submitted or group-submitted assessment, and will:

- Be given to students as soon as practicable, and in the case of formative assessment, in time for them to make use of it in their summative assessment;
- Be delivered clearly, constructively and sensitively as appropriate;
- Reference the learning outcomes and assessment criteria specified in the programme/module specification;
- Be offered in a range of formats appropriate to the type of module, the subject area and the circumstances of individual students.

6.3 **Gui*dance and support***

6.3.1 We will ensure via our Tutorial Policy and our Guidance on Providing Feedback, that comprehensive feedback using appropriate techniques is provided to students on all assessments they undertake, and that good practice in providing feedback is included in our guidance for tutors.

6.3.2 Students will receive appropriate training and support to enable them to deliver peer assessment and feedback effectively.

7 Assessment processes

7.1 ***Assessment criteria and grade-related criteria***

7.1.1 Assessment criteria and grade-related criteria provide a joint mechanism by which the quality of a student's performance in an assessment task can be measured. They both describe the knowledge, understanding and skills that students must demonstrate in the task, and are based on the intended learning outcomes of the module with which they are associated.

7.1.2 Assessment criteria explain what a student needs to demonstrate in order to fulfil an assessment task successfully, and provide an indication of the minimum requirement for success.

7.1.3 Grade-related criteria explain what needs to be demonstrated in order to attain a particular mark or grade in an assessment task, and thus provide the mechanism for markers to position the student within the range of marks or grades available.

7.1.4 Both assessment criteria and grade-related criteria will be clearly communicated to students prior to each assessment task, and also to staff who are markers and moderators as part of the Art School's marking guidelines.

7.1.5 Both sets of criteria should be used to inform the feedback process.

7.2 ***Marking and verification /moderation***

7.2.1 The Art School's Marking Guidelines are agreed and reviewed regularly by Academic Board.

7.2.2 All practical work at the Art School must be initially assessed by at least 2 tutors. The Agreed Mark may be determined through either:

- A straightforward averaging of the marks; or
- Review and discussion by a meeting of the internal assessment team.

7.2.3 Written assessments at Levels 3-5 will at least be marked by the delivering tutor; a sample of c.30% of the scripts will be internally verified by the Art Histories Head of Department. Written assessments at Levels 6 and 7 will always be marked by 2 tutors, one of whom will have been involved in supervision; a sample of c.30% will also be marked by the Art Histories Head of Department. Internal moderation of marks is undertaken through discussion of the internal assessment team.

7.3 ***External Examiners***

External examiners are appointed, and operate, in accordance with the Assessment Regulations of the validating or approving institution.

7.4 ***Examination Boards***

Examination Boards will operate in accordance with the relevant Assessment Regulations. Guidance documentation [link] is available to enable Boards to record and publish assessment decisions effectively.

7.5 ***'Reasonable adjustments'***

The assessment needs of students with disabilities and those with specific learning difficulties/differences will be dealt with in accordance with the Equality Act 2010 and the Art School's Equality & Diversity and Inclusive Learning Policies.

7.6 ***Extenuating circumstances***

This area is subject to the Regulations of the validating /approving institutions, operated via the Art School's Extenuation Panel and approved local policy and procedure, which are set out in a separate document.

7.7 ***Academic integrity***

7.7.1 Instances of serious academic misconduct are dealt with under the Regulations of the validating/approving institutions. The early stages of investigation are undertaken via the Art School's own processes and judgement exercised at the Extenuation Panel as to whether a case is of sufficient seriousness to be sent to the validating /approving institutions for disciplinary action under their Regulations.

7.7.2 The Art School's Policy on Upholding Academic Integrity gives details of how we promote good academic practice, help students avoid unacceptable practice and try to prevent escalation to academic misconduct, by means which include workshops at induction, the early intervention of tutors and the use of the VLE to provide citation and referencing guides.

7.8 ***Storage and archiving of assessed work***

Examination scripts and other assessed work are stored against possible appeals for a period of [xx months] after which they are archived in accordance with the Data Protection Act and the Freedom of Information Act. During the archiving period a Subject Access Request is necessary to retrieve any written examination scripts, for which a charge will be incurred. Archived assessed work will be retained/disposed of in accordance with the Art School's Record Retention Schedule.

8 Feedback processes

8.1 The Art School will ensure that timely feedback in an appropriate format is given to students on diagnostic, formative and summative assessments, throughout their programme of study.

8.2 Clear guidance will be given in all Course Handbooks and on the Art School's VLE as to the range of formats and timing of the feedback students can expect to receive relating to each module. The nature and extent of the format of feedback for each individual task will be made clear at the time it is set.

8.3 When students are given feedback which includes their mark or grade which has not yet been approved by the relevant Examination Board/Academic Board, it will be made clear that the result is provisional and could be changed.

8.4 The Art School will provide guidance to staff on strategies for giving timely feedback and will foster good practice by facilitating the most effective methods for providing it.

8.5 The Art School acknowledges the usefulness of informal formative assessment and feedback on students' practical work, especially during tutorial sessions, as a natural and continual part of the teaching and learning process in these subject areas.

8.6 Students will be encouraged to engage constructively with feedback and to seek further advice and guidance from their tutors as required in order to maximise the potential for development.

9 Information and guidance available on assessment and feedback

9.1 *Information to be provided to students*

9.1.1 The Art School undertakes to provide the following information which is clear, accurate, and timely, on assessment and feedback:

- The assessment regulations of the relevant degree-awarding institutions;
- The nature and format of assessments within their programme of study;
- Details and expectations of specific assessment tasks
- Submission procedures and deadlines;
- Assessment criteria for each piece of assessment
- Grade-related criteria;
- How marks and awards are calculated;
- The types of feedback to be provided;
- Feedback timescales and any reasons why these might be varied.

9.1.2 Guidance will also be available to students on the following areas:

- What to do if unable to attempt or complete an assessment for good cause (extenuating circumstances procedures);
- Good academic practice, e.g. comprehensive referencing; what constitutes poor and unacceptable academic practice, and how this is dealt with within the assessment regulations;
- Good academic conduct and how to avoid committing academic misconduct, and the procedures in place to deal with instances of alleged academic misconduct (both Art School regulations and those of the validating institutions), including possible penalties if the allegation is upheld;

- Other sources of information for a student to learn about assessment and feedback.

9.2 ***Additional information and guidance for staff***

In addition to the information provided to the students they teach, the Art School will provide the following information and guidance for staff:

- Guidance on the design of assessments and assessment patterns within modules and across a programme of study;
- Procedures for marking and grading;
- Guidelines for markers, moderators and external examiners, which will include the intended learning outcomes the assignment is intended to assess, the assessment information, the assessment criteria and the grade-related criteria;
- Guidance and sharing of best practice on providing feedback to students on their assessments, including examinations.

10 Assessment & feedback in the Admissions process (including internal transfer)

10.1 ***Assessment of applications***

10.1.1 We will use the same principles as those listed above, including the use of diagnostic and summative assessment, in the selection process for all applicants who apply to study at the Art School.

10.1.2 The process for applying these principles in the case of those applicants who present evidence of prior and /or experiential learning in support of their application, together with the assessment criteria to be applied in such cases, are detailed in our AP(E)L Policy.

11 Assessment & Feedback Policy review

This Policy will be formally reviewed by Academic Board every five years. In order to incorporate any changes to national and /or institutional requirements in the interim, it will additionally be reviewed annually by the Head of Academic Affairs & Quality on behalf of the Academic Board, and any updates reported to Academic Board for formal approval.

Part Three: The Art School

Opening Hours

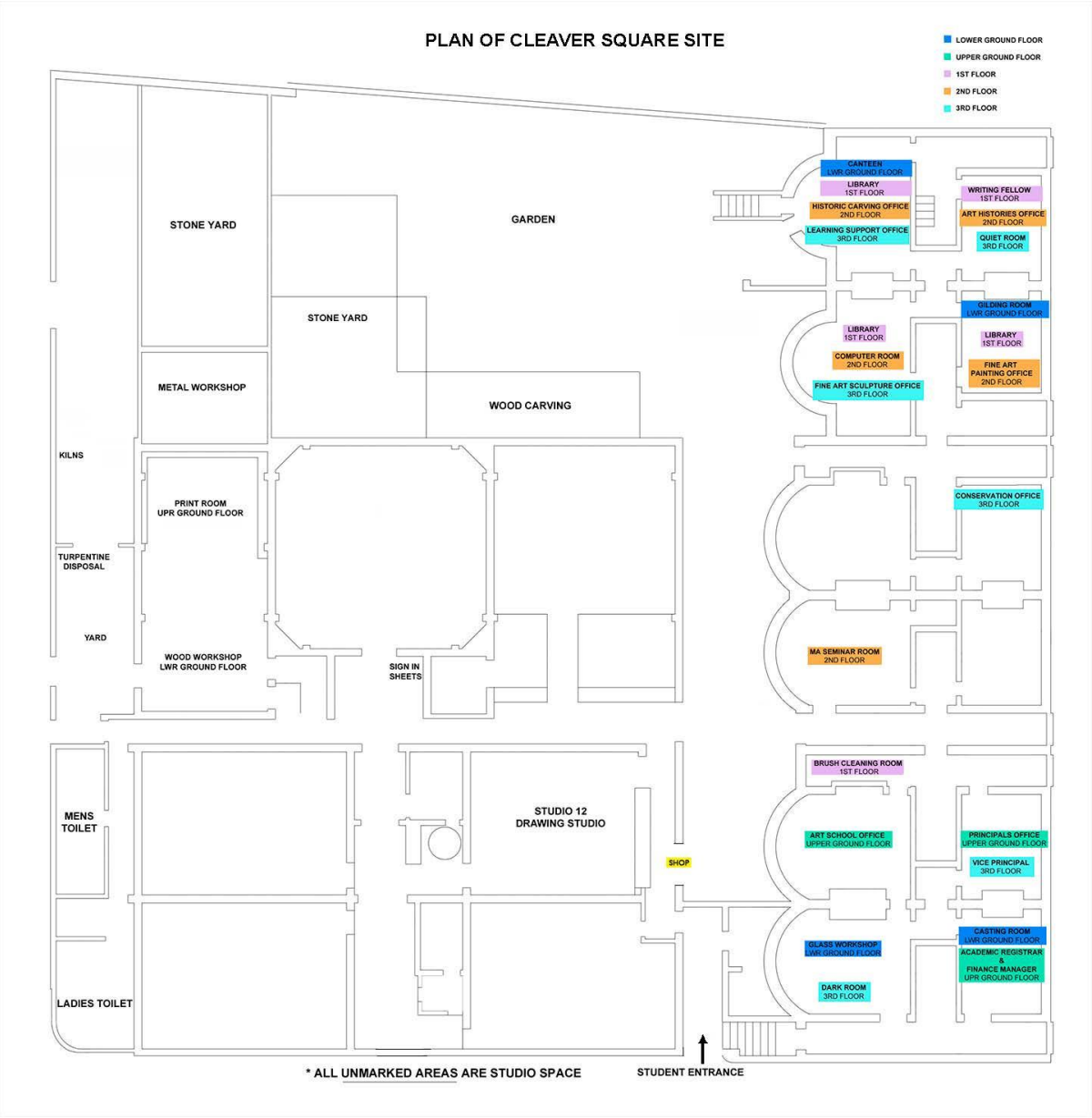
Cleaver Square site

Monday	08.45 – 20.00
Tuesday	08.45 – 20.00
Wednesday	08.45 – 20.00
Thursday	08.45 – 20.00
Friday	08.45 – 18.00

BT Building – Foundation site

Monday	09.00 – 18.00
Tuesday	09.00 – 18.00
Wednesday	09.00 – 18.00
Thursday	09.00 – 18.00
Friday	09.00 – 16.30

Location and Orientation


PLAN OF CLEAVER SQUARE SITE
LOWER GROUND FLOOR
UPPER GROUND FLOOR
1ST FLOOR
2ND FLOOR
3RD FLOOR
STONE YARD
GARDEN
STONE YARD
METAL WORKSHOP
WOOD CARVING
KILNS
PRINT ROOM
UPR GROUND FLOOR
TURPENTINE
DISPOSAL
YARD
WOOD WORKSHOP
LWR GROUND FLOOR
SIGN IN
SHEETS
CANTEEN
LWR GROUND FLOOR
LIBRARY
1ST FLOOR
HISTORIC CARVING OFFICE
2ND FLOOR
LEARNING SUPPORT OFFICE
3RD FLOOR
WRITING FELLOW
1ST FLOOR
ART HISTORIES OFFICE
2ND FLOOR
QUIET ROOM
3RD FLOOR
GILDING ROOM
LWR GROUND FLOOR
LIBRARY
1ST FLOOR
COMPUTER ROOM
2ND FLOOR
FINE ART SCULPTURE OFFICE
3RD FLOOR
LIBRARY
1ST FLOOR
FINE ART
PAINTING OFFICE
2ND FLOOR
CONSERVATION OFFICE
3RD FLOOR
MA SEMINAR ROOM
2ND FLOOR
MENS
TOILET
LADIES TOILET
STUDIO 12
DRAWING STUDIO
SHOP
BRUSH CLEANING ROOM
1ST FLOOR
ART SCHOOL OFFICE
UPPER GROUND FLOOR
PRINCIPALS OFFICE
UPPER GROUND FLOOR
VICE PRINCIPAL
3RD FLOOR
GLASS WORKSHOP
LWR GROUND FLOOR
CASTING ROOM
LWR GROUND FLOOR
ACADEMIC REGISTRAR
&
FINANCE MANAGER
UPR GROUND FLOOR
DARK ROOM
3RD FLOOR
* ALL UNMARKED AREAS ARE STUDIO SPACE
STUDENT ENTRANCE

The Art School Team

Senior Management Team

Tamiko O'Brien
Principal
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Dr Marina Sokhan
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Property Trust Company Secretary
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Operations & Professional Services

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Technical Team

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Print Room Manager
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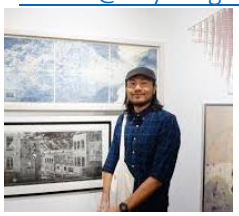

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Eyal Edelman
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Clare French
Historic Carving Technician
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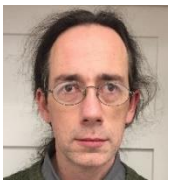

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Josh Vaughan
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Eva Wilkinson
Digital Media Technician
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The Art School Office

During term time, the Art School Office is open for casual enquiries at the following times:

	Morning	Afternoon
Monday	Closed	14.00 – 16.00
Tuesday	09.30 – 12.30	14.00 – 16.00
Wednesday	Closed	14.00 – 16.00
Thursday	09.30 – 12.30	14.00 – 16.00
Friday	Closed	14.00 – 16.00

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. 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 library users.

London Library

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. Please speak to the Librarian for more information.

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.

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.

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 units, including sessions on mould-making/casting and creative uses of clay.

Casting Workshop opening hours

Monday, Tuesday, Thursday* *full technical support available on Thursday	09.30 – 13.00 and 14.00 – 16.30

Equipment

The workshop is equipped with:

- work benches
- wax tools
- sink (with plaster sink trap)
- 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. There are additional computer facilities in the Foundation building and in the Library. The Computer Room is also where IT staff are based. Eva Wilkinson is both a Tutor in Digital Media and Digital Media Technician, as well as practicing artist. Her current working hours are Thursdays 10:00 – 18:00 during term time. Chris Halliwell is the IT Manager and is available 09:00 – 17:00 on all other days.

Eva Wilkinson	e.wilkinson@cityandguildsartschool.ac.uk)
Chris Halliwell	c.halliwell@cityandguildsartschool.ac.uk

Computer Room Opening Hours

	Opening Hours	**Staffed Hours***
Monday	09.00 – 20.00	09.00 - 17.00
Tuesday	09.00 – 20.00	09.00 - 17.00
Wednesday	09.00 – 20.00	09.00 - 17.00
Thursday	09.00 – 20.00	10.00 – 18.00
Friday	09.00 – 18.00	09.00 – 17.00

*The IT staff do not have fixed times when they offer student facing support. You can ask for assistance at any time staff are available, but you are also welcome to arrange a time with them in advance.

Equipment loan

The Art School DSLR cameras and tripods are available for loan from Reception, as is a projector. Items must be returned to Reception by the end of the day.

A photographic lighting kit is available for loan from IT Services, as is other equipment including media players, an audio amplifier, a graphics tablet, another projector, card readers, cables, adaptors and so forth. This is not a comprehensive list of what is available and it would be best to discuss your needs with the IT staff on a project by project basis. All equipment loaned by IT is provided on a first come first served basis and may be booked in advance.

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.

Printing and Photocopying

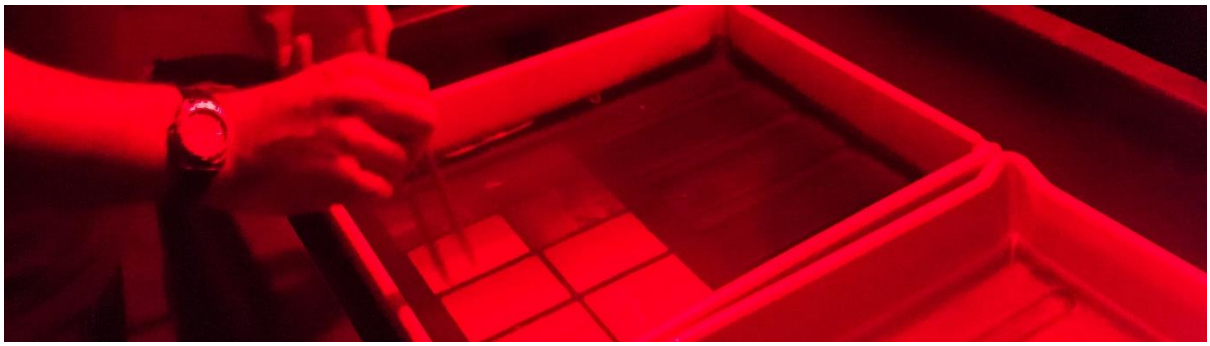
Multifunction Printers/Photocopiers are located in the Computer Room, Library and Foundation building. Print jobs sent to the “CGLAS Follow Me” queue can be retrieved from any of those machines. The printers can also scan to email, although you will typically find the flatbed scanners offer you greater control over the result. You can associate your ID card with the printer card reader in order to expedite logging in to retrieve your jobs, but you can also log in by entering your network account credentials directly on the touchscreen. The printers will handle a variety of paper types and thicknesses, but non-standard papers and acetates should always be fed via the bypass tray, and please consult the IT staff first.

You can top up the balance of your print account at Reception.

Saving your work

You are ultimately responsible for saving and backing up your work. If you would like advice on saving / backing up, please ask the IT staff. Please do not store files you need on the open access machines. If you do this the file is at risk of deletion should the machine fail, and you will not be able to access your files without also having access to that particular computer. Network storage shares are provided to allow secure, short term storage of your data on the network, thus making it accessible from all campus computers. Use of this will be covered in greater detail in the IT induction.

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.

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

	Morning	**Afternoon**
Monday	09.30 – 13.00	14.00 – 16.30
Tuesday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30

Equipment

The workshop is equipped with:

- glass kiln
- linisher
- sandblaster
- glass grinder
- work benches
- a range of bench & 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

	Morning	**Afternoon**
Monday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30
Friday	09.30 – 13.00	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.

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
- screen-printing vacuum beds and darkroom UV exposure unit
- etching presses for intaglio work

Print Room staff aim to:

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

	Morning	**Afternoon**
Monday	09.30 – 13.00	14.00 – 16.30
Tuesday	09.30 – 13.00	14.00 – 16.30
Thursday	09.30 – 13.00	14.00 – 16.30
Friday	09.30 – 13.00	14.00 – 16.30

Equipment

The workshop is equipped with a good range of machinery for both woodworking and joinery, including sawing, sanding and planning 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 Art16 and Livery Company dinners: for more information about the Livery Companies that support the Art School, click 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: Art & Cake

Local café Sugar Pot provide healthy, organic lunches, snacks and drinks, locally-sourced where possible, from *Art & Cake*, based at the Art School's main site. Open from 9am to 4pm, Monday to Friday during the main term dates.

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). It is stocked with essential items such as:

- Paper, pencils, charcoal & other drawing materials
- Brushes
- Canvas
- Notebooks and sketchbooks
- Oil and acrylic paints
- Specialist tools

A complete list of art materials for sale and prices is available on Art School Shop page of Moodle, and in the shop itself. 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
Green and Stone
Atlantis
Stuart Stevenson
London Graphic Centre

There is an online interactive map of some London art shops and suppliers here.

Health & Safety

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 Site & Environment Committee has oversight of the Art School's 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.

First aid

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

Nikkie Amouyal, Conservation
James Boman, Site
Drew Cole, Metal Workshop

Connie Gallagher, Art School Office
Tom Groves, Art Histories

Kester Hammond-Teka, Site
Harriet Lam, Library
David MacDiarmid, Wood Workshop
Emilia Yamamoto, Art School Office

Sarm Micciche, Reception
Nick Middleton, Foundation
Colette Ozanne, Reception

Keith Price, Foundation
Chris Roantree, Print Room

Mari Shiba, Art School Office
Peter Szmer, Site
Josh Vaughan, Site

In the event of an emergency, 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 Head of Academic Affairs & Quality and/or the Principal. Every accident, no matter how trivial it might appear, must be recorded in the Accident Book which is located in Reception, the Art School Office and Site Manager's Office. The Accident Book is kept in order 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.

Visitors

All visitors must be signed in and out at Reception during their visit, you are responsible for directing your visitor(s) to the appropriate assembly point in the event of an evacuation. Children are only permitted onto the premises during public events and must be under strict supervision at all times. During term time children are not allowed into studios or workshops. Animals are not permitted onto the premises at any time.

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 Senior Technician this includes:

- Spray paints
- Aerosols
- Solvent sprays
- Fixatives
- 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:

Nikkie Amouyal, Conservation
James Boman, Site
Drew Cole, Metal Workshop
Tim Ellis, Foundation
Connie Gallagher, Art School Office
Chris Halliwell, Computer Room
Kester Hammond-Teka, Site
Harriet Lam, Library
David MacDiarmid, Wood Workshop
Sarm Micciche, Reception
Nick Middleton, Foundation
Colette Ozanne, Reception
Keith Price, Foundation
Chris Roantree, Print Room
Mari Shiba, Art School Office
Peter Szmer, Site
Josh Vaughan, Site
Emilia Yamamoto, Art School Office

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 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, 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 and to ensure a safe working environment is established.

Part Four: Student Support and Services

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 a TOTUM card from the NUS (National Union of Students), which comes with 1-year 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 by contacting Reception on extension 214, via (+44) (0) 7091 1687) 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.

Post

You should not have mail or parcels delivered to the Art School and the Art School will not take responsibility for ANY deliveries.

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 or 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 all 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

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.

Any Access to Learning enquiries can be sent to access@cglas.ac.uk

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
- make an appointment with Access to Learning, Mondays 09:30-16:30, term time only: 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 wellbeing 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.

*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, Chronic fatigue syndrome (CFS/ME), depressions, and many others, are recognised as eligible for DSA. Students enrolled on BA or MA courses can apply online at: 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 or Access Plan 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 Art 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 case of an emergency, or if there are concerns about the health, safety and/or the wellbeing 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

Our key objectives are to:

- Assist students to access their learning
- Enable students to participate in course activities
- Help to support students' wellbeing

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

Opening times: 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 Julliard : 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

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

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

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 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 you remain 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 Head of Finance.

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 the year. 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.

Grants, financial awards and hardship

Each year, the Art School provides financial support to students through grants and financial awards. **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 national and studying your first Honours degree with the Art School you are most likely eligible for support from the Student Loan Company (SLC). Student loans can cover maintenance as well as up to £6,150 of your fees.

You can apply for a Postgraduate Loan if you start a full-time or part-time master's degree course, and don't already have a master's degree or higher qualification. This will allow you to borrow up to £10,000 to pay your fees and help with living costs. For further information see www.gov.uk/postgraduate-loan.

Further information on all aspects of student funding is available at: www.gov.uk/browse/education/student-finance and www.sfengland.slc.co.uk

If you are not resident in England please try the following:
Northern Ireland: www.studentfinanceni.co.uk
Scotland: www.saas.gov.uk
Wales: www.studentfinancewales.co.uk

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.

Financial support for EU students

The Art School is committed to all of our current and prospective students, and we welcome students from the European Union (EU) as well as from across the world. The Art School values and participates in the European cultural environment and believe that knowledge and practice are not defined by national boundaries. EU students remain eligible for undergraduate and postgraduate financial support in academic year 2019/20.

The government has confirmed that students from the EU starting courses in the 2019/20 academic year will continue to be eligible for 'home fee status' and will be charged the same tuition fees as UK students.

For detailed guidance on student finance in different scenarios, including a no deal scenario, please read this information from the Department for Education.

Further advice is available on the Art School website, here.

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.

City & Guilds of London Art School
Regulations, Policies and Procedures

1. Equality & Diversity Statement and Policy
2. Inclusive Learning & Participation Policy
3. Freedom of Speech & Creative Expression Policy
4. Protecting Dignity & Respect Policy
5. Safeguarding Policy & Procedures
6. Student Charter
7. How We Work: City & Guilds of London Art School Governance & Management Handbook (abridged)
8. Quality Handbook (summary)
9. Terms & Conditions
10. Regulations for Students
11. Academic Appeals Procedure
12. Student Complaints Procedure
13. Student Fees, Refunds & Compensation Policy

Equality & Diversity Statement and Policy

1 Intended Audience

This Equality & Diversity Statement and Policy is intended to be read, understood and complied with by all members of our community who work or study at or govern the City & Guilds of London Art School and it applies to those who supply goods and services to or visit the Art School.

2 Statement and Policy

2.1 The Art School is committed to providing an inclusive and positive environment for its students and staff based on the principles of equality, dignity and respect, and to the integration of this ethos into all areas of policy and practice.

2.2 The Art School values the rich diversity of our students, staff and alumni, which is fundamental to our character and to our mission to foster excellence in everything we do. This diversity informs our teaching and learning tradition and our employment practices, producing both inspired practitioners and leading professionals in the fields of Conservation, Fine Art and Historic Carving.

2.3 In support of maintaining these values and to sustain an accessible and inclusive environment for all students, staff, alumni, trustees, members of the public and partners in the community and commercial sector with whom we engage, we will:

2.3.1 Celebrate the diversity of our community, recognising that it is integral to our success.

2.3.2 Comply with the requirements of the Equality Act 2010[1] and demonstrate our compliance with the Public Sector Equality Duty[2], which requires us to have due regard to the need to:

- eliminate discrimination, harassment, victimisation and any other conduct that is prohibited under the Equality Act;

[1] The Equality Act 2010, which consolidates and replaces over 40 pieces of legislation spanning 40 years, is the principal legislation underpinning the Art School's Equality and Diversity Policy. It covers education, employment and the provision of premises, facilities, goods and services.

[2] The provisions of the public sector Equality Duty (introduced in 2011) apply to any organisation that serves a 'public function', even if it is not technically a public sector organisation.

- advance equality of opportunity between people who share a protected characteristic and those who do not share it;
- foster good relations between people who share a protected characteristic and those who do not share it.

2.3.3 Challenge and address inequality, by prohibiting unlawful discrimination, harassment or victimisation as defined in the Equality Act 2010; in relation to the protected characteristics of 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. This applies to all stages of the student and staff 'lifecycles' and to our engagement with service users, suppliers and external partners.

2.3.4 Apply the Art School's 'Protecting Dignity & Respect Policy'.

2.3.5 Take seriously any allegation of non-compliance, investigate it within the Art School's procedures, and if necessary take action via our disciplinary procedures.

2.3.6 Ensure that equality and diversity is embedded in all our policies, strategies and processes, through active consultation with students and staff, and evaluation of the potential and actual impact.

2.3.7 Ensure that the Art School student experience is positive, fair and inclusive, in each of the following areas:

- Application and admission [see regulations, fair admissions policy, appeals procedure, guidance for staff involved in admissions]
- Induction [see course guides and other induction material]
- Curriculum and course design [see separate policy/guidance documents]
- Access to estate, services, website information etc. throughout the course [see reasonable adjustments policy/info]
- Assessment [see regulations and separate policy document, appeals procedure]
- Academic progression [see guide for personal/academic tutors]
- Withdrawal, interruption of study and transfer [see regulations, guides for students and tutors]
- Complaints [see complaints procedure]
- Work placements [if applicable]
- Access to Learning [tbc]
- Employment outcomes monitoring [tbc]
- Any other activities - under the control of the Art School - in which students take part or which affects their ability to learn, work, or socialise

2.3.8 Ensure that the staff at the Art School benefit similarly by the application of this policy, specifically in the areas of:

- Recruitment and selection
- Contractual status and work-life balance
- Job description, grading, pay and benefits
- Induction
- Probation
- Appraisal
- Employee relations
- Staff development
- Career progression
- Length of service and retention

2.3.9 Make available and promote this policy to all members of the Art School's students, staff, trustees, suppliers and external partners, and help them to understand and comply with it on an individual, collective and institutional level.

2.3.10 Benchmark our Equalities performance against the best, and learn from best practice in the HE sector, the equality and diversity field and from institutions and practitioners of Art and Craft and other creative industries.

3 Implementation and responsibilities

3.1 This Equality and Diversity policy is owned and endorsed by the Board of Trustees, which has corporate responsibility for the Art School's Equality duties and for ensuring that an inclusive culture is promoted throughout the School.

3.2 The Principal is responsible for leading equality and diversity and for ensuring implementation of this policy, and that appropriate action is taken against breaches of this policy.

3.3 Practical implementation of the Art School's equality duties is managed by the Academic Board for student-related matters and the Senior Management Team for staff-related matters.

3.4 All students, staff and visiting teachers have an individual responsibility to support and foster the aims of this Policy.

4 Complaints relating to alleged breaches of this Policy

4.1 All reported complaints relating to an alleged breach of this policy will be taken seriously and investigated and managed according to the Art School's Student Complaints procedure or, in the case of staff, via the grievance procedure. Serious breaches may lead to further action being taken under the relevant Disciplinary procedures.

4.2 Students who feel that they have experienced discrimination have recourse to the Art School's Student Complaints Procedure, but should first contact either their Personal Tutor or the Support Tutor for information, advice and guidance. Informal resolutions should be attempted in the first instance where possible.

4.3 Employees who feel they have experienced discrimination can pursue the matter through the formal grievance procedure, but should first contact their line manager, or, if the complaint concerns their line manager, the [Head of HR] for information, advice and guidance. Informal resolutions should be attempted in the first instance where possible.

5 Policy review

5.1 This Statement and Policy will be formally reviewed every four years, although amendments will be made in the interim where legislation, case law or operational experience necessitate.

Inclusive Learning & Participation Policy

1. Introduction

1.1 Purpose of this Policy

1.1.1 At the Art School we believe that everyone should be treated as individuals who have the ability to make a profound and valuable contribution to our community and to wider society. The purpose of this Policy is to ensure that the Art School provides a welcoming and inclusive environment which enables all our students and staff to participate fully in Art School academic and social activities. 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 special needs such as religious observance or medical requirements, can benefit from a learning environment which is, as far as reasonably practical, comparable with that of their peers.

1.1.2 The Art School acknowledges its duty under the Equality Act (2010) to avoid discrimination in respect of any of the 'protected characteristics' listed there. This Policy document therefore describes the types of measures we are taking to ensure that this duty is taken seriously and its overall requirements met; however, detailed guidance for staff, students and visitors on the specific ways in which we make 'reasonable adjustments', and the procedures for initiating their implementation will be provided in separate ancillary documents. A list of these is provided in section
2.1.3 below [to be agreed and completed].

1.1.3 In applying this policy, the Art School acknowledges that ensuring accessible and appropriate provision for all our community is core to our mission, and that our endeavours to achieve this need to pervade all aspects of the student, staff and visitor experience.

1.2 Audience and Scope

1.2.1 This Policy applies equally to applicants to the Art School, its current and former students, its permanent, temporary and visiting staff, its trustees, and everyone who supports our work by attending our public events. It encompasses all recruitment, learning, teaching, administration, communications, public events and social activities undertaken either on Art School premises or at other locations where the Art School is responsible for the activity.

1.2.2 In accordance with our enhanced duty of care towards young and vulnerable adults as articulated in our Safeguarding Policy, we will ensure that we take account of our obligations to safeguard them at all times, whilst protecting their right to full inclusion in Art School activities wherever this does not contravene current legislation.

1.2.3 We will aim to extend our application of the duty to make 'reasonable adjustments'

for those with a physical or mental disability as required by the Equality Act (2010), to those with any of the 'protected characteristics' covered by the Act, i.e. age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including lack of belief), sex (gender) and sexual orientation.

2. Context and compliance

2.1 Relationship to legislation, statutory guidance and Art School policies and guidance

2.1.1 This Policy draws upon, and is informed by, the following:

- the Indicators of Sound Practice described in Chapter B3: Learning and Teaching, and Chapter B4: Enabling Student Development and Achievement, of the *Quality Code for Higher Education 2013*
- The Equality Act 2010
- Safeguarding Children: Guidance for English Higher Education Institutions (DIUS, 2007)
- The 'Prevent' Duty Guidance for higher education institutions in England and Wales 2015 (in particular with regard to information-sharing)

2.1.2 The Policy should be read in conjunction with the following other Art School policies and procedures:

- Equality & Diversity Statement and Policy
- Protecting Dignity & Respect Policy
- Admissions Policy
- AP(E)L Policy & Procedure [to be written]
- Learning & Teaching Strategy
- Freedom of Speech Policy
- Safeguarding Policy
- Tutorial Policy
- Student Complaints Procedure

2.1.3 The Policy is supplemented by Guidance documents for students and Briefing Notes for staff on:

- 'Reasonable adjustments' [to be updated]
- Support for students at risk: mental health & wellbeing [to be updated]
- Safeguarding children and vulnerable adults [to be written]
- Other(s) to be agreed

2.2 Implementation and responsibilities

2.2.1 This Inclusive Learning & Participation Policy is owned and endorsed by the Art School Board of Trustees, which has corporate responsibility for the Art School's Equality duties and for ensuring that an inclusive culture is promoted throughout the Art School.

2.2.2 The Principal is responsible for leading on inclusivity and for ensuring implementation of this policy, and that appropriate action is taken against breaches of this policy.

2.2.3 Practical implementation of the Art School's inclusivity duties is managed by Academic Board for student-related matters and the Senior Management Team for staff-related matters.

2.2.4 All students, staff and visiting teachers have an individual responsibility to support and foster the aims of this Policy.

2.3 Breaches of this Policy

2.3.1 Any person who believes that the provisions of this Policy (as enacted through its ancillary guidance documents) has been breached, may make a complaint via the Applicant Appeals Procedure, the Student Complaints Procedure, or the Staff Grievance Procedure, as appropriate.

3. Art School Inclusivity Policy statement

3.1 General principles

3.1.1 The Art School's Equality & Diversity Policy articulates the over-arching principle that we are "committed to providing an inclusive and positive environment for [our] students and staff based on the principles of equality, dignity and respect, and to the integration of this ethos into all areas of policy and practice."[1]

3.1.2 In accordance with that principle we believe that everyone should be treated as an individual both in our approach to learning and teaching, and also in our understanding of their physical, cultural and pastoral needs and entitlements.

3.1.3 We further believe that all our students, members of staff and visitors to our premises should be able to take a full part in the events and activities for which they are enrolled, employed, or are otherwise invited to participate. We will therefore ensure that as far as possible all activities undertaken in our name or under our auspices are inclusive in their nature and accessible to all who either wish, or are required, to take part in them.

3.1.4 We will do this by

- providing confidential, sensitive and efficient support for all our students and staff to use if they need it
- making appropriate 'reasonable adjustments' to our current provision (see section 3.2 below) in order to ensure that as far as possible no-one with a protected characteristic (as defined by the Equality Act 2010) is put at a substantial disadvantage in terms of opportunities to participate, when compared with the ability of their peers to do so
- embedding anticipatory consideration of inclusivity in our strategic planning and policy-making, in order to 'mainstream' as far as possible, these adjustments in our future provision of educational activities and services and the environment in which they take place
- involving affected students and staff in consultation and decision-making on issues of inclusivity

[1] City & Guilds of London Art School Equality & Diversity Statement & Policy, Section 2.1 (approved November 2015)

3.1.5 Adhering to this policy means that inclusivity and accessibility will always be considered a priority:

- In learning and teaching activities: i.e. curriculum design**,** delivery, and assessment, including the provision and content of teaching materials
- In the provision of personal tutorial and other pastoral and counselling support
- In our admissions/recruitment processes for both students and staff
- In the processes designed to facilitate the declaration of a disability, requests for reasonable adjustments, or the reporting and handling of other inclusivity issues
- In the arrangements we make for public events, exhibitions and social activities
- In the provision of information in handbooks and on the Art School website
- In the design of any improvements to the Art School's estate, and the configuration and use of the current spaces
- In the purchase of any IT hardware and software, and the design, user interface and content of our website
- In the design and operation of our regulations and policies; and any systems, procedures and processes which affect the student, staff or visitor experience

3.2 'Reasonable adjustments' and the protection of standards and competencies

3.2.1 The Equality Act (section 20) confirms the following requirements for reasonable adjustments:

(i) "where a provision, criterion or practice of [an institution] puts a disabled person at a substantial disadvantage in relation to a relevant matter in comparison with persons who are not disabled, to take such steps as it is reasonable to have to take to avoid the disadvantage.

(ii) where a physical feature puts a disabled person at a substantial disadvantage in relation to a relevant matter in comparison with persons who are not disabled, to take such steps as it is reasonable to have to take to avoid the disadvantage.

(iii) where a disabled person would, but for the provision of an auxiliary aid, be put at a substantial disadvantage in relation to a relevant matter in comparison with persons who are not disabled, to take such steps as it is reasonable to have to take to provide the auxiliary aid."

3.2.2 In addition to their statutory application to students, staff and visitors with disabilities, the Art School will also seek to apply their principles, in particular those in (i) above, to the treatment of people with other protected characteristics in order to ensure that inclusivity is considered holistically.

3.2.3 When considering requests for reasonable adjustments we will not, under any circumstances, implement any adjustment to any of our recruitment or admissions criteria, our teaching delivery, or our assessment/examination processes, which has the effect of altering or compromising our expected academic standards or competency levels.

3.2.4 Notwithstanding the statement above, we will make every effort, without compromising those standards or competency levels, to eliminate any disadvantage attributable to a disability by all appropriate and lawful means.

4. How the Art School will implement this Policy

4.1 Recruitment and admissions

4.1.1 In our recruitment procedures for staff, and our admissions process for students, we will ensure that applicants with disabilities are given an equal opportunity to succeed in gaining employment or a place to study at the Art School, by:

- Encouraging the disclosure of any disability or special circumstances at an early stage in the application process, to enable us to support all applicants fairly throughout the process
- Ensuring that our recruitment and selection criteria do not unfairly disadvantage any applicant with a disability, learning difficulty or other protected characteristic
- Applying 'reasonable adjustments' where appropriate, in any of the areas listed in section 3.2.1 above
- Applying the Art School's AP(E)L Policy [to be written] to enable applicants from a wider range of educational backgrounds and life experiences to take advantage of the education we offer

4.2 Art School employees

4.2.1 All Staff employed at the Art School are covered by the provisions of this Policy and are entitled to request reasonable adjustments to their working environment, their contract of employment, or the provision of auxiliary aids as appropriate, in accordance with relevant legislation, their terms & conditions of appointment and in accordance with guidance provided in the Staff Handbook.

4.3 Learning and Teaching

4.3.1 In accordance with our Learning & Teaching Strategy, we will use pedagogies which are student-centred and which celebrate individual differences in both our students and our teaching staff, in order to encourage, empower and facilitate each individual's creative 'voice'.

4.3.2 We will ensure that the design, delivery and assessment of our programmes and modules address the learning needs of all students; connecting with their lives and engaging their interests, aspirations and passions as individuals from a wide range of cultural, educational and socio-economic backgrounds.

4.3.3 We will create a safe, respectful learning environment in which both individual and collaborative creativity can thrive, and take the time to get to know our students and encourage them to articulate their thinking, without fear of ridicule, through the acquisition of fully contextualised practical skills.

4.3.4 We will provide sensitive, confidential and efficient support to students who declare a disability or special need in relation to their ability to take part in the learning activities offered by the Art School, and do our best to meet their requirements by making reasonable adjustments as necessary to delivery and/or

assessment methods, without compromising our expected academic standards or competencies. Details of this support are available in the Guidance documents produced by the Head of Access to Learning.

4.3.5 We will explore, in consultation with students, alternative forms of assessment which can be included in the design of future programmes and modules where appropriate, in order to minimise the need for special assessment/examination arrangements which may cause physically or mentally disabled students to feel marginalised.

4.4 Teaching materials

4.4.1 We will ensure that all teaching materials are presented in clear English with key terminology explained, that their content is inclusive and avoids both stereotyping and assumptions as to what is 'normal', and that they are available in various formats and at the times appropriate to the needs of all individuals which make up the class for which they are intended.

4.5 Timetable planning

4.5.1 We will ensure, when planning the timetable for classes and assessments, that issues of inclusivity such as the right to carry out religious observance, parenting activities, known medical conditions (e.g. those which are affected by particular environmental factors or dietary needs), as well as the physical accessibility of teaching rooms, are anticipated and incorporated into the mainstream timetable as far as possible.

4.5.2 In cases where an issue is notified to us too late for incorporation into the main timetable, we will make reasonable adjustments to the arrangements for the affected individual(s) wherever this is possible.

4.6 Access to Learning

4.6.1 Support for all students who need it is coordinated by the Head of Access to Learning, who can call upon the following resources:

4.6.2 A Support Tutor is responsible for agreeing a Personal Learning Plan with any student who declares a physical or mental disability, or learning difficulty such as dyslexia or dyspraxia, and for facilitating effective support with the student's Personal Tutor and/or Head of Department.

4.6.3 The Head of Access to Learning is the designated Responsible Person for the Art School's Safeguarding duties, and will ensure that any adjustments put in place for young and vulnerable adults with inclusivity issues adhere to the requirements of the Safeguarding legislation and of the Art School's Safeguarding Policy.

4.6.4 The Vice-Principal is the designated point of contact for the Art School's duties under the 'Prevent' legislation, and will liaise with the Head of Access to Learning and/or the Head of Academic Affairs & Quality in cases where the intention to promote inclusivity may conflict with those duties.

4.6.5 All staff with responsibility for providing pastoral support or advice to students, i.e. tutors and support staff, as well as the Head of Access to Learning, have a responsibility to offer support to any student with an issue

related to inclusivity and to seek to eliminate any disadvantage to that student.

4.6.6 Measures to ensure inclusivity in practical activities are led by the Head of Access to Learning, with the assistance of the Art School's Site Manager.

4.7 Public and social events

4.7.1 Art School events that are open to the public will be arranged and conducted in ways that promote inclusivity for all who organise, exhibit and attend them. This will include, where necessary, balancing audience access to potentially conflicting views which may be entitled to expression under the Equality Act. The Art School's Freedom of Speech & Creative Expression Policy provides the framework under which we will operate in these circumstances.

4.7.2 Social activities held under the auspices of the Art School, whether part of a public event or an internal function, will be organised with due regard for the likely social, cultural and religious requirements of a diverse group of attendees, e.g. with regard to food and alcohol. No pressure will be brought to bear on an attendee to take part in any aspect of such an event unless they wish to do so.

4.7.3 In order that we can maintain a welcoming and inclusive environment for our public and social events, the Art School requires that all individuals who organise and attend them adhere to the principle of respect for other people, their lawfully held opinions, their property and the physical environment, as laid out in our 'Protecting Dignity and Respect' Policy.

4.8 The Art School Estate

4.8.1 The Art School's premises are old buildings which inevitably means that access to some areas can be problematic for people with a physical disability. The Art School's Development Programme aims to provide incremental improvements to the estate generally, and incorporates accessibility elements providing equality compliance. However, accessibility will continue to be an issue for the foreseeable future, and while this is the case, we undertake to mitigate problems for disabled applicants and students as far as possible by ensuring that appropriate arrangements are made to hold interviews, classes, workshops, tutorials, exhibitions and social events in accessible spaces.

4.8.2 In addition to physical accessibility, we aim to provide an environment which is welcoming to all, ensuring that applicants, students, staff and visitors are not disadvantaged by the configuration of our estate, for example by providing spaces for parenting needs; WC facilities suitable for all genders, etc.

4.8.3 While the Art School currently has no dedicated prayer/faith room, we will arrange facilities for religious observance at the request of individual students or staff.

4.9 IT provision, Moodle and the Art School's website

4.9.1 When purchasing new IT equipment or software for use by students or staff, the Art School will ensure that it is, or can be, enabled to provide assistive technology if required, and this will be available to any student or member of staff who is assessed as needing this resource to enable them to learn or to carry out the

duties of their employment, on either a temporary or permanent basis.

4.9.2 Both the Art School's website and its Moodle platform will conform to, and be updated in accordance with, approved usability standards for disabled people. The Art School's Style Guide will ensure the accessibility and readability of all uploaded content.

4.10 Information provided to students, staff and visitors

4.10.1 We will ensure that the information, guidance and instructions that we provide to our students, staff and visitors is up-to-date, written in plain English in accordance with the Style Guide with explanations of key terminology, is not discriminatory in content or tone, and is available in appropriate formats on request.

4.11 Art School regulations, policies and processes

4.11.1 We will do everything we can to ensure that our regulations, policies, systems and processes are inclusive and anticipatory, and do not either deliberately or inadvertently constrain students from diverse cultural, social or educational backgrounds, or who have special needs, from participation in any learning or social opportunities offered by the Art School; or limit the ability of tutors to provide innovatory, inclusive teaching or assessment.

4.11.2 We will do this by:

- Including an inclusivity impact assessment of regulations, policies, systems and processes as they are approved or come up for review
- Involving students and staff who are qualified by direct experience to represent potentially affected groups in assessing the impact for inclusivity of new and reviewed regulations, policies, systems and processes.

5. Disclosure and confidentiality

5.1 Disclosure of a disability

5.1.1 It is only possible for the Art School to provide appropriate support if those who can provide that support, or have responsibility for approving and implementing 'reasonable adjustments', are permitted to receive, and act on, the relevant information. Therefore, applicants, students and members of staff who disclose a physical or mental disability or learning difficulty to a tutor or other member of Art School staff will be advised that by doing so they are obliging the Art School to make appropriate adjustments in accordance with the Equality Act. Individuals will also be advised that disclosure information will automatically be shared with the relevant Head of Department and the Head of Access to Learning to the minimum extent necessary to ensure that appropriate adjustments can be arranged. The explicit consent of the individual will be sought before the sharing of any information which exceeds this minimum, unless it is judged that there is a possibility of harmful consequences, in which case the Art School's Duty of Care will override this requirement.

5.2 Disclosure of other inclusivity issues

5.2.1 We will respect the confidential nature of other inclusivity issues at the request of the person making the disclosure (unless doing this would contravene our Duties under either the Safeguarding or Prevent legislation). Again, in order for us to be able to provide effective support and/or reasonable adjustments it may be necessary to share information with others; if this is the case, the information required to enable the provision of support will be passed to the relevant Head of Department and the Head of Access to Learning. Any further sharing of information will require the express consent of the affected person.

5.3 Confidentiality and the sharing of personal information

5.3.1 The Art School will ensure that all personal data, including sensitive personal data regarding any of the 'protected characteristics', is recorded and held securely in accordance with the requirements of the Data Protection Act, and subsequently archived and destroyed in accordance with the Art School's Retention Schedule.

5.3.2 The Art School will only disclose personal information to others in the following circumstances:

- As required by validating institutions under their Regulations (i.e. Ravensbourne University London and UALAB)
- Under statutory reporting requirements (HESA)
- In accordance with legislative requirements, e.g. Safeguarding and 'Prevent' legislation
- In connection with a criminal investigation (i.e. a formal data request from the Police)

6. Internal reporting and monitoring

6.1 Reporting requirements

6.1.1 We will compile anonymised reports for both internal monitoring and external compliance requirements on various aspects of inclusivity, for example numbers and distribution of disability disclosures, implementation of 'reasonable adjustments', Personal Learning Plans vs outcomes, and other issues as required to help us monitor the effectiveness of this Policy, improve our services and provide evidence for the Equality Action Planning section of the Annual Art School Monitoring & Evaluation Report.

6.2 Review of this policy

6.2.1 The Policy will be re-approved every 5 years by the Board of Trustees via Academic Board and the Senior Management Team; it will additionally be reviewed on an annual basis by the Head of Academic Affairs & Quality to ensure that any changes to legislation or institutional requirements are incorporated in a timely way, any such changes being reported to the Academic Board and the Board of Trustees.

Freedom of Speech & Creative Expression Policy

(Includes Code of Practice for the organisation of events on Art School premises)

1. Introduction

1.1 Purpose of this Policy

1.1.1 The Art School's policy on Freedom of Speech & Creative Expression articulates our commitment to protect the right of all members of our community to hold and/or express, whether by means of words or artefacts, the widest possible range of lawful opinions, views and beliefs, as is commensurate with the values of equality, dignity and respect for others which are core to our mission.

1.1.2 In addition, this document includes a Code of Practice for the organisation of events and external speakers, which contains:

- details of the steps we will take to uphold the principles of academic freedom within the law for all our students, staff, and visiting teachers and speakers
- arrangements for the safe management of meetings and events, whether they are an integral part of the day-to-day academic or administrative business of the Art School, or are public events, exhibitions or social events

1.2 Audience and scope

1.2.1 The Policy Statement should be read and understood by all members of the Art School's community. The Code of Practice (section 4 of this document) is aimed primarily towards those who organise and attend public events or who arrange guest talks and lectures, both within and outside the curriculum of programmes of study offered by the Art School.

1.2.2 All current and former students, permanent, temporary and visiting staff, trustees, and everyone who supports our work by attending our public events are expected to abide by the Policy and, where applicable, the Code of Practice.

2. Context and compliance

2.1 Legal and statutory context

2.1.1 This Policy and Code of Practice have been drawn up with reference to the following legislation and statutory guidance:

- Article 10 of The Human Rights Act, which states that everyone has the right to freedom of expression….to include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers
- The Equality Act 2010: in particular the Public Sector Equality Duty which

requires that we have 'due regard' for the need to avoid discrimination, advance equality of opportunity and, of particular relevance here, to 'foster good relations between people who share a protected characteristic and those who do not share it'

- The Counter Terrorism and Security Act 2015, Section 26 which states that [a University] must 'have due regard to the need to prevent people from being drawn into terrorism' as well as Section 31, which states that [a University] must 'have particular regard to the duty to ensure freedom of speech'
- The 'Prevent Duty Guidance for higher education institutions in England and Wales' (November 2015), and in particular sections 7-15 on 'External speakers and Events' - with particular regard to the requirements on institutions both to have policies and procedures in place for the management of events, and also to balance [their] legal duties to ensure freedom of speech and academic freedom with the protection of students and staff welfare
- The Education (no. 2) Act 1986, which states in section 43 that all governing bodies of universities 'shall take such steps as are reasonably practical to ensure that freedom of speech within the law is secured for members, students and employees of the establishment and for visiting speakers', and also requires governors to issue a code of practice setting out procedures for members, students and employees in connection with the organisation of meetings and other activities on university premises and the conduct required of such persons

2.1.2 With respect to the Education (no.2) Act 1986, while the Art School is not, as an 'alternative' education provider which is not publicly funded, technically covered by the Act, our validating institutions (Ravensbourne University London and UALAB) are subject to its provisions. This Policy therefore takes account of the requirements of the Act in order to:

- maintain consistency with the policies of Ravensbourne and UAL for the benefit of students on our validated programmes of study
- enable compliance with the requirements of the 'Prevent Duty Guidance', which requires similar documentation and procedures to be in place
- share best practice with other HE Institutions

2.1.3 This Policy has also been informed by the publication by Universities UK: Freedom of speech on campus: rights and responsibilities in UK universities; and by the equivalent policies approved by the governing bodies of BCE and UAL.

2.2 Relationship to other Art School policies

2.2.1 This Policy and Code of Practice should be read in conjunction with the following other Art School policies:

- Equality & Diversity Policy
- Protecting Dignity & Respect Policy
- Inclusive Learning & Participation Policy

2.2.2 It is supplemented by Briefing Notes for staff and Guidance notes for students [to be written]

3. Policy statement

3.1 General principles

3.1.1 At the Art School we are proud of the cultural and socio-economic diversity of our students, staff and the public who support us. Through our Equality & Diversity and Protecting Dignity & Respect Policies we promote a culture of mutual respect for the views and beliefs of others, and actively encourage vigorous debate as a fundamental part of the education we provide.

3.1.2 As an academic institution whose mission is education through the free expression of artistic practice, we are fully committed to upholding the principles of freedom of thought, ideas and beliefs, together with the right both to articulate these via oral, written, made and other artistic media, and to challenge them by argument and debate.

3.1.3 We value the principle of academic freedom, which ensures that our students and staff have freedom within the law to question and test received wisdom, and to put forward their own views, without fear of jeopardising their studies or employment.

3.1.4 We uphold the freedom of our students and staff to use all lawful means at their disposal to conduct legitimate research in their subject areas. This includes the use of Information Technology, including unrestricted access to the internet to enable students and staff to find information, sources and inspiration for creative practice, and to the software provided by the Art School which is used to design and produce images or literature used in the creative processes.

3.1.5 We uphold the right of our students and staff to freedom of assembly in order to protest lawfully against views that are contrary to their own, and to use peaceful persuasion, either as individuals or as a group, in order to put forward, or promote, a contrary point of view which is also lawful.

3.2 Statement of obligations

3.2.1 As well as protecting the principles of academic freedom and freedom of expression, the Art School is also obliged by legislation to ensure that any action, exhibited drawing, painting or artefact, publication or speech on its premises is lawful. Under the Equality Act we must also ensure that our students, staff and visitors are not subjected to victimisation, harassment or unlawful discrimination. These obligations can on occasion conflict with others' rights to freedom of speech or expression, and we may need to adjudicate between different priorities; however, we will always make the safety of our students, staff and guests our first priority.

3.3 How the Art School intends to uphold freedom of speech and expression

3.3.1 The Art School is a small institution where staff and students know each other well and there is currently no history of intolerance, extremism or serious public disorder. We believe that being overly prescriptive in relation to activities and events is contrary to the spirit of trust and respect which we nurture within our community, and is ultimately counter-productive.

3.3.2 However, we acknowledge our obligation to ensure that only lawful activities take place on our premises and in our name, and it is our responsibility to

control situations if and when they arise, according to protocols which are relevant to each case, within an agreed operational framework. This is laid out in the Code of Practice below.

4. Code of Practice for the organisation of events

4.1 Scope

4.1.1 In implementing this Code of Practice, it is not the Art School's intention to impose unnecessary procedural bureaucracy on, prevent, or delay the organisation of events. We recognise that in the vast majority of cases our events pose little or no risk of unlawfulness or disorder; however, we have a duty of care to all who attend or participate in our events and also an obligation to be aware, and in control of, activities which are taking place on our premises.

4.1.2 This Code of Practice therefore applies to the organisation and conduct of all events held on Art School premises, whether organised by the Art School or by another institution or body, and events which are organised by the Art School but take place elsewhere. The definition of 'event' includes (but is not restricted to) exhibitions, lectures, talks and social events, both those which are for internal attendees only, and those which are open to the public.

4.1.3 Where Art School events or activities take place on other premises, students and staff will also abide by the procedures for booking space and the policies, processes and arrangements of the host premises with regard to health & safety and security requirements; however, approval to hold the event itself, and for the participation of any external speaker or contributor, must still be sought via the procedures in this Code of Practice.

4.1.4 All students, staff, visiting tutors and Trustees are required to abide by this Code, both in respect of the procedures for organising events, and their conduct in connection with any event or activity covered by the Code.

4.1.5 All guest speakers, exhibitors and visitors are required to abide by this Code in terms of their conduct whilst attending or participating in events held or hosted by the Art School, either on its premises or elsewhere.

4.1.6 A process flow chart is attached to this document at Appendix A.

4.2 Statement of intent

4.2.1 Wherever it is reasonable to do so, the Art School will, at the request of one or more of its students, staff members or Trustees, or by an accredited representative of another organisation with which the Art School wishes to collaborate, provide facilities for lawful activities and events to take place on its premises, including those with invited External Speakers. A request to hold an event will not be denied on any grounds connected with:

- The beliefs or views of the individual or any member of the group making the request, or an invited speaker, may hold
- The policy or objectives, provided they are lawful, of any organisation of which an invited speaker is a representative

4.2.2 The Art School recognises its obligation to ensure public order and public safety,

prevent unlawful activities from taking place, and to protect the rights and freedoms of students, staff, visitors and guests. We will therefore not allow an event to take place if we reasonably believe it is likely to:

- Incite a breach of the law
- Lead to the expression of views which are contrary to the law, e.g. incite hatred, harassment or discrimination
- Promote or support an illegal organisation including any Proscribed Organisation, or
- It is in the interests of public safety, the prevention of disorder or crime, or the protection of people lawfully on our premises, that the event does not take place

4.2.3 In addition, the Art School will not authorise any opportunity for an external speaker to advocate engagement in violence, either through intolerance of others' rights to hold an opposing political, religious, philosophical or other opinion or belief, or in furtherance of the violent overthrow of democracy in the UK or elsewhere.

4.2.4 The likelihood that views or opinions will be expressed which some people may find controversial, offensive or distasteful, but which are not in themselves unlawful, will not be sole grounds for refusing an event (or for making its approval conditional on excluding or changing any part of its content). However, providing an opportunity to present such views does not imply endorsement by the Art School of the views expressed.

4.3 Procedure for the organisation of events with external speakers which are part of normal Art School academic or administrative business and which pose no risk of unlawfulness

4.3.1 Events covered within this part of the Code of Practice include (but are not restricted to):

- Guest lectures and talks by external artists or others, arranged as part of the delivery of the curriculum of any of the Art School's programmes of study, and already approved in principle as part of the programme or module approval or modification process
- Presentations, exhibitions and associated public events organised to showcase the work of either current Art School students as part of their programme of study, or of Art School staff
- Art School Open Days or similar events organised for recruitment purposes
- The Degree Show exhibitions or similar mid- or end of year displays for current students
- Staff development or briefing/training events with external speaker(s)
- Staff meetings with external participants

4.3.2 In the case of the events or meetings listed above, the general assumption is made that by their nature they will be conducted lawfully and responsibly in the legitimate pursuance of Art School academic or administrative business. As such, these events and meetings do not normally require formal authorisation to proceed other than a general agreement to hold such an event or meeting by those authorised to make this decision.

4.3.3 In these cases, lack of a requirement for individual formal authorisation does not

preclude the Art School's normal requirements for health & safety risk assessments to be made, or its responsibility to exercise sensitivity in the presentation of any art which might disturb or offend people or groups of people.

4.3.4 The Art School's health & safety risk assessment form will be augmented by a question as to whether or not there are any potential risks relating to the Art School's 'Prevent' Duty. Any proposal which affirms a potential 'Prevent' risk must be referred by the organiser to the procedure laid out in section 4.4 below.

4.3.5 If the organiser of an event or meeting in the categories described in para. 4.3.1 has any concern that a proposed event, meeting or speaker's views may either involve, cause or provoke unlawful action; or if other members of the Art School community who are aware of the proposal have such concerns, then the Event Organiser must use the procedure laid out in section 4.4 below, to ensure that those concerns are considered fully and that any steps necessary to mitigate a risk of unlawfulness are taken.

4.4 Procedure for the organisation of events which are not integral to day-to-day Art School academic or administrative business, or which are part of Art School business but may present a risk of unlawfulness

4.4.1 Events covered by this part of the Code of Practice include (but are not restricted to):

- All one-off events, or a series of events, held under the auspices of the Art School either on its premises or elsewhere, either privately or open to the public, which is not related to the curriculum of a programme of study delivered at the Art School**,** and where one or more external speaker(s) or exhibiting artist(s) is invited or engaged to express their views, opinions or ideas
- Any meeting held on Art School premises or elsewhere, whether held privately or open to the public, involving one or more external speaker(s), which is organised by a student, a member of staff, or a Trustee, on behalf of an external group of which the organiser is a member or supporter
- Any event in the categories listed in para. 4.1.1 above which is referred to this procedure because of concerns about a risk of possible unlawfulness

4.4.2 All events covered by the list in para. 4.4.1 above must have a single named organiser, normally a student, an employee, or a Trustee of the Art School; or an accredited representative of an external organisation with which the Art School wishes to collaborate

4.4.3 The named organiser will complete and submit an Event Authorisation Form, which includes an initial risk assessment, to their Head of Department, or, in the case of a corporate event, to the Development & External Relations Manager, at least twenty-one (21) days before the proposed event is to take place. In the case of an application by another body to hold an event on Art School premises, the form should also be sent to the Principal.

4.4.4 If it is evident from the Event Authorisation Form that the event is of a kind where freedom of speech or related good order may reasonably be assumed, the HoD, or Development & External Relations Manager will confirm a 'low' risk assessment and authorise the event to take place (subject to availability of the necessary space, facilities and security, and any health & safety requirements).

4.4.5 If there is evidence from the information provided on the Event Authorisation Form that the event, or the known views of a participating speaker may present a risk of unlawful activity or disorder, the HoD or Development & External Relations Manager will make a judgement based on the information provided on the Form, and will make one of the following recommendations to the Principal:

- to authorise the proposed event to take place with no extra conditions;
- to authorise the proposed event to take place with stipulated conditions to mitigate a perceived risk; conditions may include extra requirements such as separate authorisation for the promotional material/publicity for the event, monitoring of expected attendance numbers, relocation of the event, advance booking, provision of stewards/security, provision of a translator, restrictions on provision of alcohol etc;
- to refuse authorisation for the proposed event on one or more of the grounds stipulated in para. 4.2.2 or 4.2.3 above.

4.4.6 If the HoD or Development & External Relations Manager feels unsure whether the identified risk(s) are real or sufficiently serious to merit special attention, or whether the Art School's security infrastructure is suitable to mitigate them, they should in any case refer the request to the Principal along with a note of their concerns.

4.4.7 The Principal will make a decision on the request having taken account of the recommendation(s) and/or any further enquiries and discussions they may deem necessary with the organiser(s), the Site Manager, and/or any relevant external agencies such as the Police or the local 'Prevent' coordinator.

4.4.8 The Principal may also take into account representations from other individuals or groups from within the Art School community who have concerns about the proposed event, or verifiable information relating to an external speaker which raise risks which were not perceived from the information provided on the Event Authorisation Form.

4.4.9 The Art School reserves the right to require that the costs of any extra security presence at the proposed event be borne by the organiser(s).

4.4.10 The Principal will communicate the decision within 7 days to the originating HoD or Development & External Relations Manager, who will inform the Event Organiser as soon as possible of the decision and explain any conditions that may be attached to an authorisation to proceed. If the decision has been made that the event should not take place, the Event Organiser will be given the reason(s) and informed of their right to request a review of the decision by the Principal.

4.4.11 It is the responsibility of the Event Organiser to ensure that any conditions attached to the authorisation are complied with, and it is the responsibility of the relevant HoD or Development & External Relations Manager to monitor compliance and report any non-compliance to the Principal.

4.5 Appeals and reviews

4.5.1 An Event Organiser may request the Principal to review a decision of the Principal not to authorise an event to take place. The Principal's decision will be final, and will be reported to the Board of Trustees.

4.5.2 The Principal may withdraw authorisation for an event at any time if:

- any of the conditions attached to an authorisation are not complied with
- they have reasonable grounds for believing that there is likely to be a breach of the law if it goes ahead

4.5.3 The Principal may consider advice received from the Police or any other authorised body such as the 'Prevent' coordination team, and also representations from others with concerns or information which had not previously been known when the authorisation was originally granted.

4.5.4 The Event Organiser must inform the relevant HoD or Development & External Relations Manager immediately in the event that an approved speaker is changed or replaced, or if there are other material changes to the arrangements for the event. In such cases the HoD or Development & External Relations Manager will conduct a quick review of the new information and either sign off the change(s) or refer the matter to the Principal for review if their assessment of the risk has changed as a result of the alteration(s) to the event.

4.6 Personal conduct at events

4.6.1 Everyone who organises, attends and/or participates in Art School events held either on Art School premises or elsewhere, has a duty to uphold the values and principles laid out in this Freedom of Speech & Expression Policy, as underpinned by our policies on Equality & Diversity, Protecting Dignity & Respect, and Inclusive Learning & Participation.

4.6.2 The Event Organiser (or their nominee) should attend the event and, along with the person running or chairing it (if applicable and different), must take all reasonable steps to ensure that the audience and the speaker act in accordance with the law throughout the event or meeting.

4.6.3 It is also the responsibility of the event organisers to ensure that no articles or objects which are likely to lead to injury, damage, or breach of the law, are allowed inside the event or meeting venue.

4.6.4 The Art School does not permit gender segregation except where it is purely for the purpose of religious worship. Segregation of any groups entering, attending or leaving a private or public event covered by this Code will not be allowed.

4.6.5 It is not the intention of this Code to prevent spontaneous criticism or the heckling of speakers; however, systematic or organised attempts to disrupt and prevent the lawful expression of views, whether spoken or artistically presented, are contrary to this Code.

4.6.6 The Art School reserves the right for a senior member of staff to attend any public event organised on its premises, who will have the power to bring the event, meeting or activity to an end if there is reason to believe that continuation will lead to unlawful or unsafe activity, or in order to protect students, staff, or visitors from harm.

5. Compliance

5.1 Breaches of the Policy or Code of Practice

5.1.1 Failure to comply with either the Policy or the Code of Practice may result in student or staff disciplinary procedures.

5.1.2 Breaches of criminal law, including the use of our IT facilities to produce unlawful images or literature with intent to incite hatred, will be dealt with by the Police or other authorised body, and the Art School will assist with any police enquiries as appropriate. In the event of the criminal prosecution of any student or staff member, any disciplinary proceedings will be suspended pending the outcome of the criminal proceedings.

5.1.3 The Principal has the power, under the appropriate Regulations, to suspend, on the advice of the Principal or the Development & External Relations Manager any student or staff member whose behaviour at an event is suspected to be unlawful, and/or contravenes an Art School policy or this Code of Practice to an extent that it constitutes gross misconduct, pending an internal investigation under the disciplinary regulations.

5.1.4 A breach of this Code may also result in:

- An external speaker or visitor being excluded from Art School premises for a specified period
- The Event Organiser being banned from arranging future events for a specified period

6. Monitoring, reporting and review of this Policy and Code of Practice

6.1 Record keeping

6.1.1 The Art School will ensure that records are kept of all formal requests for event authorisation in accordance with the Data Protection and Freedom of Information Acts, and that they are archived and disposed of in accordance with the Art School's Record Retention Schedule.

6.2 Reporting requirements

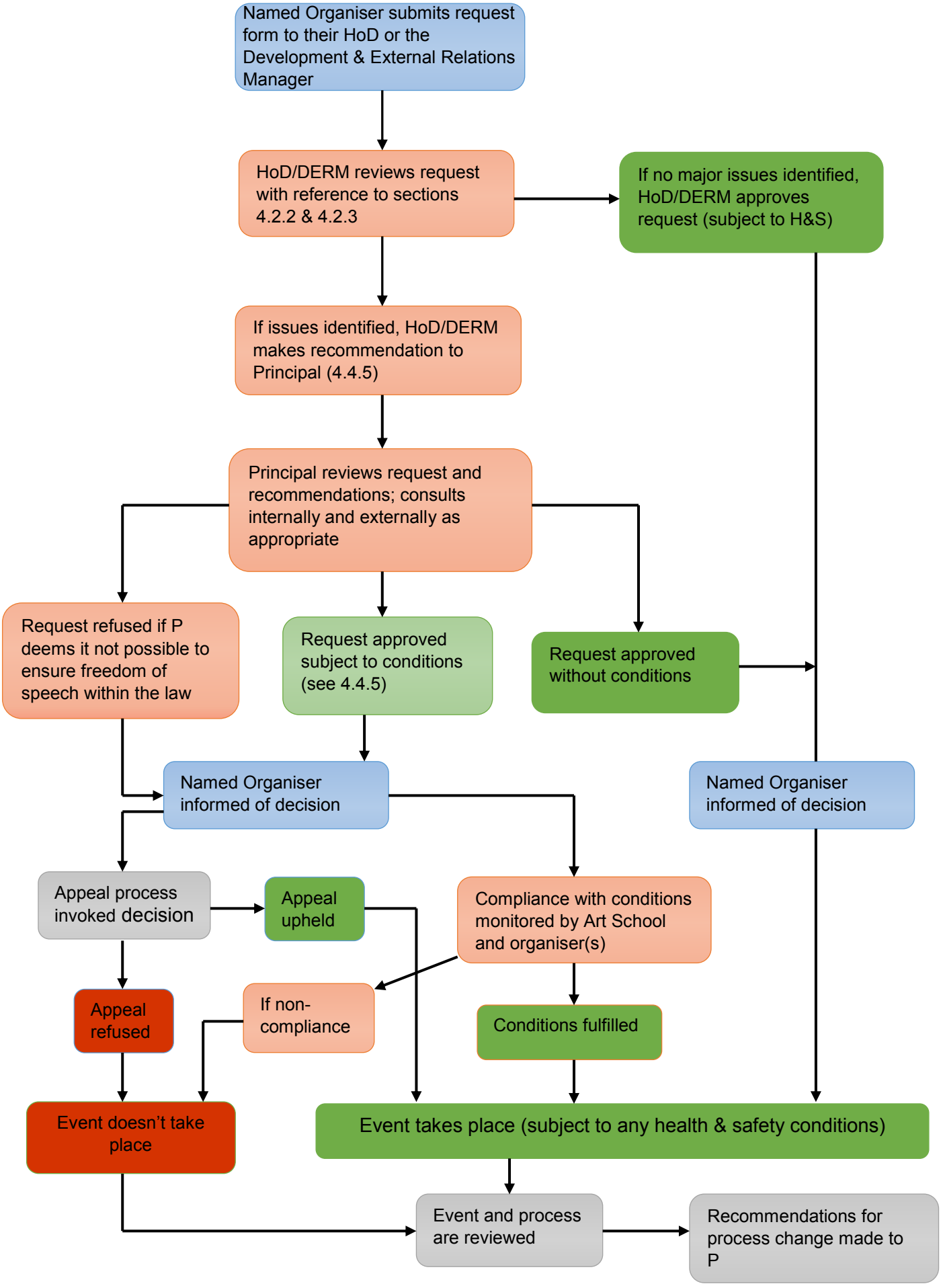
6.2.1 The numbers and types of events which are authorised, authorised with conditions, and not authorised, together with the outcomes of any appeal against the decision of the Principal, will be submitted to the Board of Trustees on an annual basis.

6.2.2 Records of authorisation may be provided to the Police in pursuance of a criminal investigation.

6.3 Review of the Policy and Code of Practice

6.3.1 This policy and code of practice will be reviewed formally by the Board of Trustees every 5 years. In addition, it will be subject to annual review by the Development & External Relations Manager to ensure that any changes to legislation or institutional need are incorporated in a timely way, with any changes reported to the Board of Trustees.

Appendix A – Flow chart showing the authorisation process for extra-curricular and/or potentially controversial Art School events



Protecting Dignity & Respect Policy

1 Scope of the Policy and Intended Audience

1.1 At the Art School we encourage vigorous debate about ideas, beliefs and emotions as an essential part of academic enquiry and the learning experience we provide. Freedom of expression is also fundamental to maintaining a free society. Being challenged to think or act differently may make us feel uncomfortable, but is entirely acceptable provided the challenge is presented in a spirit of mutual respect. If, however, someone says or does something which causes another person to complain of feeling harassed, bullied, victimised or otherwise disrespected, then the reasons for this should be examined. It is possible for a problem to arise unintentionally, but the fact that an adverse effect on an individual has been caused unintentionally does not make it any less real, or valid, for the person experiencing it. The purpose of this document, therefore, is to provide a policy framework which attempts to ensure that the Art School is a place where diversity, free debate and criticism can thrive and everyone feels that their dignity will be respected.

1.2 Our Statement and Policy on Protecting Dignity & Respect is intended to be read, understood and complied with by all members of our community: that is, all who work or study at, or govern, the City & Guilds of London Art School. It also applies to those who supply goods and services and visit us.

2 Policy statement

2.1 The Art School is a small community of committed individuals dedicated to the pursuit of excellence. We believe that everyone who studies or works here, or with whom we interact either individually or as an institution, is entitled to respect and consideration at all times; behaviour which compromises a person's dignity is not tolerated.

2.2 Within this policy we are committed to dealing rigorously with harassment, bullying, victimisation or violence, whether perpetrated in the 'real' or 'virtual' environment, by spoken or written word (including by email or on social media), or by physical or mental attack.

2.3 All members of the Art School are individually and collectively responsible for ensuring the application of this Policy.

3 Legal background and relationship to the Equality Act 2010

3.1 The Equality Act 2010 makes harassment of individuals related to the following 'protected characteristics' - age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief (including no belief), sex (gender) and sexual orientation - unlawful. The Act affords protection not only to individuals, with a particular protected characteristic but also to those who are affected because they are associated with someone else with a protected characteristic, or because they are wrongly perceived to have, or not have, a protected characteristic. This means that in determining whether an infringement of this Policy in relation to the Equality Act has actually taken place, the reasonable perception of the (alleged) victim will be an important factor.

3.2 In the case of educational institutions, the Act provides this protection not only to employees and current students, but also to those who are applying for employment or a study place.

3.3 The Act forms the basis in law for the Art School's Equality & Diversity Statement and Policy, which should be read in conjunction with this document. However, the application of the principles of dignity and respect should not be considered as confined to the 'protected characteristics' listed therein.

3.4 This Policy is also informed by the requirements of the 'Prevent' Duty (2015), since the practical manifestations of radical extremism are likely to include one or more of the activities described in Section 4 below.

4 Definitions

4.1 ***Harassment***

Harassment is unwanted verbal, written or physical conduct, related to a protected characteristic which has the purpose or effect of violating an individual's dignity or creating an intimidating, hostile, degrading, humiliating, threatening or offensive environment and interferes with their learning, working, or social activity.

4.2 ***Bullying***

Bullying is coercion or intimidation which serves to undermine the competence, effectiveness and integrity of another. The abuse of power, position or knowledge by one person to criticise or humiliate another, can cause the individual to feel vulnerable, humiliated, and lacking in confidence.

4.3 ***Victimisation***
Victimisation is treating a person detrimentally because the perpetrator believes that the person has made (or may make) a complaint about discrimination or harassment, or has given or may give evidence relating to such a complaint.

4.4 ***Violence and physical attack***
A violent incident is one in which a student or member of staff is abused, threatened, subject to overly aggressive behaviour or language or is assaulted in circumstances arising out of the course of their studies or employment, regardless of whether or not there is lasting damage or injury, either physical or emotional. This is an extremely rare occurrence, which may involve the Police and subsequent criminal proceedings. Such incidents may have implications for Security and the management of Health and Safety within the Art School.

4.5 It should be noted that any of the above can occur between student and student, staff member and staff member, and between staff member and student, or student and staff member. Perpetrators and victims may not only be single individuals; for example, bullying can take place between a group of people and an individual.

4.6 Any breaches of this Policy undertaken in the 'virtual' environment, e.g. involving the abuse of email, the virtual learning environment, or social media, will be treated with the same seriousness as if perpetrated in the 'actual' or 'real world' environment.

5 How the Art School will deal with instances of alleged breach of this Policy

5.1 ***Confidentiality***
The Art School has an obligation to protect all members of the community, including complainants and those who have been accused. Information will therefore only be disclosed on a need to know basis e.g. to those involved with looking into a complaint or in dealing with the outcomes. All investigations will otherwise remain confidential.

5.2 ***Witnesses of infringements or threats to respect and dignity***

5.2.1 Everyone is responsible for their own behaviour, but there is also a moral duty to act if an incident is observed, or knowledge received, which relates to the compromising of another person's dignity or causes them physical or mental damage.

5.2.2 If there is reason to believe that a fellow student or staff member has been/is being subjected to harassment, bullying, or violence, any member of the Art School may approach their Personal Tutor, the

Head of Access to Learning or their Head of Department (as appropriate) for advice.

5.2.3 If a specific incident of harassment, bullying or violence is witnessed, this should be formally reported to the School as soon as possible.

5.2.4 No witness will be victimised or be subject to any reprisal as a result of coming forward in support of a victim of a breach of this Policy.

5.3 ***Informal stage (applicable to cases between student/student, staff/staff, student/staff, staff/student)***

5.3.1 In the first instance, any student or staff member who feels they have been harassed, bullied or otherwise affected within the definitions of this Policy may wish to discuss their concerns informally with a friend or colleague, their Personal Tutor, or a member of support staff.

5.3.2 Although all accusations of harassment or bullying are taken seriously, there is no automatic presumption of guilt. Anyone accused of harassment or bullying may contact their Personal Tutor, the Head of Access to Learning, their line manager, or their Head of Department, as appropriate, for advice and guidance.

5.3.3 Both the complainant and the accused person have the right to be accompanied by a willing person of their choice in any meetings during the informal stage.

5.3.4 Informal discussion between the parties will be arranged if agreed by both of them. During such discussion it should be made clear that behaviour contrary to this policy which interferes with the individual's work, study, or social life is unacceptable. If the accused person acknowledges the problem and agrees to modify their future behaviour, or if the accusation is withdrawn, the case will not be pursued formally.

5.4 ***Formal stage for cases between Students***

If the informal discussions do not resolve the issue, or if the facts are in dispute, a student may raise a formal complaint via the *Student Disciplinary Regulations*. The Art School will ensure that any formal procedures are conducted fairly and correctly, with the aim of establishing the facts, identifying any underlying issues and addressing them as quickly as possible.

5.5 ***Formal stage for cases between members of Staff***

If the informal discussions do not resolve the issue, a member of staff may invoke the School's *Grievance Procedure*. The Art School will ensure that any formal procedures are conducted fairly and correctly, with the aim of establishing the facts, identifying any underlying issues and addressing them as quickly as possible.

5.6 ***Cases involving both Students and Staff***

Where a student feels that they have been harassed or bullied by a member of staff, they should invoke the student-related procedure. Where a member

of staff feels harassed or bullied by a student, they should invoke the staff-related procedure.

5.7 ***Outcomes***

If a formal complaint /grievance is upheld, appropriate action, including disciplinary process where necessary, will be taken against the person whose behaviour is deemed unacceptable within the terms of this policy. Generally, the outcome will aim to resolve the problem and prevent it occurring again. In extreme circumstances, however, where there is no prospect of a solution and/or there was a serious breach of this policy, dismissal (staff) or expulsion (students) may be the only appropriate action.

5.8 ***Vexatious complaints***

The Art School treats all complaints of harassment or bullying very seriously. Anyone making a mischievous or malicious complaint will be dealt with under the appropriate disciplinary procedures. However, no disciplinary action will be taken if a complaint made in good faith is judged to be unfounded.

6 How the Art School will deal with incidents involving violence and physical attack

6.1 Any member of staff or student who experiences a physical assault should seek help immediately and is advised to report the matter to the Police. If the attack involves sexual assault or rape the victim should additionally seek immediate medical help. The Art School will provide support to the best of its ability in cases of violent behaviour and physical attack, but victims are strongly advised to seek professional assistance.

6.2 The Art School will treat such an incident very seriously and will take appropriate action. The nature of this action will depend on whether the alleged perpetrator is a member of the School, and on the outcome of any criminal proceedings. However, no further action that involves the victim will be taken without informing them.

7 Dissemination of this Policy

It is essential that all members of our community are aware of this Policy, which will be included in induction material for both students and staff, and made available on the School's website.

8 Review and monitoring

This Statement and Policy will be formally reviewed every four years, although amendments will be made in the interim where legislation, case law or operational experience necessitate.

Implementation date: 1 September 2016

Safeguarding Policy and Procedures

1. Introduction

1.1 Purpose of this Policy

1.1.1 This document articulates the Art School's commitment to the welfare of all our students, staff, visitors and guests, and in particular our responsibilities to protect vulnerable people (both children and adults) from any form of abuse during their association with us.

1.1.2 This document also details the measures we will take to minimise the risk of abuse or radicalisation of, or perpetrated by, any member of the Art School's community, and the procedures we will follow in the event of abuse or radicalisation being suspected or becoming evident.

1.1.3 In making our intentions clear and implementing this Policy in a robust way, we demonstrate our compliance with the provisions of relevant legislation and guidance which are detailed in section 2.1.1 below.

1.2 Scope of the Policy

1.2.1 The Policy, with its attendant procedures and guidance applies to all students, staff and Trustees of the Art School, and also to any contractors and volunteers who are carrying out duties on our behalf.

1.2.2 The Policy and procedures relate to safeguarding in the following contexts:

- The protection of children/young people from abuse
- The protection of vulnerable adults from abuse
- The protection of all students and staff from radicalisation

1.3 Definitions of abuse

1.3.1 The following are examples of the types of abuse covered by this Policy; the list is not exhaustive.

- **Physical abuse:** actual or likely physical injury or suffering
- **Emotional abuse:** actual or likely severe adverse effect on the emotional and behavioural development caused by persistent or severe emotional ill-treatment or rejection
- **Neglect:** failure to protect a vulnerable person from exposure to danger, or ongoing failure to carry out important aspects of care
- **Bullying and harassment:** conduct that violates dignity or creates an intimidating, hostile, degrading, humiliating or offensive environment

- **Sexual abuse:** actual or likely sexual exploitation, particularly where the perpetrator holds a position of influence and/or trust.

1.3.2 Any of the above list will be regarded as abuse whether perpetrated in the 'real' world or by the misuse of electronic means of communication such as email, texting, or social media, including image sharing networks, and the internet in general.

1.4 Definition of 'radicalisation'

1.4.1 **'**Radicalisation' is defined by UK Government as the process by which a person comes to support terrorism and extremist ideologies associated with terrorist groups. The protection and safeguarding of people who are or may be vulnerable to this process is at the core of the 'Prevent' Duty Guidance, under Section 29 of the Counter-Terrorism and Security Act 2015, the provisions of which the Art School, like all other education institutions, must comply.

1.4.2 We consider that a deliberate attempt to radicalise an individual towards extremist and violent views is itself a form of abuse which can then fuel further abuses. Since the multi-agency measures introduced by the Government to deal with the threat of radicalisation are similar to those used to tackle other kinds of abuse, our specific commitment to help prevent radicalisation is included within this policy.

1.4.3 As with other forms of abuse, 'radicalisation' can occur both by direct contact and via the use and abuse of electronic means of communication such as those listed in 1.3.2 above.

1.5 Definition of 'child' and 'young person'

1.5.1 For the purposes of this Policy, the terms 'child' and 'young person' are interchangeable and refer to anyone who has not yet reached their 18th birthday.

1.6 Definition of 'vulnerable adult'

1.6.1 For the purposes of this Policy, a 'vulnerable adult' or 'adult at risk' is anyone over the age of 18 who requires or receives health care, personal care, social care, assistance with general household matters or with transport due to their age, an illness, or a mental or other disability, or assistance in their welfare or financial matters, and who is unable to protect themselves against significant harm, abuse or exploitation, including being drawn into terrorism.

2. Context and compliance

2.1 Relationship to legislation and external guidance

2.1.1 Current legislation on child abuse or abuse of vulnerable adults does not specifically apply to higher education institutions. However, it places responsibilities on organisations in general, and would therefore be deemed in law to apply to the Art School. In compiling this policy and associated procedures we have therefore had due regard to provisions in the following legislation:

- The Children Act, 2004 (and later amendments)
- Safeguarding Vulnerable Groups Act, 2006
- Protection of Freedoms Act, 2012
- The Sexual Offences Act, 2003

and have had due regard to the following guidance from UK Government:

- Safeguarding Children: Guidance for English Higher Education Institutions (DIUS, 2007)
- Working Together to Safeguard Children (DfE, 2014)

2.1.2 As stated in section 1.4.1 above, the Prevent Duty Guidance for Higher Education Institutions in England and Wales (2015) is statutory guidance specific to HEIs, as is the Channel Duty Guidance: Protecting vulnerable people from being drawn into terrorism (2015).

2.1.3 This document should be read in conjunction with other Art School policies and guidance:

- Equality & Diversity Policy
- Protecting Dignity & Respect Policy
- Admissions Policy and procedures
- Inclusive Learning & Participation Policy
- Freedom of Speech & Creative Expression Policy
- Tutorial Policy
- Staff Code of Professional Conduct
- Employee Handbook (contained within the Staff Support & Development Handbook)

2.1.4 The following briefing notes/guidance documents [will] have been prepared to assist students and staff in implementing the Policy and Procedures:

For staff:

- Briefing note 1: Safeguarding and Prevent responsibilities of staff and who to contact
- Briefing note 2: Reporting concerns or disclosures of abuse
- Briefing note 3: Reporting concerns or disclosures of radicalisation

For students:

- Guidance on how to disclose or report concerns about abuse

3. Policy statement

3.1 Principles

3.1.1 Throughout their time at the Art School, all students have the right to be protected from abuse of any kind, and to feel and be safe in the activities which they have chosen to undertake. The assertion of these rights is underpinned by our Equality & Diversity and Protecting Dignity & Respect Policies.

3.1.2 We acknowledge our responsibility to establish appropriate arrangements for (a) the protection from abuse of children and young people under the age of 18 and of vulnerable adults, and (b) the protection of everyone from the process of 'radicalisation'. Appropriate arrangements include working in partnership with legitimate and appropriate external authorities to implement the measures detailed in the Safeguarding and Prevent legislation and statutory guidance.

3.1.3 All Art School staff are in a position of trust and have an individual responsibility to ensure that all students are protected in accordance with the safeguarding and prevent legislation.

3.1.4 All suspicions and allegations of abuse, or concerns about possible radicalisation will be taken seriously by the Art School and responded to appropriately; this includes referral to appropriate external authorities when required by law or deemed necessary.

3.2 Roles and responsibilities

3.2.1 Institutional responsibility for the safeguarding of children, young people and vulnerable groups, and for ensuring compliance with the 'Prevent' strategy, lies with the Art School Board of Trustees.

3.2.2 The Principal is responsible for implementing this Policy and for leading the Art School on all safeguarding matters; this includes ensuring that safeguarding is discussed openly and resourced adequately.

3.2.3 The Head of Academic Affairs & Quality, in their capacity as the Art School's Designated Lead on the Prevent Duty, is responsible for matters concerning the prevention of radicalisation, supported by the Head of Access to Learning.

3.2.4 The Head of Access to Learning is the Art School's Lead Designated Person regarding safeguarding issues; responsibilities include:

- Ensuring that information about safeguarding is readily available to students and colleagues
- Acting as a source of support, advice and expertise within the Art School
- Referring cases to the local safeguarding authority or other agencies, including the Police, as appropriate

3.2.5 All staff have an individual and collective responsibility to ensure that the culture of the Art School is one of openness and trust, and to do everything possible to minimise the risk of abuse going unnoticed.

3.3 Training

3.3.1 The Art School will identify any training needs associated with the above responsibilities and formulate robust plans for its provision.

3.4 Dissemination of safeguarding information

3.4.1 Guidance/briefing documents on how to recognise abuse or radicalisation, report concerns, manage disclosure and reduce risk of abuse, are provided for students and staff as ancillary documents to this Policy [to be written].

4. Safeguarding framework for children/young people and vulnerable adults (applicants and students)

4.1 General principles

4.1.1 The Art School's educational environment is primarily for the education of adults, and we do not act *in loco parentis* for applicants or students who are under 18; responsibility for their welfare remains with the parent(s) or legal guardian(s).

4.1.2 The numbers of students who either enter the Art School under the age of 18 or are classified as vulnerable adults are very small, and the number of staff members and students who regularly work with children in the course of their employment, study, pastoral duties or volunteering activity is very limited. The Art School therefore wishes to provide a policy framework which is proportionate to a low level of risk of abuse, but which, if invoked, will be flexible and effective.

4.2 Admission of students who are under 18 years

4.2.1 In accordance with the Equality Act 2010 and our own Equality & Diversity Policy, we do not operate any age restrictions in relation to admitting students to our programmes, seeking to enable anyone who is able to benefit from higher education study to gain access to it.

4.2.2 The Art School's Admissions Policy makes clear our commitment to safeguarding potential students under the age of 18 (section 5.1) and vulnerable adults (section 5.2) during the admissions process. How these commitments are implemented is detailed in the accompanying *Guidance for all staff involved in admissions* [to be written].

4.2.3 The Art School's application form requires consent from the parent or guardian of any applicant who will be under 18 at enrolment. Consent is also

required by UK Visas and Immigration for any student admitted to the Art School who is 16 or 17 years of age and requires a Tier 4 (General) visa.

4.2.4 In the event of an applicant being made an offer who will not be 18 before the end of their first term at the Art School, the relevant Head of Department and the Head of Access to Learning will carry out a risk assessment of the requirements of the programme of study, to identify any potential issues which may need to be addressed.

4.2.5 The applicant's parent(s)/guardian(s) will be invited to a meeting with the relevant Head of Department and the Head of Access to Learning, to discuss, along with the offer-holder, the extent and limits of support which can be offered by the Art School and the ongoing role of the parent(s)/guardian in being responsible for their child. The parent(s)/guardian(s) written consent will be required that they accept the outcomes of this meeting as a condition of the student taking up their place.

4.2.6 The Art School Admissions Policy also refers to our procedures for the admission of students with unspent criminal convictions (section 5.3). Our application form requires any such conviction to be declared, and we consider the interests, safety and security in relation to both the Prevent Duty as well as the safeguarding of all members of our community when considering such applications.

4.2.7 All applicants with support needs are strongly encouraged to declare such needs on the application form so that they can be provided during the admissions process and put in place on a permanent basis for those who subsequently take up a place at the Art School.

4.3 Enrolled students

4.3.1 Most students who under 18 on entry to the Art School reach the age of 18 within one term of their first enrolment. Whilst there will be 'light-touch' monitoring of such students until they reach their 18th birthday, no specific extra measures will normally be put in place unless an issue has been disclosed during the application or enrolment process.

4.3.2 If a student is enrolled who is not due to reach 18 until the following calendar year (i.e. after the end of their first term of study), they will be assigned a Personal Tutor who has undergone an 'enhanced' Disclosure & Barring Service (DBS) check. The Personal Tutor will meet with the student on a regular basis and provide support as necessary in light of their age.

4.3.3 The student will also be contacted once each term by the Head of Access to Learning (who is DBS checked to enhanced level) to ensure that their wellbeing is independently checked.

4.3.4 In particular circumstances, it may be necessary for other members of staff who will have one-to-one contact with a student under 18 on a regular basis

as part of the delivery of their programme of study, to be DBS checked. This will be done in consultation of the member(s) of staff concerned.

5. Safeguarding framework for staff and other representatives of the Art School

5.1 General principles

5.1.1 All staff and trustees have a duty to keep children, young people and vulnerable adults safe and to protect them from physical and emotional harm. This duty is best exercised through the development of respectful and professional relationships between staff and students and by staff behaviour which demonstrates integrity and good judgement.

5.2 Appointment of staff and volunteers

5.2.1 The Art School will ensure that any member of staff who will be undertaking 'regulated activity' with children as part of their duties is required to have an enhanced Disclosure and Barring Service (DBS) check, together with verification of identity using specified documentation, before their appointment to such a role. Regulated activities with children are defined in the Safeguarding Vulnerable Groups Act 2006 as:

- Unsupervised activities with children, specifically teaching, training or instructing; or caring for or supervising children in 'specified places' e.g. schools, care homes. The unsupervised activities must be undertaken regularly (once a week/4 times in 30 days) by the same person
- Providing advice or guidance on wellbeing
- Driving a vehicle being used to convey children

5.2.2 This requirement also applies to any student over the age of 16 who may undertake 'regulated activity' as part of a voluntary placement, or liaison/outreach work on behalf of the Art School (e.g. they may provide instruction on a regular basis in a local school). It is the responsibility of the Art School, i.e. the relevant Head of Department in the case of a placement, or the Principal/Head of Academic Affairs & Quality in the case of official outreach work, to assess whether a DBS check is necessary and to ensure that it takes place if so.

5.3 Educational visits, field trips and outreach work

5.3.1 The Art School recognises the value of educational visits and field work in enhancing the student experience both within and outside the curriculum of their programme of study. Such activities are either explicitly timetabled as part of an approved programme or module specification, or are subject to the approval of the relevant Head of Department or a member of the Senior Management Team if organised outside the normal curriculum.

5.3.2 Permission is required from the Principal or Head of Academic Affairs & Quality for any educational visit or field trip outside the UK.

5.3.3 No educational visit or field trip will be given approval without the approver being satisfied that it will be properly planned and supervised, that staff have received appropriate training, and that appropriate risk assessments have been carried out.

5.3.4 If the activity is integral to the curriculum, a risk assessment which includes an appraisal of the possible risk of harm to a child/young person or vulnerable adult must be included in the approval documentation for the programme or module concerned.

5.3.5 If the visit or field trip is organised outside the normal curriculum, a risk assessment which includes the possible risk of harm to a child/young person or vulnerable adult must be approved as part of the authorisation to go ahead with the activity.

5.3.6 In either case, permission in writing to participate in the activity is required from the parent(s) or guardian(s) of a student who is under the age of 18 at the time of the activity.

5.4 Outreach activities

5.4.1 This policy and procedures apply to all outreach work conducted by representatives of the Art School, regardless of location, and will apply in addition to any policies of the host venue or organisation.

5.4.2 The Art School will work closely with partner organisations to ensure compliance with the safeguarding responsibilities of both or all parties.

6. Best practice for students, staff and all Art School representatives regarding children/young people and vulnerable adults

6.1 Art School expectation of best practice

6.1.1 The Art School expects that all students, staff, trustees, contractors and any other people who represent us, will at all times:

- Act in an exemplary manner towards children/young people and vulnerable adults
- Take a professional approach to interactions with children/young people and vulnerable adults, both when face to face and when communicating via email or social media
- Exercise their judgement to protect the interests and welfare of any vulnerable person
- Challenge any unacceptable behaviour towards vulnerable people, from whatever source

- Communicate immediately any suspicions of abuse using the Art School's reporting procedures

6.1.2 Guidelines for staff on the practical ways in which these principles may be applied are available.

7. Operational procedures

7.1 Dealing with suspicions or allegations of abuse of a child/young person or vulnerable adult

7.1.1 Where there is a suspicion of the abuse of a child/young person or vulnerable adult, there are statutory procedures that must be followed in addition to those provided for within the Art School Regulations or our Protecting Dignity & Respect Policy, because of the added legal dimension of the alleged offence.

7.1.2 Guidance is provided to staff regarding possible signs that abuse may have taken place. There is no requirement on staff to determine whether there has been abuse, but there is an obligation to report any concerns or suspicions to a Designated Person so that a judgement can be made as to whether the matter should be referred to one or more of the external agencies which deal with safeguarding issues.

7.1.3 In addition to self-disclosure of abuse by an individual, any student or member of staff who has concerns or suspicions that a child/young person or vulnerable adult has been abused should report the matter as early as possible to the relevant Head of Department, who will assist in preparing a record of the report for submission to the Head of Access to Learning.

7.1.4 The Head of Access to Learning, in their capacity as Lead Designated Person, will decide whether to refer the concerns/allegations to the relevant Local Safeguarding Board, Social Services, and/or the Police.

7.2 Dealing with an allegation of abuse concerning a member of staff or a student volunteer

7.2.1 There are statutory procedures for dealing with allegations of abuse by an employee or a volunteer of a child/young person or a members of a vulnerable group; in all cases a referral must be made to the relevant Local Safeguarding Children Board (LSCB) or Local Safeguarding Adults Board (LSAB) as appropriate.

7.2.2 In the absence of the Head of Access to Learning, a referral may be made by the Head of Academic Affairs & Quality; in the absence of both, it will be made by the Principal.

7.2.3 If the allegation concerns behaviour or actions towards a child/young person, the Local Authority Designated Officer (LADO) must be alerted within one working day of the allegation being made.

7.2.4 There will be an immediate discussion with the LADO to consider the information available and to determine whether further investigation and/or disciplinary action is appropriate in accordance with the statutory procedures.

7.2.5 If the allegation concerns behaviour or actions towards a vulnerable adult, the process should be in line with those agreed by the local Adult Safeguarding Board.

7.2.6 If an allegation is made against a member of staff, a student or a Trustee, the Head of Access to Learning will normally contact the Safeguarding Board in the first instance. In the absence of the Head of Access to Learning, the Principal, Head of Academic Affairs & Quality or Head of Department are authorised to contact the Safeguarding Board to avoid unnecessary delay.

7.2.7 If the allegation concerns the behaviour of either the Head of Access to Learning or the Head of Academic Affairs & Quality, it will be referred to the Principal who will take appropriate action. In the event of the behaviour of the Principal or a member of the Board of Trustees being called into question, the Company Secretary will refer the matter immediately to the Chair of the Board of Trustees or to a Trustee who has been designated the 'Safeguarding Trustee', who will follow the statutory process set out above.

7.3 Dealing with concerns that a student is vulnerable to radicalisation

7.3.1 The Art School considers that the process of 'radicalisation' as defined in section 1.4.1 above is a form of abuse, and that protection for all our students against being drawn into any form of extremism which advocates the use of violence and/or terrorism is a safeguarding issue.

7.3.2 The Government's strategy to counter extremism includes the 'Channel' process, a multi-agency scheme whereby local agencies plan early-stage tailored support to people who have been identified as being susceptible to radicalisation. Participation in the 'Channel' process requires the consent of the individual concerned.

7.3.3 As with the safeguarding of children/young people and vulnerable groups, it is not for members of staff to decide whether a student has become radicalised, or to try to deal with the situation themselves. Staff should however take note of any signs of change in demeanour or attitude which, in their judgement, causes them to suspect that an individual, whether a student or a fellow member of staff, may be vulnerable to radicalisation, and discuss those concerns as soon as possible with either the Head of Access to Learning, or the Head of Academic Affairs & Quality (the designated Prevent contacts for the Art School).

7.3.4 The Head of Access to Learning or Head of Academic Affairs & Quality will gather further information as necessary and decide whether the matter should be referred into the 'Channel' process.

7.3.5 If there is an immediate risk of violence, the Emergency Services should be called.

7.3.6 If there is evidence that the individual has already breached an existing Art School policy, the Student Regulations or staff conditions of service, the relevant disciplinary procedure may be invoked at the same time as any referral to an external agency.

8. Record keeping and confidentiality

8.1 Records of allegations or disclosures of abuse

8.1.1 Accurate written records must be made of the material facts and circumstances relating to any allegation or disclosure of abuse, or concern about possible radicalisation. For the purposes of consistency of reporting, the Designated Person (normally the Head of Access to Learning or the Head of Academic Affairs & Quality) will, together with the person reporting the allegation or making the disclosure, complete a form appropriate to the type of incident which will be the basis for any onward referral to the Police or the LADO.

8.1.2 All records of allegations or disclosures, together with any additional notes, will be held securely by the Head of Academic Affairs & Quality on behalf of the Designated Person(s) dealing with each case. Apart from the Head of Academic Affairs & Quality and the Designated Person(s), they may only be shared with the Principal, a designated HR representative, and any legitimate investigating authority.

8.1.3 Records of allegations and disclosures will be held for an appropriate period in accordance with the Art School's Record Retention Schedule and any statutory requirements for the retention of such data.

8.2 Confidentiality

8.2.1 All information concerning students and staff will be stored securely and in compliance with the Data Protection Act. Records will be kept, archived and destroyed in accordance with the Art School's Record Retention Schedule.

8.2.2 Children/young people have the same rights to confidentiality as adults under the Data Protection Act, and the Art School will always try to obtain a child/young person's permission to share any information about them. However, these rights may be overridden if necessary to safeguard a child/young person from harm.

8.3 Sharing information

8.3.1 The Art School will share information about students and staff with legitimate authorities such as the Police, Social Services, Local Safeguarding Children Boards, Local Safeguarding Adults Boards, and the local 'Channel' panel, if required to do so by law or statutory guidance.

9. Monitoring and review of this Policy

9.1 Internal monitoring

9.1.1 The Head of Access to Learning, and the Head of Academic Affairs & Quality will prepare an annual report for the Board of Trustees which will summarise any issues and actions taken relating to Safeguarding and the Prevent duty.

9.2 Review of the Policy and procedures relating to Safeguarding

9.2.1 This Policy and related procedures will be reviewed formally every five years by the Board of Trustees. These documents, plus any briefing/guidance documents issued to staff and students will also be reviewed annually by the Head of Access to Learning and the Head of Academic Affairs & Quality to ensure that any amendments to current legislation and statutory guidance, or changes to institutional needs, are incorporated in a timely way. Any changes made at annual review will be reported to the Senior Management Team, the Academic Board, and the Board of Trustees.

Student Charter

The Art School's mission is to be a distinctive centre of educational excellence in Art, Crafts and Conservation both within the UK and internationally, where students from all backgrounds are supported and challenged to achieve their creative and professional potential and to exceed their own expectations.

The Student Charter has been developed by the Art School with feedback from student representatives, and seeks to ensure the best possible experience for everyone studying and working here. It is not a contract or a legal document.

The Charter is reviewed and updated each year by the Art School's Senior Management Team and the Student Representatives' Forum.

Joint statement of intent

We, the students and staff of the City & Guilds of London Art School, are proud to be members of the Art School's welcoming and friendly community. We acknowledge our collective responsibility to foster a safe and inclusive educational environment free from discrimination and prejudice, where creativity, imagination, skills and knowledge can thrive.

Education and Access to Learning

The Art School will:	Each student should:
Provide a high-quality, individualised and creative learning experience in an environment which enables and supports your creative and professional development.	Attend punctually and participate in all timetabled learning opportunities and booked appointments, i.e. lectures, seminars, critiques and personal progress tutorials.
Enrol you on a structured course/programme of study which is student-centred, meets all stated learning objectives and includes integrated opportunities to engage in professional practice and enhance personal development.	Take responsibility for managing your own learning, by actively engaging with your studies, spending sufficient time in the workshop and in independent study, attending all assessment events, submitting coursework by the stated deadlines and actively engaging with the feedback you receive.
Continue to champion contact time with our teaching staff who are specialists and experts in their fields, and provide you with your own working space.	Seek out information relevant to you in Student Handbooks and other documents, including information about Access to Learning services, and seriously consider disclosing any physical or mental disability, or any Specific Learning Difficulty you may have, or any other requirement specific to your health, culture or religion, so that we can give you appropriate support.
Assess your performance on the basis of clear and fair marking criteria and processes, and provide constructive feedback on assessment throughout your course.	
Provide access to facilities to undertake your studies such as the Library, the Specialist Workshops and the IT Service.	
Support you if you have disclosed a physical or mental disability, a Specific Learning Difficulty, or other specific needs, by providing facilities and 'reasonable adjustments' where appropriate and practically possible.	Notify your Pastoral Tutor or Access to Learning staff if you are having problems either with your studies of if anything in your personal life is having a detrimental impact on them.
Ensure you have one-to-one personal progress tutorial support throughout your course, to help you develop and manage your creative practice and career.	Comply with the General and Academic Regulations for students (including those of the validating partner institution relevant to your course, if applicable), and all Art School policies and procedures, including taking responsibility for the timely payment of tuition fees in accordance with the Art School's Terms & Conditions.
Ensure you have access to a pastoral tutor who will act as a point of contact for you should you have issues of a personal nature which may impact on your studies.	Conduct yourself in a respectful, thoughtful manner, mindful of others, and avoid any actions which may bring the good name of the Art School into disrepute.
Provide approachable access to Learning, Academic and Administrative support services, including confidential advice on finance, health & wellbeing.	Respect the physical environment of the Art School and the rights, property and privacy of other students, staff and visitors.

Information & Communication

The Art School will:	Each student should:
Provide an annual online Student Handbook, which contains:	Inform the Art School of any changes to your address or other circumstances, obtain permission in advance for essential absences and let your Department know if you are unable to attend a class or appointment because of illness or other good cause.
• information specific to your programme of study and your Department, including the programme and module/unit specifications, the mode of delivery, the contact hours, assessment arrangements and regulations, assessment criteria, assessment deadlines and timeframes for feedback;	Keep yourself informed by checking your Art School email regularly, by using Moodle to access your course documents and by familiarising yourself thoroughly with the requirements of your course and with Art School policies and procedures.
• information pertaining to the Regulations of the validating or accrediting partner institution (if applicable);	
• generic information about the Art School and its facilities, including signposts to academic and pastoral support and directions to the Art School's Regulations and Policies/Procedures, including the Student Complaints procedure.	
Provide a clear and accurate tuition fee schedule (including details of any compulsory extra costs) and information about payment options and deadlines, and the circumstances when refunds may be available.	
Provide support and guidance to help you deal with financial issues involving the Student Loans Company or other sponsors.	
Provide support and guidance for International students needing to engage with the UK Visas & Immigration requirements.	

The Student Voice

The Art School will:	Each student should:
Will consult you before making changes that affect your studies.	Help the Art School improve the quality of our courses and facilities, by feeding back your views and experiences via internal and external surveys or through the Student Representative system – or by becoming a Student Rep yourself.
Provide opportunities for you to have an influential voice in the Art School's governance, including a seat as a Trustee and representation on Academic Board, Boards of Studies, and other committees and working groups on issues which impact on the student experience.	Ensure your views are represented in reviews, planning and policy-making by participating in processes to elect Student Reps and engaging with opportunities to brief your Rep on issues that concern you.
Encourage and facilitate the election of Chair of Students, Course Representatives, and provide an annual briefing for new Reps.	Participate in the nomination and election of Chair of Students each year.
Ensure effective and open communication between the Art School and its student reps, both formally via the Student Representatives' Forum and informally by facilitating direct contact with the Principal, and the Senior Management Team.	
Report back to you on our response to your feedback gathered via internal and external surveys, Student Fora and the Student Representatives' Forum, your reps on Committees, and informally.	

How We Work

City & Guilds of London Art School Governance & Management Handbook (abridged)

Introduction

Why do we need to know ‘How We Work’?

The purposes of the Governance & Management Handbook, also titled, ‘How We Work’ are twofold:

- It enables us to provide assurance to public institutions that our governance infrastructure is appropriate and complies with sector requirements. Specifically, it provides assurance to the Office for Students (OfS) that the Art School complies with its Conditions of Registration as a higher education provider.
- It acts as counterpart to our Quality Handbook and provides comprehensive guidance for everyone at the Art School, our Board of Trustees and beyond who are responsible for and have an interest in the way we make decisions and get things done.

5 Student representation and involvement in governance and management

5.1 *Student engagement and representation*

5.1.1 We believe that as major stakeholders in our institutional success, students have a vital role to play in the governance of the Art School. We greatly value the insight and experience that students bring to our discussions, whether individually and directly with their tutors or collectively via student fora and via their elected representatives on committees; and we undertake to listen to, and act on, the views of students throughout our strategic and academic planning and review processes.

5.1.2 Details of the input of students into the assurance of our academic quality can be found in Section 4 of the Art School's **Quality Handbook.** This includes the roles of students and their representatives in the following areas:

- Feedback on students' educational experience and curriculum issues
- Student representation on Art School committees
- Student fora and student representatives' meetings
- Student surveys
- The Student Complaints procedure
- Student input into quality assurance monitoring and review

5.1.3 Students are represented on the following Art School governance bodies:

- *Academic Board*
- *Boards of Studies*
- *Site & Environment Sub Committee*
- Departmental student fora
- *Student Representatives' Forum*

5.1.4 Since 2018/19, students have also had a voice at the Board of Trustees (see below), in line with Condition E2ii of the OfS Conditions of Registration[1], the expectations of the Code of Higher Education Governance[2], and as is practice in the Higher Education sector.

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[1] The Art School has noted that it is a condition of registration with the OfS as a higher education provider that: "a provider has in place adequate and effective management and governance arrangements to deliver, in practice, the public interest governance principles that are applicable to it*" [Condition E2ii].* The first piece of evidence the OfS states that it would consider to meet this condition is "Whether there is a student member of the provider's governing body, where the provider's legal form does not preclude this." *[Regulatory Framework, para.444 a. i.]*

[2] Subsection 7.6 of Element 7 of the Code states "There is an expectation…..that governing bodies will contain staff and student members and encourage their full and active participation."

5.2 *The Chair of Students*

5.2.1 In the absence of a Students' Union or Guild to provide the organisational focus of student representation at the Art School, the post of 'Chair of Students' has been established from 2018/19. The Chair of Students is the primary elected spokesperson for the Art School student body, working closely with both course representatives and staff to make the Art School the best it can be for all students.

5.2.2 The post-holder will normally be appointed to a designated seat on the Art School's Board of Trustees, sitting as the *Student Trustee* to provide voice on the student perspective whilst complying with the legal requirements upon all Trustees' to act in the best interests of the Art School, as per 3.4.2 above.

5.2.3 The Chair of Students also has responsibility to represent and facilitate the 'student voice' at the Art School through:

- assisting in the training and coordination of Student Representatives
- chairing termly meetings of the Departmental Student Fora and the Art School Student Representatives Forum
- attending meetings of the *Academic Board* and the Board of Trustees
- supporting student initiatives that have arisen through Student Fora

5.2.4 While the post is independent of Art School management oversight, the post-holder has access to Art School support in the form of:

- access to training in aspects of their role in which they may not be experienced
- mentoring by a member of staff experienced in student governance and representation
- access to senior Art School management, including termly one-to-one meetings with the Principal and regular contact with the Senior Management Team
- designated work space and access to facilities for the post-holder's own work, for the duration of their appointment

5.2.5 The Chair of Students, as a member of the Art School, must continue to adhere to Art School policies, procedures and regulations.

5.3 *Chair of Students election and dismal procedures*

5.3.1 To stand for election to be Chair of Students, a candidate must be:

- a fully enrolled member of the Art School student body on a course of at least one year (33 weeks duration) at the time of nomination; and
- nominated and seconded by two students enrolled at the Art School.

5.3.2 Appointment follows successful election by the student body through a secret ballot.

5.3.3 A sole candidate need only achieve a simple majority, against abstentions and spoiled papers.

5.3.4 Where there are two candidates, one need only achieve a simple majority against their opponent.

5.3.5 Where there are multiple candidates, successful election will be determined by preferential voting.

5.3.6 *Dismissal from office:* the Chair of Students may only be removed from office:

- by resolution of the student body, which, having called the post-holder to account and given them the opportunity to respond to any allegation that their expectations are not being met, votes in favour of dismissal; **provided** that 50% of all eligible students cast votes (or spoil their ballot) and at least 75% of those voting in favour of dismissal; or
- by the Art School, after following due process, where a breach of policy, procedure or regulation that amounts to gross misconduct has occurred

5.4 ***Student representatives***

5.5.1 Student representatives are elected from each significant element of each course and year of study, with a minimum of two representatives per year of the course. Student representatives are automatically members of the relevant **Board of Studies**.

5.5.2 It is the responsibility of each **Head of Department** to ensure that student representatives are elected during the first two weeks of the Autumn Term, to facilitate their training the following week.

5.5.3 Elections for student representatives may be conducted either by a show of hands at a meeting to which all students eligible to vote have been invited, or by a simple ballot at such a meeting.

5.5.4 The Head of Academic Affairs & Quality, assisted by the Chair of Students, will provide training for student representatives at the beginning of each academic year. This will cover, *inter alia*:

- The role of the Student Representative
- The Art School's governance structure
- The Office for Students

- The principles of Quality in Higher Education

5.5.5 Student representatives elect from amongst their own number those students who will sit on and contribute to *Academic Board*, the Site & Environment Sub Committee and any current working groups requiring student representative participation. All student representatives are members of the Art School's Student Representatives Forum.

5.6 ***Student Representatives' meetings***

5.6.1 Each term Student Representatives are invited to meet the Principal, the Head of Academic Affairs & Quality and the Chair of Students to discuss Art School-wide and strategic issues.

5.6.2 In the main, it is expected that most non-academic issues will be dealt with via the Site & Environment Sub Committee, and course-specific issues via the relevant Student Forum and Board of Studies.

5.7 ***Student Fora***

5.7.1 Each Department which offers academic courses must facilitate a termly Student Forum, chaired by the Chair of Students or one of the Student Representatives, ideally two-three weeks before the next meeting of the relevant Board of Studies. All students of that Department must be invited. The purpose of the Forum is to gather student views on local departmental and course issues and to provide two-way feedback as issues are discussed and resolved. As appropriate, issues may be referred to be dealt with by the Board of Studies, the Site & Environment Sub Committee, or the Senior Management Team.

11 Academic Board

11.1 *Delegated authority of the Board of Trustees*

11.1.1 The *Academic Board* is established by the Board of Trustees with delegated powers to oversee the Art School's academic activities on its behalf and to be the institution's supreme academic authority.

11.1.2 Subject to the overall responsibility of the Board of Trustees and the responsibilities delegated to the Principal, the responsibilities delegated to *Academic Board* are to:

- uphold the academic standards of Art School's courses and the quality of its teaching and student welfare provision
- devise, maintain, amend and, in individual cases suspend, the Student Regulations
- recommend the appointment of External Examiners for validated provision
- appoint External Examiners for non-validated provision
- confirm the students' results for those courses delivered independently of a validating partner
- elicit, receive and act upon student feedback
- oversee all internal review and evaluation processes including periodic reviews by the Office for Students (via the QAA)
- work to foster excellent relationships with the Art School's validating partners, Ravensbourne University London and the University of the Arts London Awarding Body

11.2 The composition of the *Academic Board* is as follows:

Chair	Principal	Service for duration of office
Ex officio	Heads of Academic Departments: • Art Histories • Conservation • Fine Art • Foundation • Historic Carving	
	Head of Academic Affairs & Quality	
	Head of Access to Learning	
	Librarian	
	Site Manager	

Nominated by the Chair	IT Manager
Elected members	Student Representatives: • Two Further Education • Two Undergraduate • Two Postgraduate One Technician Representative Up to two representatives of the academic staff
In Attendance	Registry Administrators as required
Clerk	Head of Academic Affairs & Quality or designate
Frequency	Two-four meetings across the year
Quorum	Eight members, to include the Chair and a student representative

11.3 Under the delegated authority of the *Board of Trustees* of the City and Guilds of London Art School Limited, the *Academic Board's* Terms of Reference are as follows:

1.	To devise, scrutinise, agree and recommend to the Board of Trustees proposals for academic developments, policies and strategies
2.	To approve the final results of examinations and assessments for students on Art School courses not validated by a partner
3.	To devise and conduct internal processes to approve courses for validation as appropriate and permissible under validation agreements with partner institutions
4.	To approve and review as appropriate the Art School's Strategic Plan, Annual Action Plan, and any action plans resulting from statutory audit of the Art School's academic activity
5.	To approve the outcomes of Departments' Annual Monitoring
6.	To own and revise as appropriate the Art School's regulatory framework
7.	To oversee arrangements for access to learning, ensuring that the Art School's obligations under equality legislation and the Office for Students' requirements for registration are met
8.	To agree the criteria for the admission of students
9.	To foster a culture of self-reflection and review by formally evaluating the success and impact of both ongoing activities and new initiatives

10. To address academic issues referred by Boards of Studies, or which are beyond the remit or interest of a single Board of Studies
11. To ensure the sharing of good and best academic and teaching practices throughout the Art School
12. To support, facilitate and monitor the quality of internal Art School communication on academic matters
13. The *Academic Board* may establish and commission Working Groups to undertake tasks appropriate to its remit.

14 Boards and Panels reporting to the Academic Board

14.1 *Boards of Studies*

14.1.1 Each Academic Department is obliged to convene a *Board of Studies*, which is accountable to *Academic Board* for maintaining academic quality and standards in respect of the sub-disciplines and programmes of study represented within its remit.

14.1.2 There is a *Board of Studies* for each of the following disciplines/Departments:

- Art Histories
- Conservation
- Fine Art
- Foundation
- Historic Carving

14.1.3 The constitution of each of the *Boards of Studies* is as follows:

Chair	Head of Department	Serve for duration of office
Ex Officio	Principal	
	Head of Academic Affairs & Quality	
	Head of Art Histories	
	Head of Access to Learning	
	Librarian	
	Course and Unit Lead Tutors	
Elected	Student Representatives (as many course/year group reps as elected)	Serve for elected term of office
Externals	As determined by the relevant validation agreement	
In Attendance	Specialist Technicians as and when required Site Manager as and when required Registry Administrators as and when required	
Clerk	Registry Administrators	

Frequency	Three per year
Quorum	One-third of the total number of student representatives plus four; to include the Chair and at least one student representative

14.1.4 The Terms of Reference of *Boards of Studies* are as follows:

1. To formulate and put forward proposals for courses for (re)validation approval as appropriate and permissible
2. To devise, maintain and review the Department's Annual Monitoring Action Plan
3. To discuss and address generic academic issues arising from student feedback
4. To forward potentially pan-Art School issues, and any beyond the remit of the Board of Studies, to *Academic Board* for discussion and resolution
5. To provide feedback to *Academic Board* on any issue referred to the Board of Studies for comment or opinion
6. To foster a culture of self-reflection and review by evaluating the success and impact of both ongoing activities and new initiatives
7. To ensure the sharing of good and best practice throughout the Department/discipline
8. To support, facilitate and monitor the quality of internal communications

14.2 *Grants & Financial Awards Board*

14.2.1 The *Grants & Financial Awards Board* is established by the *Academic Board* to administer the distribution of funds available for scholarships, bursaries and hardship funds, in accordance with procedures approved by *Academic Board* and any conditions imposed by donors and benefactors. It is also responsible for reviewing and evaluating the effectiveness of the procedures for distribution, for proposing changes for approval by *Academic Board*, and for implementing and monitoring approved changes. The Board submits an Annual Report to *Academic Board*, and communicates with the *Joint Development Advisory Working Group* in relation to the need for new sources of funding.

14.2.2 The composition of the Board is as follows:

Chair	Principal	Service for duration of office
Ex officio	Principal	
	Head of Academic Affairs & Quality	
	Head of Access to Learning	
Clerk	Senior Art School Administrator /Administrator of Bursaries	
Frequency	As required	
Quorum	Ex Officio members	

14.2.3 The Terms of Reference of the *Grants & Financial Awards Board* are:

1. To administer on behalf of *Academic Board*, funds assigned for distribution to students in the form of scholarships, bursaries, grants, and other awards including the disbursement of in-year hardship funds;
2. To ensure compliance with any conditions for the award of scholarships, bursaries, grants and other financial awards, which have been imposed by donors and benefactors.
3. To consider and make decisions on applications for assistance with funding from students who have been accepted to study at the Art School, ensuring that all decisions are made fairly and transparently, in accordance with procedures which have been approved by *Academic Board*.
4. To ensure that adequate and secure records are kept of individual applications, decisions, and the disbursement of funds.
5. To keep under review the match between the funds available for distribution with the numbers of applications received; and to ensure that the Joint Development Advisory Working Group is kept aware of general or specific changes to funding needs.
6. To review annually the procedures and criteria for the distribution of grants and financial awards, and propose any changes to *Academic Board* for approval.
7. To submit an annual report on the Board's business to *Academic Board*.

14.4 *Examination Boards*

14.4.1 An Undergraduate Examination Board and a Postgraduate Examination Board have been established by the *Academic Board*. These Boards oversee the operation of assessments on the degree programmes delivered at the Art School and validated by Ravensbourne University London. The Examination Boards are constituted and conducted in accordance with the requirements of the validation agreement with Ravensbourne University and apply the Art School's **Assessment Regulations** (Section C of the *Regulations for Students*). The primary purposes of both Boards are to receive and ratify assessment marks; to determine students' progression; and to recommend their final award to the *Academic Board* of Ravensbourne University London for conferral. The Art School's *Examination Boards* report to the Academic Board*s* of both institutions. They are an essential part of the Art School's framework for ensuring academic quality and standards as described in the **Quality Handbook**.

14.4.2 The composition of each *Examinations Board* is as follows:

Chair	Principal	Service for duration of office
Deputy Chair	Head of Academic Affairs & Quality	
Ex officio	Principal	
	Course Leaders – normally the Heads of Academic Departments	
	Head of Art Histories	
	Academic staff who are coordinators of individual units and/or acted as Internal Examiners	
	Head of Academic Affairs & Quality	
External members	External Examiners in the relevant discipline, where final awards are to be agreed	
	Representative(s) from Ravensbourne University London, as required under the Validation Agreement	

Clerk	Registry Administrators
Frequency	At least two per year
Quorum	The Chair or Deputy Chair plus at least 2 internal examining staff in the discipline whose students are under consideration; plus at least one External Examiner if award outcomes are being considered

14.4.3 The Terms of Reference of each *Examination Board* are:

1	To exercise the powers and responsibilities stated in the Art School's Regulations and in the Validation Agreement with Ravensbourne University London
2	To note the outcome and any recommendations from the Art School Extenuations Panel in relation to exceptional circumstances, and to make decisions and recommendations on these in accordance with Art School Regulations
3	To consider and agree the final assessment mark for each student on each unit or module
4	To consider the academic progress of students and to make decisions concerning the progress and where relevant re-assessment of individual students
5	To make recommendations to Ravensbourne University London on awards and degree classifications to be made to individual students

14.5 Extenuation & Academic Conduct Panel

14.5.1 The *Extenuation & Academic Conduct Panel* advises and makes recommendations to the Examination Boards on all matters related to the extenuation of individual student performance, including special and mitigating circumstances and the outcome of investigations into allegations of academic misconduct.

14.5.2 The composition of the Panel is as follow

How we work (abridged)

Chair	Head of Academic Affairs & Quality	Service for duration of office
Members ex officio	Head of Academic Affairs & Quality	
	Head of Access to Learning	
Clerk	Senior Art School Administrator	
Frequency of meetings	As required and necessary	
Quorum		

14.5.3 The terms of reference of the Panel are as follows:

1. To exercise the powers and responsibilities stated in the Art School's Regulations and in the Validation Agreement with Ravensbourne University London
2. To consider applications for exceptional circumstance, and to make recommendations to the Exam Board on these in accordance with Art School Regulations
3. To consider reports and findings of Academic misconduct, and to make recommendations to the Exam Board on these in accordance with Art School Regulations

15 Students' fora and representatives' meetings

15.1 *Departmental student fora*

15.1.1 Each Department which offers academic courses must facilitate a termly *Student Forum*, to which all students based in the Department and its Head are invited. Meetings are chaired by the Chair of Students, working with the elected Student Representatives.

15.1.2 The *Student Forum* provides the students with the opportunity to make their views known to their representatives and the Chair of Students on both academic and non-academic issues, and provides a direct channel of collective communication with the Head of Department. It also acts as a conduit for feedback on action taken in response to previously-raised issues, and as a means of consultation with the student body by the Art School via the Chair of Students and the student reps.

15.1.3 Issues of concern raised at *Student Fora* may be referred to other bodies for further discussion and/or resolution, eg,

- *Boards of Studies* for issues concerning teaching, or the content or regulations of an academic course
- *Site & Environment Sub-Committee* for issues relating to Art School facilities or the study environment
- *Senior Management Team* for other policy or regulatory matters

15.1.4 Matters of concern relating to named individuals (whether students or staff) are **not** to be discussed at *Student Fora*. Students must use the other channels available to them, eg, directly with their Head of Department or via their Representative or the Chair of Students, or via the relevant regulatory procedures appropriate to the case.

15.3 *Student Representatives' meetings*

15.3.1 Each term the Art School invites all Student Representatives to meet with the Principal and the Head of Academic Affairs & Quality to discuss Art School-wide issues. Meetings are chaired by the Chair of Students and are opportunities for the Art School to gather the views of students on its plans and initiatives, and for Student Representatives to raise issues of relevance to the whole Art School.

15.3.2 Issues of concern raised at meetings may be referred to other bodies for further consideration/resolution:

- *Site & Environment Sub-Committee* for matters concerning shared facilities, the general study environment, or health & safety issues
- *Senior Management Team* for resource and logistical matters

15.3.3 Course-specific issues should be dealt with at the appropriate *Student Forum* (see section 12.1 above) and the relevant *Board of Studies*.

15.3.4 Matters of concern relating to named individuals (whether students or staff) are **not** to be discussed at Student Representatives' meetings. Representatives must use the other channels available to them, eg, raise issues directly with the Chair of Students, their Head of Department, the Principal, or the Head of Academic Affairs & Quality as appropriate, using the relevant Art School regulatory procedures and policies appropriate to the case.

Quality Handbook (summary)

1 Introduction to the summary version

1.1 This document articulates in brief how the Art School ensures the best possible learning experience for all our students through the provision of high quality courses. It includes a statement of our approach to maintaining and enhancing the academic standards of the courses we deliver, and a digest of the different ways in which we do this within an overall institutional Quality Framework. Finally we provide a summary of the chapters and sub-sections of the full version of our Quality Handbook, in which the operational procedures which are referenced here are set out in full.

2 The Art School's approach to education, quality and enhancement

2.1 Our learning and teaching values are clearly laid out in our Learning & Teaching Strategy 2015-2020[1], in which we emphasise our commitment to a student-centred and individualised approach to learning based upon our belief that everyone in the Art School community has something of value to contribute. Our courses are characterised by the constant opportunities they offer for discussion and self-reflection through small group and one-to-one teaching, and by formal feedback mechanisms such as progress tutorials. We are working now to establish a culture of high quality delivery and continuous improvement throughout the Art School by integrating these core values and pedagogic principles into a new Quality Framework, which is articulated via the full version of the Quality Handbook.

2.2 The Art School is committed to "*engaging our students and staff in a reflective and critical approach to our teaching practices and the learning environment through regular dialogue."* (Strategic Aim 2, Learning & Teaching Strategy 2015-2020). We do this by eliciting and carefully considering the views of all the academic and practitioner staff, students, and External Examiners who are involved in delivering and assessing each of our courses. We also greatly value the perspectives provided by respected practitioners in all our fields of study, which enable us to test the quality of our provision in a national context through peer review.

[1] Approved by Academic Board November 2015

2.3 We are taking steps in 2015/6 to improve our data collection mechanisms, so that contextualised course-related data such as the range of examination results and student progression statistics will from now on provide increasingly useful insights into our performance.

2.4 We believe it is important to ensure that the procedures and processes used at the Art School to monitor and enhance our academic standards are rigorous and fully compliant with QAA requirements, but are at the same time appropriate for the needs of a small institution providing specialist education in Art, Crafts, and Conservation. To this end, whilst always fully involving staff and students in the review processes, we aim to make our procedures as user-friendly and efficient as possible in order to minimise any extra workload. We are also determined to improve the quality of the dissemination of information and review outcomes through a coherent and effective Communication Strategy.

2.5 The Art School is committed not only to ensuring that our academic standards are robust, but also to the enhancement of the quality of the learning and teaching experience for both students and staff. We have a wide range of systems for sharing best practice, including input from employers, our Peer-to-peer Teaching Fora, and cross-Art School knowledge-sharing events.

2.6 Our Quality Framework, along with its attendant processes and procedures will be subject to Higher Education Review by the Quality Assurance Agency (QAA) towards the end of 2016.

3 Partnerships and collaborative provision

3.1 The Art School does not award its own degrees, but through a number of highly valued professional partnerships delivers all teaching, assessment, and support for students.

3.2 The Art School's Quality Framework is consistent with the requirements of those of the validating or accrediting institutions listed above, in respect of any courses delivered by the Art School which lead to an award for which those institutions are responsible.

4 Summary of the information provided in the Art School Quality Handbook

4.1 The Quality Handbook is arranged in chapters as follows:

Chapter 1, **Introduction and Institutional Overview of Quality Assurance & Enhancement**, comprising sub-sections covering the following:

1.1 ***Introduction by the Principal***
1.2 ***QAA Quality Code and the requirement on institutions to take responsibility for monitoring and maintaining the quality of provision; Higher Education Review***
1.3 ***The Art School's approach to quality assurance and enhancement*** (an expansion of section 2 above);
1.4 ***Statement of compatibility with collaborative partners' QA requirements*** (as 3.2 above)

Chapter 2: **Institutional responsibilities for Quality Assurance at the Art School**, comprising sub-sections covering the following:

2.1 ***The Board of Trustees; the Principal; the Senior Management Team***
2.2 ***Overview of governance structure for QA***
2.3 ***Academic Board***
2.4 ***Examination Boards***
2.5 ***Boards of Study***
2.6 ***Student representation***
2.7 ***Relationships with validating /accrediting institutions***

Chapter 3: **Assessment**, comprising sub-sections covering the following:

3.1 ***Overview of assessment processes*** (link to Assessment Regulations, marking criteria, etc)
3.2 ***External Examiners: eligibility, nomination, appointment, role description, link to EE Guidance document; EE report requirements***
3.3 ***Conduct of Examination Boards***

Chapter 4: **Student Engagement with Quality Assurance**, comprising sub-sections covering the following:

4.1 ***Methods for collecting feedback***
4.2 ***Student fora***
4.3 ***Student input into Boards of Studies***
4.4 ***The Student Complaints Procedure***
4.5 ***How feedback is used and responded to by the Art School***

Chapter 5: **Monitoring academic standards**, comprising sub-sections covering the following:

5.1 ***Annual course/Department monitoring: purpose, procedure, data requirements, outcomes, reporting, dissemination of best practice***

5.2 ***Periodic course review/re-validation: purpose, procedure, self-assessment, data requirements, review event arrangements, review report, monitoring of recommendations***

Chapter 6: New programme approval and modification, comprising sub-sections covering the following:

6.1 ***Institutional and departmental academic planning***
6.2 ***Relationship to partner institutions' validation/accreditation procedures***
6.3 ***Principles of programme design: equality, inclusivity and access issues***
6.4 ***Principles of assessment: Art School's and partners' policies on assessment types***
6.5 ***Procedure for proposing a new course/programme of study; academic and business cases***
6.6 ***Constituent modules/units***
6.7 ***Educational aims and learning outcomes***
6.8 ***The role of the External Peer in course/programme approval***
6.9 ***Scrutiny/approval process – Boards of Studies, Academic Board, validating partner(s)***
6.10 ***Monitoring and review requirements for new courses/programmes***
6.11 ***Procedures for making minor modifications***
6.12 ***Procedures for making major modifications***
6.13 ***Procedures for the suspension or withdrawal of a course/programme of study***

Appendices, to include:

a) ***Glossary and explanation of nomenclature***
b) ***Governance diagram***
c) ***Guidelines for External Examiners***
d) ***Process flow diagrams***
e) ***Communication Strategy***
f) ***References***

Terms & Conditions for 2019/20 academic year

These terms and conditions ("Terms") set out the basis on which the City and Guilds of London Art School Limited ("us", "we", “CGLAS”, “Art School”) will deliver educational services to students who enrol on one of our courses. By registering and enrolling on one of our courses you are agreeing to enter into a contract with us which is governed by these Terms.

1 **Definitions**

In these Terms, the following terms have the following meanings:

- "Academic Regulations" means our rules and regulations
- "Additional Costs" means any costs in addition to the Fees which are payable by you to us in connection with the Course;
- "Application" means your application for a place on the Course;
- "Contract" means the contract between you and us for the provision of the Services;
- "Course" means the course of study described in the Offer, the details of which are set out in the Course Description;
- "Course Information" means the description of the Course set out on the Website and in any written material that we send to you with our Offer;
- "Entry Requirements" means any entry requirements set out in the Offer, including in relation to the qualifications or grades you must achieve to commence the Course;
- "Event Outside Our Control" means any event or circumstances which is beyond our reasonable control;
- "Fees" means the tuition fees payable by you in relation to the Course, as set out in the Course Information;
- "Handbook" means the handbook in relation to the Course, which is available Moodle from the beginning of the academic year in which you are enrolling;
- "Offer" means our written offer to you of a place on the Course;
- "Policies" means such of our rules, policies and procedures that are relevant to the Course;
- “Registration” means the formal acceptance (along with the payment of fees) of the Offer;
- "Services" means the delivery of the Course to you; and
- "Website" means our website at www.cityandguildsartschool.ac.uk

1.1 "personal data", "sensitive personal data" and "process" have the meanings given to them by the Data Protection Act 1998.

1.1 When examples are given in these Terms by using words or phrases such as "including" or "for example" this will not restrict the meaning of the related general words.

2 About Us

We are City and Guilds of London Art School Limited, a not for profit, registered charity. Our main place of business is at 122 Kennington Park Road, London SE11 4DJ. You can contact us at this address or using the 'contact us' section of the Website.

3 The Contract

3.1 The Offer is our offer to provide the Services to you, subject to you meeting the Entry Requirements.

3.2 By registering and enrolling, whether online or in person, you are accepting the Offer and the Contract will commence on the date that you complete our enrolment process (the "Commencement Date").

3.3 Where your Course is intended to last for more than one academic year we will ask you to re-enrol in each subsequent academic year. This is to confirm your intention to continue the Course and will not create a new contract in respect of the Course.

3.4 The Contract is subject to these Terms. We may vary these Terms from time to time but it will be the version of the Terms in force at the time you first enrol that will apply to the Contract.

3.5 By completing the enrolment process, you warrant that:

(a) you have an immigration status that entitles you to undertake the Course; and

(b) you have met all of the Entry Requirements.

4 Rights & Obligations

4.1 We will deliver the Services in accordance with the Course Information and with our Policies. The specific timetable for the delivery of the Services (including term dates) will be as set out in the Handbook.

4.2 You agree to:

(a) comply with the Academic Regulations, including the Art School's Disciplinary Code;
(b) maintain an immigration status appropriate to study the Course;
(c) satisfy all reasonable requirements of the Course, including in relation to attendance;
(d) comply with the Policies (including, without limitation, those in relation to health and safety and information security);
(e) comply with our reasonable instructions and guidance; and
(f) respect the rights and sensitivities of fellow students and staff.

4.3 We may make any changes to our Services and /or the course which are necessary to comply with any applicable law or safety requirement, or which do not materially affect the nature or quality of the Services, and we shall notify you in any such event.

5 Fees & payment

5.1 The Fees are payable at set out in the Offer.

5.2 The Fees must be paid to us directly by you unless and for so long as the Student Loans Company or another third party (including a parent or corporate sponsor) pays the Fees on your behalf.

5.3 If you are entitled to pay Fees at a concessionary rate, you hereby authorise us to confirm your eligibility directly with the relevant benefits agency or other agency.

5.4 Where the Course requires you to purchase additional goods and /or services from us (including, without limitation, travel or accommodation in relation to field trips) any Additional Costs will be as set out in and payable in accordance with the Course Information.

5.5 If you fail to pay the Fees to us when they are due, we will take steps to recover the Fees in accordance with our legal rights and remedies. We may also withhold any certificate of achievement that would otherwise be issued

by us in relation to the Course and prevent you from attending any graduation ceremonies.

5.6 You acknowledge that, subject to these Terms, you may be liable for the full amount of the Fees payable in respect of each academic year you enrol for, regardless of whether or not you complete or pass that part of the Course.

6 Duration & cancellation of the Contract

6.1 The Contract will commence on the Commencement Date and continue until your completion of the Course unless:

(a) it is cancelled earlier in accordance with these Terms; or

(b) where the duration of the Course is more than 1 academic year, you fail to re-enrol on the Course for the subsequent academic years, in which case it will end at the end of the last academic year unless your failure to re-enrol is due to you taking an agreed interruption of studies from the Course.

Your cancellation rights

6.2 You may cancel your Registration within 14 days, without giving any reason, by informing us by a clear statement. This right to cancel reflects your legal right under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013. You may use the model cancellation form, though it is not obligatory, that can be found on our website at www.cityandguildsartschool.ac.uk. If you do use the model form you can send it by post to *Admissions, City & Guilds of London Art School, 118-124 Kennington Park Road, London SE11 4DJ* or email it to *admissions@cityandguildsartschool.ac.uk*. You may also write to us at these postal and email addresses.

6.3 You may cancel the Contract if:

(a) we break the Contract in any material way and do not correct the situation within 14 days of you asking us in writing to do so;

(b) an Event Outside Our Control prevents us from providing the Services (or an alternative) to you for 2 weeks or more; or

(c) an event or circumstances outside your reasonable control (such as illness) prevent you from undertaking the Course for a period of 16 continuous weeks or one academic term (whichever is the shorter).

6.4 If you wish to withdraw from the Course and receive a refund of the Fees in any other circumstances, then we will consider your request in accordance with our guidelines for refunds.

Our cancellation rights

6.5 We may cancel the Contract:

(a) if we lose our right for the purposes of relevant legislation or regulatory requirements to provide the Services to you;

(b) if an Event Outside Our Control that prevents us from providing the Services continues for longer than one academic term or 16 weeks, (whichever is the shorter); or

(c) due to the unavailability of key personnel or materials;

6.6 Subject to us complying with any relevant Policies (including our disciplinary procedure) we may cancel the Contract at any time with immediate effect by giving you written notice if:

(a) it comes to our attention that you have failed to meet or no longer meet the Entry Requirements (including by way of us discovering that you have falsified your qualifications);

(b) you do not pay us the Fees or Additional Costs when you are supposed to;

(c) at any time you do not have an immigration status entitling you to undertake the Course;

(d) you break the Contract in any material way, and, where that situation is capable of being corrected, you do not correct it within 14 days of us asking you to do so; or

(e) you have failed to meet the requirements of the Course, as set out in the Course
Information or the Handbook (including, without limitation, in respect of your attendance or academic results).

6.7 In addition to our rights under clause 6.5 we may suspend the Services during any period when:

(a) any of the Fees are outstanding;

(b) we reasonably suspect that you do not have an immigration status that entitles you to undertake the Course; or

(c) in accordance with our Policies, we are dealing with a suspected breach by you of the Academic Regulations.

7 Repayment of Fees on cancellation

If you cancel the Contract under clause 6.2 or 6.3 or we cancel the Contract under clause 6.5 then you will not have to pay any further Fees and, if cancellation takes place part way through an academic year, we will refund Fees related to the period in question.

8 Transfers Between Courses

We may, at our discretion and subject to availability, allow you to transfer from the Course onto an alternative course of study. If we allow a transfer then you may be entitled to receive a partial refund of the Fees or be required to pay additional Fees. A transfer may be subject to you accepting any variations to the terms of the Contract which result from the transfer.

9 Data Protection Notice

9.1 We process personal data in accordance with the Data Protection Act 1998. We will process personal data that you provide to us or which we collect about you to deliver the Services to you, for administrative purposes, for equal opportunities monitoring, to enforce our rights in connection with these Terms and to send you information about other products or services offered by us that may be of interest to you.

9.2 You can ask us at any time not to use your personal data for marketing purposes by writing to admissions@cityandguildsartschool.ac.uk.

9.3 You agree that such personal data may include sensitive personal data.

9.4 We may disclose your personal data to:

(a) other institutions for verification of qualifications;
(b) Funding Councils and other statutory bodies for statistical or other purposes (including the National Student Survey);
(c) local and other public authorities for their prescribed purposes including the administration of Council Tax;
(d) to third parties with whom you ask us to share your personal data (including future employers);
(e) third parties paying the Fees on your behalf;
(f) third parties including, without limitation, staff and external advisors who provide services in connection with the Services;
(g) third parties who provide you with placements or internships during your Course;
(h) our alumni association;
(i) government departments including the UK Home Office; and
(j) to other third parties as required by relevant law.

9.5 Some of the personal data we hold about you may be transferred to or held in destinations outside the European Economic Area including to countries or territories that may not provide adequate protection for the personal data. By

registering /enrolling you agree to your personal data (including sensitive personal data) being held in or transferred to such destinations.

9.6 We may publish some of your personal data including by displaying examination results on public noticeboards, publishing your name in graduation ceremony programmes and making audio and visual images from graduation ceremonies publically available.

9.7 Any photograph that you supply to us will be held on our record system and used for identification including to produce your student ID card. By registering /enrolling you give your consent to our use of your photograph in this way.

9.8 If you have any objections to the public display of your personal data in the manner described in clause 9.6 or our use of your photograph in the way described in clause 9.7 please inform the Head of Academic Affairs & Quality.

9.9 Please inform the Art School promptly of any change of address or other personal information you have provided.

9.10 You agree to us retaining your personal data long term in order to provide confirmation and/or evidence of your academic results and qualifications to you or your future employers.

10. Equal Opportunities

It is best practice for us to collect information from students during our enrolment process for equal opportunities monitoring. You can choose not to share this information if you wish.

11. Events outside our control

11.1 We will not be liable or responsible for any failure to perform, or delay in performing, any of our obligations under these Terms that is caused by an Event Outside Our Control.

11.2 If an Event Outside Our Control takes place that affects the performance under these Terms:

(a) we will contact you as soon as reasonably possible to notify you;

(b) our obligations under these Terms will be suspended and the time for performance of our obligations will be extended for the duration of the Event Outside Our Control; and

(c) we will restart the Services as soon as reasonably possible after the Event Outside Our Control is over.

12 Complaints

12.1 Applicants may pursue a complaint with regards the application and recruitment processes by following the Complaints & Appeals Procedure for Applicants, as detailed in the Admissions Policy.

12.2 After you have completed enrolment, if you have any complaints about the Services, you can raise these with us in accordance with our complaints procedures which are published on Moodle and also available on request. Once our internal complaints procedure is completed, you have a right to complain to the Office of the Independent Adjudicator whose website is at www.oiahe.org.uk.

13 Your rights as a consumer

As a consumer, you have legal rights in relation to the Contract which are not affected by these Terms. Advice about your rights is available from your local Citizen's Advice Bureau.

14 General

14.1 The Contract is governed exclusively by English Law and the courts of England and Wales will have non-exclusive jurisdiction in relation to it.

14.2 If we fail to insist that you perform any of your obligations under these Terms, or do not enforce our rights or delay in doing so, that will not mean that we have waived our rights or that you do not have to comply with those obligations. If we do waive a default by you, we will only do so in writing, and that will not mean that we will automatically waive any later default by you.

14.3 Each of the paragraphs of these Terms operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining paragraphs will remain in full force and effect.

14.4 The Contract is between you and us. No other person shall have any rights to enforce it.

Regulations for Students 2019/20

Introduction

About the Art School's Regulatory Framework

The Art School's Regulatory Framework comprises 4 strands of documentation, each approved by the Academic Board and the Board of Trustees, which protect both the integrity of the education we deliver and the experience of the students who study, or wish to study, at the Art School. The strands are:

- **The Regulations for Students,** which includes **general** and **academic** regulations and also the **Terms & Conditions** of the legal contract between the Art School and each individual student
- **The Art School's policies, procedures and operational Handbooks**, which provide details of the how we manage the provision of educational services on a day-to-day basis, together with the principles behind the practicalities, which ensure that we operate fairly, ethically and equitably at all times
- **Art School procedures for the investigation of appeals, complaints and breaches of the regulations or policies (Appendices to the Regulations)**, which provide the means for students to seek redress if anything goes wrong during their studies
- **The Student Handbooks for each course,** which include the **Programme Specifications**: these documents provide the official information set for each course as well as information for students on how they can make the best possible use of their time studying at the Art School.

A full list of the documents referred to above is appended to the **Regulations for Students** as Appendix 1; the context of each of them is explained within the regulations themselves. All policies, procedures and handbooks have **regulatory standing** and are reviewed and updated on a regular basis.

Unless stated below to the contrary, each student is subject to the Regulations that are current **at the point of their first enrolment on a particular course**. However, the policies which underpin the regulations may change, due to changes in legislation or for other reasons, during the course of a student's period of study. By enrolling, each student agrees that the Regulations refer to the version of a policy which is **current at the point during their studies** at which the Regulations apply.

Regulations for Students 2019/20

The Art School Regulatory Framework is intended to be wholly compatible with the **Regulations of the Art School's validating partners: Ravensbourne and University of the Arts London (UAL) Awarding Body;** the precedence of either is made explicit where appropriate both in our own documentation and in the operational handbooks associated with these partnerships. Any anomaly or ambiguity in this respect which is discovered during the year should be brought to the attention of the Head of Academic Affairs & Quality, who will take steps to resolve the issue via Academic Board.

All students at the Art School, including those on short courses, are covered by these Regulations, except for the Academic Regulations (Part C), which apply only to those students on courses validated by Ravensbourne or UAL Awarding Body.

Regulations for Students 2019/20

Part A: Regulatory Authority

Section A1: Governance

A1.1 The Governance structure of the City & Guilds of London Art School (hereafter 'the Art School') is laid out in our **Governance Statement**, which is published on the Art School's website and is also available internally on Moodle.

A1.2 The Regulations for Students (hereafter 'The Regulations') are set by the **Academic Board**, approved by the **Art School's Board of Trustees** and enacted by **the Principal, assisted by the Head of Academic Affairs & Quality**, on behalf of the Board of Trustees.

A1.3 The Regulations apply to all students of the Art School, and to applicants to the Art School where appropriate. The Academic Regulations (Section C) apply to all students on all Higher Education courses offered by the Art School, *except* where the Regulations of the Art School's validating partner institutions take precedence under the relevant partnership and validation agreements (see section A2 below).

A1.4 Any amendment of these Regulations which is agreed by Academic Board and the Board of Trustees during the course of an academic year will normally take effect no earlier than at the beginning of the following academic year. However, in the event that a regulation needs to be amended in-year (e.g. to correct an anomaly), Academic Board may approve such a change by means of a special resolution which must include a written rationale for the change and the result of a formal consultation with any group of students who may be materially affected by it. The decision of Academic Board must be ratified by the Board of Trustees at the first opportunity thereafter.

A1.5 The Principal of the Art School has powers to suspend or exclude students in an emergency. Nothing in these Regulations will prevent the Principal from exercising these emergency powers if circumstances warrant it.

A1.6 In the event of a dispute about the interpretation of a Regulation, the Principal will make the final decision having sought advice from the Head of Academic Affairs & Quality.

Section A2: Academic Partnerships

A2.1 The Art School's courses are currently offered in collaboration with 2 academic partners:

- **Ravensbourne,** which **validates** the BA (Hons) and MA courses in Fine Art, the BA (Hons) Conservation Studies, the MA in Conservation, the MA Art & Material Histories (from January 2019) and the BA (Hons) Historic Carving (from September 2019)
- The University of the Arts London (UAL) Awarding Body, for which the Art School is an **Approved Centre** for the delivery and assessment of the UAL Awarding Body Level 4 Foundation Diploma in Art & Design

A2.2 The specific terms on which the Art School delivers its collaborative provision are laid out in the following documents:

- Validation agreement with Ravensbourne
- The *Centre Agreement* between UAL Awarding Body and the Art School: 3 year agreement beginning September 2015

A2.3 Responsibility for the admission of students, the delivery of courses including teaching and assessment, and the quality of the student experience is in all cases devolved to the Art School. The Art School's Academic Regulations in relation to assessment, external examiners and all matters concerned with the award of qualifications validated by Ravensbourne are approved as part of the validation agreement.

A2.4 The Academic Regulations of the UAL Awarding Body take precedence in matters relating to assessment, external moderators and the award of the Level 4 Foundation Diploma in Art & Design.

A2.5 It will be made clear where appropriate in these Regulations if those of our collaborative partners take precedence over them.

Section A3: The Art School Policy Framework

A3.1 These Regulations are accompanied by a comprehensive set of policies, procedures and handbooks which reflect the Art School's mission and ethos as well as complying with relevant legislation and statutory duties. Where referenced in these Regulations, policies, procedures and handbooks are presumed to have regulatory status unless otherwise indicated.

A3.2 All Art School policies, procedures and handbooks shall be available to both staff and students via Moodle, and those with relevance to applicants and

prospective students shall additionally be available on the Art School's public website.

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A3.3 All policies, procedures and Handbooks referenced in these Regulations are listed, with hyperlinks for those consulting the Regulations electronically, at the end of this document.

Section A4: Academic standards and quality

A4.1 The Art School is committed to the maintenance and enhancement of the academic standards of all the courses we offer, together with the quality of our teaching, the academic and pastoral support we provide for all members of our community, and the professional services which support all our academic and non-academic endeavours, in accordance with the standards set by the **QAA Quality Code for Higher Education.**

A4.2 The framework within which we fulfil this commitment is detailed in our **Quality Handbook**, which is updated every year and contains both the principles we adhere to and the procedures we have adopted to safeguard and enhance quality within the Art School.

A4.3 The **Quality Handbook** details the distribution of responsibilities between the Art School and our validating/accrediting partners in relation to the development and approval (validation) of new courses and changes both to the structure of courses and their constituent units.

A4.4 Each course offered at the Art School is subject to rigorous annual internal review, and to periodic reviews or re-validations, normally every 5 years, by the relevant validating body, in line with the Quality Code. The Academic Board may additionally instigate a review (or request the relevant validating body to do so) at any point in the cycle.

A4.5 Should it be necessary for the Art School to close or suspend a course on which students are already registered, the decision will be taken by the Board of Trustees which will have sought the advice of the Academic Board and the Senior Management Team. Should such a decision be made, the Art School undertakes to prepare appropriate **Student Protection Plans** in order to ensure that arrangements are in place for affected students to complete their course.

Part B: Regulations concerning the student lifecycle

B1: The Art School's academic calendar

B1.1 In order to encompass the different lengths of courses, including enrolment periods, an 'academic year' (i.e. the overall period during which all courses complete a full cycle of teaching and assessment) at the Art School is of 16 months' duration, and runs from the last week in August in any given year to 31 December in the following year.

B1.2 The basis on which the academic calendar is calculated with reference to each course is presented in diagrammatic form as Appendix 2.

B1.3 The term dates relevant to each course are determined by the Senior Management Team and are published at least one year in advance on the Art School's website.

Section B2: Admission to the Art School

B2.1 The Art School has responsibility for the admission of students to all our courses.

B2.2 The Art School's admissions procedures are conducted in accordance with our **Admissions Policy** and are based on the principles of Fair Admissions. The operational framework within which this is achieved is detailed in our **Admissions Handbook.** The admission of students with non-standard qualifications or which involve the accreditation of prior learning (including experiential learning), is regulated by our **Recognition and Accreditation of Prior Learning Policy**, working alongside and within the regulations of our validating partners where specified therein.

B2.3 Applicants who meet the entrance requirements for the course of study they have applied for may be admitted to the Art School **on the Principal's behalf by the Head of the Department** in which the course is located, or by a **departmental Admissions Tutor** who has been formally designated to take this role.

B2.4 In order to be admitted to the Art School a student must:

- Meet the specific course requirements detailed in the Programme Specification including, but not limited to, any of the following:
    - A specified level of previous study demonstrated either by the provision of original certificate(s), or by formal

recognition/accreditation by the Art School of prior certified or experiential learning
    - Assessment at interview
    - Assessment of folio submission; and
    - References
- Have a good command of the English language and be able to apply this in an academic environment, providing certificated proof of their competence where required
- Have demonstrated to the Art School's satisfaction, taking into account individual circumstances, that they will be able to gain full advantage from the educational experience offered by the course
- Have satisfied the Art School about any arrangements which are considered necessary if the student is under 18 years of age
- Have an appropriate visa, where applicable
- Agree to abide by the Art School's *Terms and Conditions* (see Appendix x) including the payment of all relevant deposits and fees
- Comply with the enrolment procedures and any other administrative requirements, which may include the provision of further original documentation requested by the Art School, e.g. formal proof of identity (e.g. passport), confirmation of sponsor etc.

B2.5 All details of the above requirements will be published on the Art School's website and reviewed on a regular basis to ensure currency in relation to any changes in legislation, statutory duties, or other approved changes.

B2.6 All applications for Advanced Standing (i.e. entry to a year of study other than Year 1), to transfer from another institution, or for exemption from any part of a course are dealt with via the procedures detailed in the Art School's **Recognition and Accreditation of Prior Learning Policy**. Any exemptions, and any accreditation of prior learning used to substitute for part of an Art School course must be approved by the Chair of the relevant Examination Board at the Art School before approval is sought from the validating/accrediting partners (if required in the validation agreement or relevant Operations Manual).

B2.7 If a candidate for entry to the Art School is not satisfied that our admissions procedures have been followed correctly, or that they have not been treated fairly by a member of staff during the admissions process, the **Admissions Complaints Procedure,** which is appended to the **Art School's Admissions Policy,** may be invoked by the candidate. However, disagreement with the academic judgement of the Head of Department or designated Admissions Tutor, or of the interview panel in reaching its decision does **not** constitute valid grounds for a complaint.

Section B3: Enrolment

B3.1 Students are required to enrol or re-enrol at the start of each academic year for which attendance is required in order to be eligible for the award of any academic qualification or certificate of attendance associated with a course at the Art School.

B3.2 Enrolment must be completed satisfactorily in order for an individual to be classified as a registered Art School student

B3.3 Enrolment will normally take place 1 week before the start of the first term as defined for each course. Students are required to attend enrolment in person and to provide any information or certification necessary to prove to the Art School's satisfaction that (a) the conditions listed in section B1.4 above have been met and (b) that the information required to create a complete and verifiable personal and academic record for each student has been provided (see Part E below).

B3.4 The enrolment process includes a requirement to sign an agreement to the Art School's **Terms & Conditions** which include compliance with our Regulations and Policies, as well as with any reasonable instructions and guidance issued by or on behalf of the Principal. Regulations and policies are available via Moodle and key documents are summarised in the **A-Z of Policies and Procedures**, which is included in the **Student Handbook** for each course.

B3.5 If a student is for any reason unable to attend enrolment on the specified date, evidence must be provided to the Head of Academic Affairs & Quality (e.g. a medical certificate or corroboration by a responsible person) of the reason(s) for the non-attendance. Where possible this should be provided in advance in order that an alternative arrangement for enrolment can be made at the earliest opportunity.

B3.6 While the Art School will endeavour to accommodate late enrolment due to circumstances beyond a student's control, e.g. illness, the Art School reserves the right not to permit a student to start a course on academic grounds if they cannot do so in the first teaching week; and under no circumstances will a student be permitted to start a course later than 5 weeks after the start of the Autumn Term. Students may in these circumstances be offered deferred entry to the course starting the following academic year.

B3.7 A student who is unable to attend the Art School having completed the enrolment process may be required to interrupt their studies or defer the start of their course to the following academic year.

B3.8 Where resources permit, and with the approval of the respective Heads of Departments and the Head of Academic Affairs & Quality, the Art School may allow students to transfer to another course within the Art School at or after enrolment, provided that they meet the entry requirements of the new course and agree to any variation in liability for the tuition fees which may be required as a result of the transfer.

B3.9 No student studying towards a validated degree will be permitted to be registered on another Higher Education course concurrently either within the Art School or at another higher education institution unless a special scheme of study has been approved by the relevant Examination Board and the Academic Boards of both the Art School and Ravensbourne.

Section B4: Attendance, participation and fitness to study

B4.1 Except where the course specifies otherwise, or where explicit permission has been granted by the relevant Head of Department for an external project, students are expected to attend and participate in study and assessment in person and at the times laid down by the Art School.

B4.2 Students are required to participate fully in the academic life of the Art School, including full participation in progress tutorials, in accordance with our **Student Participation, Attendance & Engagement** and **Tutorial** policies**.** Absence without good cause may result in action under the above policies and/or the **Student Misconduct regulations**. Similarly, systematic poor participation may result in a student's registration being terminated and/or, for overseas students, a report being submitted to the UK Visas and Immigration.

B4.3 The Art School expects students to be able to study both independently and alongside others, and not conduct themselves in a way which has an adverse impact on those around them. A student's **fitness to study** may be questioned if health problems or behaviours disrupt their own studies or the studies of others, or result in unreasonable demands being placed on staff or other students.

B4.4 Students are responsible for their own health and wellbeing and will be expected, and facilitated, to access support services provided by the Art School (e.g. counselling).

B4.5 The Art School has a duty of care to the whole of its community and is also bound by legislation relating both to health & safety and to the safeguarding of vulnerable people; action will be taken in the event that a student presents a

risk either to themselves or to others. The procedures that the Art School will follow should this happen are detailed in the **Student Participation, Attendance & Engagement Policy,** the **Safeguarding Policy,** and the **Tutorial Policy.** Measures taken may include a temporary suspension of studies, mandatory interruption of studies, or exclusion.

Section B5: Modes of attendance

B5.1 All students will follow the course as set out in the approved programme specification for that stage of study, except where variation by way of a special scheme of study has been approved for an individual student in advance of annual (re)enrolment. Such a scheme will require the approval of the relevant Examination Board.

B5.2 The programme specifications state the standard duration of each course in full-time and, where applicable, part-time mode. For the courses validated by Ravensbourne, there is no minimum period of study; however, a maximum period of study (including any periods of interruption) is normally twice the standard duration of each course. For the UAL Awarding Body Level 4 Diploma in Art & Design the 'typical' duration of study is 1 year.

B5.3 A student's registration may be transferred from full-time to part-time (where offered) or vice-versa subject to the following conditions:

- that there are good academic and/or personal reasons for the transfer
- that the transfer has the approval of the relevant Head of Department
- that where relevant, scholarship or bursary money awarded for a more intensive mode of study is returned.

Section B6: Voluntary interruption of studies (leave of absence)

B6.1 A student's period of study will normally be continuous. However, a Head of Department may permit a student to interrupt their studies on the grounds of certificated illness or other adequate cause, provided that the total duration of the student's course, including any such interruption, does not exceed the maximum period specified for the currency of credit for the award. The minimum period of voluntary interruption is one term.

B6.2 Other than in exceptional circumstances, students are not permitted to interrupt their studies after the Winter Break of their final year. Any exceptions

to this must have the agreement of the Art School's Extenuations Panel, acting on behalf of Academic Board.

B6.3 A student who has voluntarily interrupted their studies with the intention of returning to the Art School will have the status of 'unregistered student of the Art School' throughout the period of interruption. The level of engagement with the Art School during the period (e.g. access to the Library, Moodle and/or other facilities) will vary according to individual circumstances and must be formally agreed by the Principal before the commencement of the period of interruption.

B6.4 Where a student has interrupted their studies on the grounds of either physical or mental illness, the Head of Academic Affairs & Quality will require confirmation from a recognised health practitioner that the student is fit to return to study. In addition, a student may be required to pass a re-entry interview. Any conditions will be specified in writing by the Head of Academic Affairs & Quality prior to interruption and a record of these held on the student's file.

B6.5 A student returning from a period of interruption will normally follow the same course structure as those undertaken prior to interruption. However, there may be circumstances which make it necessary for a student to return to study under changed course regulations; if this is the case agreement to the change will be formally notified to the student as a condition attached to approval of the interruption.

B6.6 No student will in any circumstances be allowed more than the overall number of assessment attempts that are specified in the relevant Assessment Regulations.

Section B7: Voluntary permanent withdrawal

B7.1 Students who wish to withdraw permanently from their studies (including those who wish to transfer to another institution) should first notify their intentions to their Head of Department and the Head of Access to Learning, who will each provide advice to ensure that the student is fully aware of all the academic and financial consequences of withdrawal. The student should then notify the Art School Office and complete all necessary administrative processes as directed by staff.

B7.2 Tuition fees which have been paid are not normally refundable except where indicated in the **Art School Terms & Conditions**; or in other circumstances at the discretion of the Art School in accordance with our **Fees Policy**.

Section B8: Termination of registration by the Art School

B8.1 The grounds on which the Art School may terminate a student's registration are summarised in the **Terms & Conditions** and are made clear throughout our policies. Reasons for termination may include, but are not restricted to:

- Fraudulent information provided to the Art School during the admissions process, e.g. falsification of qualifications (see our **Admissions Policy**)
- Failure to comply with UKVI requirements or loss of an immigration status entitling a student to undertake the course
- Failure to pay fees and/or additional charges in the prescribed timescales
- Failure to meet the Terms & Conditions in a material way, e.g. non-compliance with these Regulations or breach of any Art School policy (see **Student Disciplinary & Misconduct Regulations, Protecting Dignity & Respect Policy etc.**)
- Failure to meet the requirements of the Course, as set out in the Course Information section of the relevant **Student Handbook**, including attendance or academic results (see also **Student Participation, Attendance & Engagement Policy)**
- As a penalty in serious cases of academic misconduct (see **Academic Integrity Policy)**

B8.2 In all the above cases, termination of a student's studies will be applied only after all due procedures, as laid out in our policies, have been exhausted, except in an emergency situation, e.g. arising from gross misconduct, when the Principal has the power to exclude a student either temporarily or permanently depending on the circumstances.

B8.3 In all cases students will have the right to appeal against a decision to terminate their studies.

Part C: Academic Regulations for Higher Education Taught Courses

Section C1: Authority

C1.1 This section provides the regulatory framework for the principles and operational guidance on assessment provided in our **Learning & Teaching Strategy, Assessment & Feedback Policy** and **Quality Handbook**.

C1.2 The **Academic Board of the Art School** is responsible for the delivery of all teaching and assessment on the following approved Higher Education courses:

- BA (Hons) Fine Art (validated by Ravensbourne)
- MA Fine Art (validated by Ravensbourne)
- BA (Hons) Conservation Studies (validated by Ravensbourne)
- MA Conservation (validated by Ravensbourne)
- MA Art & Material Histories (validated by Ravensbourne from January 2019)
- BA Historic Carving (validated by Ravensbourne from September 2019)
- Postgraduate Diploma Historic Carving (validated by Ravensbourne from September 2019)
- Level 4 Foundation Diploma in Art & Design (the Art School is an Approved Centre for the University of the Arts London (UAL) Awarding Body

C1.3 The Art School has approved a series of strategic and policy documents which complement the operation of its academic and assessment regulations and should be read in conjunction with them. These are:

- **Learning and Teaching Strategy 2015-2020**, which lays down the principles underpinning the delivery of the Art School's courses and its plans to develop them
- **Assessment & Feedback Policy,** which includes the principles of our approach to assessment and the integration of feedback in the design, development and delivery of our courses
- **Inclusive Learning & Participation Policy**, which includes our commitment to the integration of provision for students with disabilities and learning differences into curriculum and assessment design wherever appropriate
- **Upholding Academic Integrity Policy & Procedure**, which articulates our support-based approach to the promotion of academic good practice

- **Tutorial Policy**, which describes the purpose and operation of the dual tutorial system at the Art School and the expectations of Pastoral and Personal Progress Tutorials
- **Academic Appeals Procedure** for students who believe that an error has occurred with the outcome of their assessment
- The **Programme Specifications**, which are held within the relevant **Student Handbook**, primarily in the **Course Information** and **Learning and Teaching** sections
- **Unit specifications**, which are included in the Student Handbook and include the assessment criteria for each unit
- the **Quality Handbook** which places the above documents in the context of the Art School's approach to Quality Assurance

C1.4 All explicit procedures detailed in the above documents have the force of regulation.

C1.5 In the case of the courses validated by Ravensbourne, students are subject to the Art School's **Academic Regulations** but all awards are conferred by Ravensbourne. The distribution of operational assessment responsibilities between Ravensbourne and the Art School is laid out in the validation agreement between the two institutions.

C1.6 In the case of the Foundation Diploma in Art & Design, students are subject to the Assessment Regulations of the UAL Awarding Body, which is responsible for conferring the award; the distribution of assessment responsibilities between UAL Awarding Body and the Art School are laid out in the **Centre Handbook** provided for this course. UAL Awarding Body provides external moderation for the assessment of the Foundation Diploma qualification.

Authority for revocation of awards

C1.7 The Art School Academic Board may consider (and recommend to the relevant validating institution where relevant) the revocation of any award if it is satisfied:

- That there was a significant administrative error in the decision making process leading to the award; or
- That relevant and significant information, which was unavailable at the time the award decision was made, determines that a candidate's classification and/or award should be altered

Authority for the suspension of these Regulations

C1.8 The Academic Board (or the Chair acting on the Board's behalf) may consider applications for the suspension of the Art School's academic regulations, but only where delegated authority to do this has been given by a validating institution. Applications, including a reasoned case for the suspension, should be made to the Head of Academic Affairs & Quality (or nominee) by the relevant Head of Department. Applications for suspension of the regulations of a validating partner institution or awarding body may only be approved by the relevant partner. The suspension of a regulation in the case of a named student will only apply to that student and does not in itself set a precedent.

Section C2: Awards, classifications and pass marks

C2.1 **Ravensbourne** is responsible for the conferral of all awards at FHEQ Levels 6 and 7 in the subjects listed in section C1.2 above. The method of calculation of the final mark on which awards and the classification of honours are based is approved by the Academic Board of Ravensbourne and included in Ravensbourne's own Assessment Regulations.

Validated undergraduate awards

C2.2 The final mark which determines the classification of a validated undergraduate degree shall be the better of:

EITHER: The average of the marks of 120 credits in final-year (FHEQ Level 6) units; OR

The aggregated average of the marks of the best 90-100 credits in final-year (FHEQ Level 6) units and the average of the marks of the best 20-30 credits in second-year (Level 5) units.

Validated postgraduate awards

C2.3 The final mark which determines the classification of a validated postgraduate award shall be the average of marks of 180 credits attained at FHEQ Level 7 for the award of the MA; and the average of marks for 120 credits at FHEQ Level 7 for the award of the Postgraduate Diploma.

C2.4 **UAL Awarding Body** is responsible for conferring the award of the Level 4 Foundation Diploma in Art & Design. Units 1-6 are Pass/Fail only but Unit 7 may be additionally graded with merit or distinction by reference to grading criteria listed in the Course Specification and reproduced in the Art School

Student Handbook for the Foundation Diploma. All final grades are subject to external moderation.

C2.5 In accordance with the assessment regulations of both Ravensbourne and UAL Awarding Body, the pass mark of all *undergraduate* (i.e. Levels 4-6) units, and for the overall BA or (undergraduate) Diploma course is 40%; the pass mark of all *postgraduate* (i.e. Level 7) units and for an overall Master's or PG Diploma course, is 50%.

Grade descriptors

C2.6 Standard criteria showing descriptors which are applied to the ranges of marks which fall within each of the classification bands of both undergraduate and postgraduate awards, including 'fail' definitions, are published for every course in the **Learning and Teaching sections of each Student Handbook**, and is reproduced as Appendix [x] of these Regulations.

Section C3: Rules for progression through the validated undergraduate courses

C3.1 Students may progress from one year of study to the next provided that:

- They have achieved the pass mark or better in all units prescribed for their particular stage of study
- No tuition fees are outstanding that are directly payable by the student, unless a formal arrangement between the Art School and the student to clear a tuition fee debt has been entered into
- The student is not excluded from the Art School for any other reason

C3.2 Trailing credits

Section C4: Assessment of Taught Courses at the Art School

C4.1 The Art School's regulations on assessment apply equally to both undergraduate- and postgraduate-level courses unless specifically indicated, and should be read in conjunction with **Ravensbourne's Regulations for the Assessment of Taught Degrees,** or the **Assessment Regulations of UAL Awarding Body** as appropriate.

Information for students on assessment

C4.2 The Art School provides a wide variety of information to students about the assessment of their courses:

- The principles of assessment at the Art School are detailed in the Art School's **Assessment & Feedback Policy**;
- Details of how assessment is conducted in each course are detailed in the Course Information and Learning and Teaching sections of the **Student Handbooks**, which are published annually. These also include additional guidance for students on the practical aspects of assessment;
- A summary of the **assessment methods** for each course is listed in their **Course Specification**. Details are provided for each stage of the course in the individual **unit specifications** which are contained in the Course Information section of each **Student Handbook**.

Assessment and re-assessment

C4.3 Students may, with the approval of the relevant Examination Board, make a maximum of 2 attempts at each assessed component of a unit. These attempts are described in Art School documentation as 'assessment' and 're-assessment' respectively. In exceptional circumstances, for example in the event that a student has failed more than 50% of the year's assessments, and there is evidence of lack of engagement/attendance, the Examination Board may decide not to offer the opportunity to resubmit work. In such circumstances the Board may offer the student the option of retaking in full one or more units at their own expense.

C4.4 The following regulations apply to the attendance at examinations and submission of coursework by students on all validated courses:

C4.4.1 Students are required to attend all scheduled assessment events. Non-attendance without prior approval or good cause will result in a mark of zero being awarded for that assessment.

C4.4.2 Students are required to submit coursework for assessment at the place and by the date and time specified on the assignment brief. No extensions to deadlines are permitted; if work is submitted late it will be marked normally but the mark recorded for use in the calculation of the final classification will normally be capped at the pass mark. For the Foundation Diploma, late submissions will be subject to any penalties laid down in the assessment regulations of the UAL Awarding Body.

C4.4.3 If a student is unable to submit by the deadline all the work required, they should submit as much work as possible by the deadline and complete and submit the rest as soon as practicable.

C4.4.4 A Submission Statement shall be completed by the student and a representative of the Art School in respect of each submission of work for assessment. The student will complete:

- A list of the contents of the submission
- Whether the submission is complete or incomplete
- A declaration that the rules regarding plagiarism have been read and understood, and that the submission is entirely the student's own work or part of a legitimate collaboration
- If the submission is being made late, or incomplete, the reasons for this and whether the student has submitted, or intends to submit, a case for consideration under the Extenuating Circumstances process

The Art School representative will certify the date and time the submission is received, and return a copy of the Statement to the student.

Extenuating circumstances

C4.5 Students are responsible for their own health and wellbeing. If a student attends an assessment event, or submits coursework for assessment, they are declaring that they are well enough to do so; therefore, students who feel that their personal circumstances are seriously affecting their ability to prepare for, or take an assessment, they should ensure that the Examination Board is made aware of this via the Art School's Extenuating Circumstances procedure (and those of UAL Awarding Body if appropriate).

C4.5.1 Both Ravensbourne and the UAL Awarding Body have delegated to the Art School the power to consider extenuating circumstances ('special consideration' in UALAB nomenclature) within the regulatory frameworks of those partner institutions, which are compatible with one another and which both provide examples of circumstances which **are allowed**, i.e. circumstances which have unexpectedly befallen the student, e.g. illness, bereavement or other emotional shock; or **not allowed**, i.e. controllable personal arrangements, ongoing environmental factors within the Art School.

C4.5.2 Ongoing physical or mental health conditions which are provided for by 'reasonable adjustments' under the **Inclusive Participation Policy**

(see 4.6 below) are NOT considered under the Extenuating Circumstances Procedure.

C4.5.3 Students are strongly advised to seek advice from their Head of Department, their Personal or Pastoral Tutor and/or the Head of Access to Learning before submitting an application.

C4.5.4 An application for extenuating circumstances to be taken into consideration must be made on the prescribed Art School form obtainable from the Art School Office or downloaded from Moodle.

C4.5.5Evidence in support of a claim (e.g. a medical certificate) must be provided to the Art School as soon as practically possible, and must include an assessment of the impact that the event or issue which has caused the application has had on the student's ability to complete or submit the relevant piece(s) of work for assessment. Guidance will be provided to students as to the type of evidence required; if insufficient or no evidence is presented within a reasonable period to substantiate a claim it will be rejected.

C4.5.6 Each claim will be considered in confidence by the **Art School's Extenuations Panel**, which will either confirm or reject its validity and report appropriately to the relevant Examination Board. It is the responsibility of the **Examination Board alone** to decide, in the light of the recommendation of the Extenuations Panel, on any actions necessary to ensure that the result of the assessment takes any validated extenuating circumstances into account. All submitted work is marked at face value and no changes due to extenuating circumstances will be made unless approved by the Examination Board.

Reasonable adjustments

C4.6 The Art School's commitment to provide an equal opportunity for all students to complete their course successfully, is articulated in our **Inclusive Participation Policy.** The following regulations apply to students on all courses:

C4.6.1 The Art School will ensure that wherever possible, the assessment methods approved for each unit can be undertaken by all students and thus minimise the need for adjustments to be made.

C4.6.2 In cases where it is impracticable for a student to be assessed or reassessed in the prescribed elements and/or methods, the

Examination Board may agree an alternative form of assessment or adjustments to the existing method. Wherever possible this will be agreed in advance of the commencement of study with the relevant Head of Department, the Head of Access to Learning and the student as part of an overall Personal Learning Plan.

C4.6.3 A student given such alternative arrangements will be assessed on equal terms, i.e. on the same assessment criteria in support of the intended learning outcomes, as students examined under the standard arrangements.

C4.6.4 Certain arrangements may require the consent of the relevant validating body.

Assessment criteria

C4.7 For all validated courses, assessment criteria are drawn up by the Art School and approved at validation and are normally reviewed only as part of the review/re-validation process. All marking and subsequent feedback must be done with reference to the approved assessment criteria, and recorded on the proforma documentation approved by the Art School and where relevant, the validating body.

C4.8 Students' work will be assessed only against the intended learning outcomes of each unit or component thereof, using the assessment criteria to justify the mark awarded.

Marking and moderation

C4.9 The processes for marking and moderation will be conducted according to these Regulations in the case of the validated courses, and of UAL Awarding Body in the case of the Foundation Diploma. Information for students about marking and moderation is laid out in a common format as Part 2 of all **Student Handbooks**.

The validated courses

C4.9.1 All practical work at the Art School shall be initially assessed and awarded a preliminary mark by at least 2 tutors. The Agreed Mark will be based on averaging the marks, followed by review and discussion by a meeting of the internal assessment team to confirm the final agreed mark.

C4.9.2 Written assessments at Levels 4-5 will normally be reviewed or marked by the delivering tutor; a sample of c.30% of the scripts will be internally checked or verified by the Art Histories Head of Department or a designate. Written assessments at Levels 6 and 7 will always be marked by 2 tutors, one of whom will have been involved in supervision; a sample of c.30% will also be marked by the Art Histories Head of Department or a designate. Internal moderation of marks will be undertaken through discussion by the internal assessment team.

The Foundation Diploma in Art & Design

C4.9.3 Units 1 to 6 will be assessed internally by specialist studio staff. Foundation assessments (levels 3 and 4) are holistic in character and are evidence based. They are undertaken on published assessment dates by designated departmental assessment teams. Essays and essay reviews and feedback (as well as other material produced in response to Art Histories assignments) will contribute additional evidence within this process.

C4.9.4 For Unit 7, after a provisional assessment by teams of cross-specialism staff an internal assessment (moderation) panel will be convened in accordance with UAL Awarding Body regulations, which comprises representative staff from across all specialist areas and the Head of Department. Provisional grades are appraised and confirmed or, if necessary, revised. This is achieved through a process of discussion, consultation and by a sampling of the work exhibited in the Foundation Show. The sample taken consists of a selection of students represented in the final show and will constitute over 10% of the total number of candidates.

C4.10 In all cases, the appropriateness, fairness and accuracy of the Art School's internal marking processes are scrutinised by External Examiners/Moderator who are required to certify to the validating/accrediting partner that the relevant regulations have been followed.

Feedback on assessment

C4.11 In accordance with our **Assessment and Feedback Policy,** students will receive comprehensive feedback on their assessed work which enables them to reflect on and improve their academic performance over time. Feedback will be provided by course tutors within a timeframe specified in the relevant Student Handbook for each course.

Regulations for re-assessment

The validated courses

C4.12 Students who fail a BA or other undergraduate unit are, with the consent of the relevant Examination Board, permitted one further attempt, known as 're-assessment'. The following regulations will apply:

C4.12.1 Students will not be reassessed on units or components of units that they have passed.

C4.12.2 Students will only be required to be re-assessed on the components of a unit that they have failed.

C4.12.3 Re-assessments must be attempted on the next occasion the assessment takes place, unless an interruption of study has been granted.

C4.12.4 Marks for units that include re-assessments are capped at 40% for units contributing to undergraduate courses and at 50% for those contributing to postgraduate courses.

C4.12.5 The procedure for claiming Extenuating Circumstances will be applied in the same way for re-assessments as for assessments.

C4.12.6 If re-assessment using the same methods as the initial assessment is impracticable, the Examination Board will make arrangements for an alternative method for re-assessment.

The Foundation Diploma in Art & Design

C4.13 Students who fail an element of the Foundation Diploma will be 'referred' in accordance with UAL Awarding Body regulations and the **Centre Handbook.** Students are permitted one attempt to redeem the referral; the mark for the second attempt is capped at the Pass mark.

Section C5: Art School Examination Boards

C5.1 The primary purpose of each of the Art School Examination Boards is to receive and ratify marks, and to determine students' progression and final award. All marks are provisional until ratified by the Board.

C5.2 The Art School will operate BA and MA Examination Boards for each of the validated degree courses which are constituted and conducted in accordance with the requirements of Ravensbourne and laid out in the **Art School Quality Handbook**. Examination Boards report to the Academic Boards of both the Art School and Ravensbourne.

C5.3 All Examination Boards will be chaired either by the Principal or the Vice-Principal. Membership will include the Heads of the Departments (acting in their capacity as course leaders) offering each of the courses being examined, and External Examiners. Representative(s) from Ravensbourne shall attend meetings of the BA and MA Boards as and when required by the validation agreement between Ravensbourne and the Art School.

C5.4 The membership, Terms of Reference, and conduct of the Art School Examination Boards are defined in the **Governance Statement**.

C5.5 For the Foundation Diploma an internal assessment panel will act in lieu of a course-level Examination Board. All internal assessment and achievement levels are subject to external review by the External Moderator appointed by UAL Awarding Body, who will conduct a formal visit to the Art School to view the Project Proposal and Project Realisation evidence for an agreed sample of candidates. The External Moderator will determine if agreed standards have been met, confirm provisional grades, and identify action to be taken where agreed standards have not been met.

Section C6: External Examiners/Moderators

C6.1 In respect of the validated degree courses, Ravensbourne is responsible as the degree-awarding body for the appointment, management and payment of External Examiners. Details of the criteria for appointment and the activities, rights and responsibilities of External Examiners are laid out in the validation agreement and in the Art School's **Quality Handbook.**

C6.2 The Art School shall nominate candidates to be External Examiners for the validated courses. The internal process for nomination is laid out in section 3.3 of the **Art School Quality Handbook**. A nomination must have the agreement of the Chair of the relevant Board of Studies (i.e. the Head of Department) and the Chair of the Examination Board (i.e. the Principal or Vice-Principal), before being forwarded to Ravensbourne for approval. The Quality Handbook includes the criteria for selection of an external examiner in accordance with the requirements of the QAA Quality Code for Higher Education, and the conditions which may exclude a candidate for consideration due to a conflict of interest.

C6.3 UAL Awarding Body is wholly responsible for the appointment, management and remuneration of its External Moderators; its criteria for appointment, and the responsibilities of External Moderators are detailed in the Assessments section of the UAL Awarding Body's **Operations, Policies and Procedures Handbook.**

C6.4 In order to be able to carry out their duties, all External Examiners will receive, in addition to regulatory documentation relating to their role, the relevant Unit Guides, project briefs (if relevant), internal marks for each candidate, and tutorial records. They will also see a sample of students' assessed and verified work, according to a schema previously agreed with each External Examiner, normally comprising:

- A sample of work/dissertations from the top, median and bottom of the range of marks
- Work on the borderline between one classification threshold and another
- Work/dissertations assessed as 1st Class honours or Distinction
- Work/dissertations assessed as Fail
- Work where the assessment is the subject of substantial disagreement between the internal examiners which cannot be resolved through discussion

C6.5 External Examiners shall attend meetings of the Examination Boards to confirm and agree marks and final classifications.

C6.6 External Examiners/Moderators play an important role in reviewing academic standards and in providing an external reference point to ensure the comparability of standards both within the Art School and nationally for the relevant subject area. They are required to complete reports which include questions specifically designed to verify the level and comparability of academic standards. External Examiners will also be invited to highlight any issues relating to the assessment processes at the Art School in any course or unit for which they have responsibility. External Examiners may also meet with groups of students to receive direct feedback from them about their studies and so inform their own feedback to the Art School and/or Ravensbourne or UAL Awarding Body as appropriate.

C6.7 The opinions of External Examiners shall also be sought by the Art School when proposing changes to the format or assessment strategies, and when planning new units or courses.

Section C7: Publication of marks and conferral of awards

C7.1 All awards are formally conferred by the institution which validates them.

C7.2 Students will be notified of their overall degree classifications and marks for individual units on a schedule to be agreed with the relevant validating institution.

C7.3 No final result will be released until it has been confirmed by the relevant Examination Board, and, where applicable, the validating/accrediting partner institution has given its approval for their release.

C7.4 Details of the timing of the issue of examination results will be notified to students via Moodle.

C7.5 Certificates for all awards are issued by the validating institution.

Section C8: Academic Integrity

C8.1 The Art School takes a developmental and supportive approach to the promotion of good academic and professional practice, underpinned by our **Upholding Academic Integrity Policy.** However, proven academic misconduct is taken very seriously and may result in severe penalties being applied.

C8.2 In cases of academic misconduct within a validated course the partner institution's regulations and penalties apply. However, The Art School is responsible for first-stage investigation and action in the case of suspected academic misconduct; the procedures for dealing with this is detailed within the **Upholding Academic Integrity Policy** document.

C8.3 If serious misconduct is found to have taken place, the case will either be referred to Ravensbourne to be dealt with under its Assessment Regulations and Disciplinary Procedures, or reported to UAL Awarding Body as prescribed in its Malpractice and Maladministration Policy. An offending student is subject to the penalties (and the appeals procedures) of the appropriate body.

C9.5 The Art School Extenuations Panel is responsible for dealing with cases of alleged academic misconduct, and makes recommendations to the relevant Examination Board.

Section C10: Academic Appeals and Complaints

10.1 The Art School's **Academic Appeals Procedure** (see Appendix 2) provides details of how students can request, under these Regulations, a review of decisions of an Art School Examination Board via the Extenuations Panel. It lays out the possible grounds for appeal and the process routes, timelines and possible outcomes of appeals based on various criteria. However, students on courses validated by Ravensbourne University London are subject to Ravensbourne's Academic Regulations and must refer to these in order to make an academic appeal, *except* in cases solely based on 'additional exceptional circumstances' as described in the Procedure.

10.2 The Art School is directly responsible for handling student complaints and appeals under its validation/accreditation agreements with Ravensbourne and UAL Awarding Body. The **Art School Student Complaints Procedure** is attached to these Regulations as Appendix 3.

10.3 The Procedure may be used by students to seek redress for an aspect of their academic experience at the Art School that they feel has not come up to the expected standard; e.g. if they believe that the Art School has failed to meet its published obligations, or that a process has not been followed properly. The procedure comprises 3 levels of review: stage 1 is informal and can involve mediation; stage 2 is a formal investigation by the Head of Academic Affairs & Quality; stage 3 is a review of that investigation by a Panel convened by the Principal.

10.4 Both the Academic Appeals Procedure and the Student Complaints procedure include provision at the end of the process for a student to be issued with a Completion of Procedures letter and informed of their right to apply for a **review by the Office of the Independent Adjudicator (OIA) for Higher Education** if they are still dissatisfied with the outcome. The eligibility rules for such an application are available at www.oiahe.org.uk

Part D: General regulations concerning students

Section D1: The Art School Student Contract

D1.1 The Art School Terms & Conditions provide the detail of the contract between the Art School and each individual enrolled student which comes into force on the student's completion of the formal enrolment process. The Terms & Conditions which relate to the current academic year are attached to these Regulations as Appendix 4.

D1.2 The Terms & Conditions cover the rights and obligations of the Art School and each enrolled student with regard to the provision of education and educational services; the payment of fees; cancellation rights; and the processing and use by the Art School of students' personal data.

D1.2 The Terms & Conditions are reviewed on a regular basis and any approved changes will take effect from the start of the academic year following their approval. However, each student's individual contract is governed by those Terms & Conditions which were in effect the first time the student enrols on a course; re-enrolment for subsequent years of the same course does not create a new contract. However, if a student enrols for a different course (e.g. an MA following completion of a BA), the Terms & Conditions pertaining to the year of first enrolment on the new course shall apply.

D1.3 Any breach of the Terms & Conditions is also deemed to be a breach of these Regulations. A student in breach of them may be subject to the disciplinary procedures detailed in Section D2 and Appendix 5 of these Regulations.

Section D2: Student conduct

D2.1 The regulatory procedures for dealing with allegations of (non-academic) misconduct are detailed in the **Student Disciplinary and Misconduct Regulations** document which is to be found at Appendix 6.

D2.2 The Art School expects and requires that all our students maintain good conduct at all times whilst engaged in Art School activities both on and off our premises. This means:

- Behaving in a civil and courteous manner towards Art School staff, visitors, members of the public and each other
- Abiding by the Art School's Regulations and those of any institution which validates its degrees

- Complying with instructions and reasonable requests given by the Principal and other staff
- Complying with the Art School's published policies and procedures, particularly those where compliance is required by law
- Doing nothing which disrupts, obstructs, or improperly interferes with, the academic, administrative, social, or public-facing activities of the Art School
- Doing nothing which compromises the values or otherwise damages the reputation of the Art School.

D2.3 General misconduct is defined as any action which contributes to the breach of any of the principles outlined above. Specific examples of misconduct include, but are not restricted to, the following:

- Disorderly, threatening or offensive behaviour or language while on Art School premises or while representing the Art School elsewhere
- Dishonesty, including fraud and deception in relation to the Art School's processes, including admission to the Art School
- Harassment, bullying, victimisation or violent behaviour towards another student, a member of staff, or any visitor to the Art School, including via email, text messages, or social media (see the Art School's **Protecting Dignity & Respect Policy**)
- Misuse of data and information technology, including Art School email accounts and ID cards, the Art School's Virtual Learning Environment (Moodle), social media accounts, and the internet (see the Art School's **Information Policy and Appendices** relating to Moodle and social media, and also the **Data Protection & Privacy Policy** (tbw))
- Action likely to cause injury or compromise safety, or otherwise breach Health & Safety regulations, such as misuse of Art School equipment or facilities
- Intentional damage to, or defacement of, Art School property or assets, or those belonging to another student, staff member or visitor

D2.4 The principles behind the Art School's procedures for dealing with general misconduct by students are articulated in the Art School's **Protecting Dignity & Respect, Safeguarding, Information,** and **Health & Safety Policies,** which are themselves drawn up within the frameworks of the Equalities Act (2010) the Public Sector Equality Duty, the Prevent Duty, and relevant health & safety and data protection legislation.

Part E: Personal information, data protection and privacy

Section E1: Data Protection authority

E1.1 All information about students which is collected by the Art School is recorded, kept and processed in accordance with the Data Protection Act (DPA) and the General Data Protection Regulation 2016 (GDPR). The Art School is a Data Controller registered with the Information Commissioner's Office (ICO) with the registration number Z3519470.

E1.2 [References to relevant new Art School Policy, and to Privacy Notice contained in the Student Contract]

Section E2: The Student Record

E2.1 The Art School records, holds and uses information (including 'personal data' and 'sensitive personal data as defined in the DPA or special categories of personal data in the GDPR) about each applicant and student for the purposes of managing and supporting all aspects of their educational engagement with the Art School. These data are collectively known as 'the student file' and comprise both electronic and organised paper files.

E2.2 The student file will normally comprise:

- Identity, contact, and other personal information submitted at application, enrolment or during a student's relationship with the university, including images for the Art School's ID card
- Emergency contact information, which will be used by the Art School only for emergency purposes relating to the immediate health or safety interests of the student concerned or of other students and staff
- Information added to the student record by staff of the Art School such as academic marks, tutorial reports, a final qualification, or financial information
- Information provided or gathered for support services including the Library, IT, and welfare/pastoral services
- Information in connection with any query or complaint made either by or about the student
- Any information provided optionally by the student/applicant relating to equality and diversity monitoring

Section E2: Regulations about identity and gender

E2.1 The Art School will register each student in the full name which appears on their official identification documents: i.e. their passport, student visa, or national ID card as appropriate. This name will be passed to our validating

partner institutions for use on the formal certification of any award obtained by the student.

E2.2 Changes to students' names on the official student record will only be made on production to the Art School Office of original documentation providing official proof of change, e.g. a deed poll certificate.

E2.3 The Art School recognises that many people are commonly known by a different name to that on their official documentation. Students may therefore also provide the Art School with a 'known as' or 'preferred' name, which will be held on the student's file and may be used internally during the student's period of study.

E2.4 When providing a 'known as' or 'preferred' name, students will be asked to indicate in which circumstances (other than when using the full formal name is mandatory, such as on degree certificates) they would wish the 'known as' or 'preferred' name to be used.

E2.5 The Art School affirms the right of all students to manage their identity in relation to gender reassignment as they see fit within the provisions of the Equality Act 2010. While the formal name and gender of a student may not be changed without official documentation, the Art School will ensure that trans students' wishes are respected with regard to their preferred name and gender identification, including use of appropriate personal pronouns in academic reports and correspondence.

Section E3: Use and sharing of student data

E3.1 In addition to the overarching purpose in section E1.1 above, some of the information which is gathered may be used, in anonymised form only, for the purpose of internal analytics, allowing the Art School to understand and improve educational processes and support for students.

E3.2 The Art School will share relevant personal and academic information about its students with our validating partner institutions, to enable them to confer and produce accurate certification of the qualifications for which they have responsibility.

E3.3 There are statutory requirements on the Art School to share some personal information with certain external bodies, e.g.:

- UK Funding Councils and bodies and their agents
- The Higher Education Statistics Agency (HESA)
- UK Visas and Immigration (UKVI);

- Local authorities regarding electoral registration and social security administration

E3.4 The Art School may also share personal information with the police or other appropriate investigative authorities where there is a statutory requirement for us to do so, for the purposes of the prevention or detection of crime, including terrorism offences; or for taxation reasons, to the extent that we judge it to be necessary and proportionate. Wherever possible, the student's consent will be sought before any personal information is disclosed.

E3.5 Under our **Safeguarding Policy**, staff of the Art School may share personal information with a third party in an emergency situation, where they judge that not doing so could endanger the student or other students, staff, or members of the public.

Academic Appeals Procedure

1 Introduction

1.1 *Use of this Procedure*

1.1.1 There may be occasions where a student feels that the Art School has not followed its published regulations or procedures correctly during the assessment process. If this is the case, they may use the procedure laid out below to request a review, against strict criteria, of certain decisions made by an Art School Examination Board, within the criteria defined in section 2 below. Challenges to decisions based solely upon academic judgement will not be considered under any circumstances.

1.1.2 The process below is designed to ensure that all valid requests for review are dealt with fairly, consistently, and in accordance with the Art School's Equality & Diversity and Inclusive Learning & Participation Policies.

1.2 *Definition of terms*

1.2.1 For a definition of terms used in this document which are not specific to the Academic Appeals Procedure, please refer to the Art School Glossary and/or, in the case of named decision-making bodies, to the Art School's Governance Structure documentation.

2 Scope

2.1 *Programmes of study validated by Ravensbourne University London*

2.1.1 Examination Boards which consider the assessments of programmes that are validated by Ravensbourne University London are subject to the assessment regulations of Ravensbourne, and any request by a student enrolled on such a programme for the review of a decision which is based on a claim of error in the conduct of assessment processes, will be considered under Ravensbourne's procedures, not those of the Art School. Details of this procedure are available on Moodle.

2.1.2 Similarly, any student on a validated programme of study who wishes to appeal against a decision to apply a penalty for academic misconduct imposed under Ravensbourne's Student Disciplinary Procedure must use the appeal mechanism laid out in that Procedure.

2.1.3 A student on a validated programme whose appeal is based solely on a claim of exceptional circumstances which they feel have materially affected their performance but could not, for good reason, be reported prior to the assessment concerned, **may** submit such an appeal via the procedure below, for consideration by the Art School's Extenuation Panel.

2.2 ***Grounds for appeal which are covered by this procedure***

2.2.1 The procedure may be used where a student on any programme of study at the Art School *except* those that are validated by Ravensbourne University London, believes there has been:

i an administrative error or material irregularity in the conduct of an assessment (including the application of reasonable adjustments for disabled students) which has affected its outcome for the student (or students) concerned; OR

ii an error in the application of the Art School's assessment regulations; OR

iii any other matter directly relevant to the assessment which in the interests of fairness should be considered by the Art School's Academic Appeals Panel

2.2.2 In addition, this Procedure may be used if a student who is *not* following a programme of study that is validated by Ravensbourne wishes to appeal, on grounds of material procedural irregularity only, against the outcome of a charge of academic misconduct as described in the Art School's Academic Integrity Policy and Procedure, including a challenge to the level of penalty or sanction imposed under that Procedure.

2.2.3 Any student enrolled on a programme of study delivered by the Art School, including those validated by Ravensbourne University London, may use Stage 1 of this Procedure to submit a request for review of an Examination Board's decision on the grounds of additional exceptional extenuating circumstances which a student feels have materially affected their performance but could not, for good reason, be reported prior to the assessment concerned.

2.3 ***Exclusions***

2.2.4 Academic appeals **cannot** be based on the following:

i Disagreement with, or challenge to, the academic judgement of an Art School Examination Board in assessing individual pieces of work or in relation to marks, grades, progression, or award; OR

ii Disagreement with, or challenge to, the academic judgement of an Art School Examination Board, or Extenuation Panel, in its consideration of cases of academic misconduct; OR

iii Any claim for which no supporting statement is submitted

2.2.5 Additionally, this procedure should not normally be used for consideration of general or specific complaints relating to the Art School's learning and teaching provision, or allegations of bias against a member of staff; in these circumstances the student should use the Art School's Complaints Procedure, normally well before the assessment which would be the subject of appeal is actually taken. However, it is accepted that on grounds of fairness there may be circumstances in which such a complaint or allegation may more appropriately considered within the context of an Academic Appeal.

3 Details of the Academic Appeals Procedure

3.1 *Schedule and deadlines in this Procedure*

3.1.1 The Art School undertakes to adhere to the schedule and deadlines laid out in the Procedure, unless exceptional circumstances (eg, illness) prevent us from doing so. In the case of both foreseen and unforeseen delay in holding meetings concerned with an appeal, in giving notice to the appellant of such a meeting, or in notifying the appellant of the outcome of their appeal at any stage, the appellant will be contacted as quickly as possible to advise of any change to the schedule and the reason(s) for any delay.

3.1.2 An appellant who for good reason is unable to adhere to the schedule and deadlines laid out in this Procedure should notify the Head of Academic Affairs & Quality at the earliest opportunity so that the process can be re-scheduled as appropriate.

3.2 *Submitting an Academic Appeal*

3.2.1 The deadline for submitting a request for review of an Examination Board's decision will be 15 days from the date of the release of results following a meeting of the Examination Board, or, in the case of an appeal against a misconduct decision, 15 days from the date of the notification to the student of the Examination Board's decision.

3.2.2 All appeals must be submitted to the Head of Academic Affairs & Quality on the approved form and must include details of:

i the Examination Board decision which is the subject of the appeal (including the outcome of a misconduct charge);

ii the grounds on which the appeal is being made;

iii the nature of the remedy being sought;

3.3 ***Reasonable adjustments***

Students who require reasonable adjustments in order to be able to submit an appeal or take part in a Panel hearing should inform the School Office directly, prior to, or at the same time as, submitting the appeal. Reasonable adjustments will be arranged in consultation with the appellant and any staff member who has been party to such arrangements during the student's studies. The student may be asked to provide a copy of their Needs Assessment Report in order to ensure that the appropriate arrangements can be made.

3.4 ***Stage 1 – Initial consideration***

3.4.1 Following receipt of the request for review, the Head of Academic Affairs & Quality will consider the request and decide whether it meets the criteria for review as specified in section 2 above. The Head of Academic Affairs & Quality will not take a view as to the merits or otherwise of the case, but may recommend one of the following actions to the Chair of the Examination Board:

i that there has clearly been an administrative error in the reporting or calculation of one or more marks; in this case the Head of Academic Affairs & Quality and the Chair of the Examination Board are authorised to take immediate action to correct the error *(applies to students on non-validated programmes only)*; OR

ii that the request as presented is valid and falls into the category of material procedural irregularity or regulatory error in relation to the Assessment Regulations, or otherwise requires special consideration, and will be referred to the Academic Appeals Panel *(applies to students on non-validated programmes only)*; OR

iii that the request is valid and falls into the category of additional exceptional extenuating circumstances which have not been considered previously, and will be referred to the Extenuation Panel *(can apply to students on all programmes)*.

3.4.2 If in the opinion of the Head of Academic Affairs & Quality the request does not fall into any of the categories above, and/or is vexatious, frivolous or otherwise without substance, they will consult with another member of the Senior Management Team (SMT) who will have had no involvement in the student's studies, who may override this view and refer the review request to the appropriate body. If the SMT member agrees with the view of the Head of Academic Affairs & Quality, the student will be informed in writing[1] that the request has been rejected,

[1] The phrase 'in writing' throughout this document means by letter or email (either in the body of the text or as an attachment).

together with the reasons for the rejection, and a Letter of Completion will be issued.

3.4.3 Stage 1 decisions will normally be sent to the student within 15 days of receipt of the request, unless an extension to this period has been notified to the student in writing.

3.5 ***Stage 2 – Referral to the Academic Appeals Panel***

3.5.1 The Academic Appeals Panel will comprise: a Head of Department (Chair), two academic members of staff, a student representative, and the Head of Access to Learning or their nominee, none of whom will be a member of the appellant's Department or have had any involvement with their studies. The Head of Academic Affairs & Quality will be attendance to provide advice on the application of the Art School's academic regulations and/or operational processes. A member of the Art School Office Team will act as Clerk to the Academic Appeals Panel.

3.5.2 The Academic Appeals Panel will normally meet no later than 30 days after the deadline for the submission of appeals.

3.5.3 The quorum for meetings of the Academic Appeals Panel will be three, and must include the student representative.

3.5.4 The appellant will be invited to attend the Academic Appeals Panel meeting and may be accompanied (but not represented) by a fellow student. Provided that the student is given at least 8 days' notice of the meeting in writing, it will not be invalidated or postponed by reason of the appellant's absence, although the Chair of the Academic Appeals Panel has the discretion to agree to a postponement for good cause. The appellant may themselves request that the hearing be based on written submissions and evidence only.

3.5.5 The Chair of the Panel may ask other parties, including the appellant's Head of Department, to provide evidence or respond to the appellant's assertions as appropriate, either in writing or by attendance at the Panel hearing.

3.5.6 The Academic Appeals Panel will consider the written submission and hear a short statement from both the appellant and their Head of Department unless unwanted by either side.

3.5.7 The Panel will deliberate in private and will decide on the balance of probabilities whether or not the grounds for appeal have been met.

3.5.8 In the event that the appeal is not upheld, the appellant will be informed in writing within 8 days of the hearing, of the decision and the reasons for rejection, along with advice of the right to appeal against the decision.

3.5.9 If the appeal is upheld, the Panel will then further consider the effect of any irregularity on the result of the relevant assessment, and will

recommend one of the following outcomes to the Chair of the Examination Board:

i that the appellant be allowed to re-take some or all failed assessments as (if) a first attempt; OR

ii that the appellant be allowed to re-take some or all failed assessments as (if) a second attempt; OR

iii that the case be referred back to the Examination Board for reconsideration in the light of the new circumstances; if no meeting is scheduled within a reasonable time, the Chair of the Examination Board will reconsider the case along with the External Examiner(s).

Additionally, the Panel may make other recommendations regarding the improvement of processes, procedure or policy, which will be reported to the Examination Board and the Academic Board of the Art School for consideration.

3.5.10 The appellant will be informed in writing of the decision in respect of their appeal within 8 working days of the Panel hearing.

3.6 ***Stage 2 – Consideration of additional exceptional extenuating circumstances***

3.6.1 Valid requests to consider post-assessment extenuating circumstances will be referred to the Art School's Extenuation Panel.

3.6.2 The Extenuation Panel will consider only those extenuating circumstances directly relevant to the assessment event(s) that are the subject of appeal, and, if it is satisfied with the evidence presented that in the circumstances could not have been made available before the assessment, it will make a recommendation to the Examination Board based on the decision which they would have made had the extenuating circumstances been presented at the appropriate time. The recommendation(s) will be:

i retrospective deferral of the assessment attempt (or extension to a deadline); OR

ii no action.

3.6.3 The recommendation will be considered by the Chair of the Examination Board who may, if in agreement, implement it by Chair's action or, if in disagreement, defer the recommendation for consideration by the next full meeting of the Board.

3.6.4 The student will be informed in writing of the outcome of the Extenuation Panel's deliberations within 8 days of the decision. In the case of a decision to take no action or to reject the submission, the student will be informed of their right to appeal against it.

3.7 ***Stage 3 – Principal's review***

3.7.1 If a student is not satisfied with the outcome of the Stage 2 review on the grounds set out in 3.5.2 below, they may submit a formal appeal to the Principal via the Head of Academic Affairs & Quality within 14 days of the Stage 2 decision.

3.7.2 The only grounds for a Stage 3 appeal are the demonstration of significant procedural irregularity in the processing of either of the formal Stage 2 procedures or their implementation, ie:

i the conduct of the Academic Appeals Panel or the Extenuation Panel; and /or

ii the conduct of the Examination Board or its Chair in considering the recommendation(s) from either Panel.

3.7.3 The submission for a Principal's review must include the reasons for appealing against the Stage 2 decision and appropriate submission in support of this case, which may address either or both grounds for review above, or it will be declared invalid, in which case a Completion of Procedures letter will be issued to the student.

3.7.4 If the case is accepted for review, the Principal will nominate an academic member of the Senior Management Team who has not previously been involved in the case, to review the submission and any evidence submitted to the appeal and any related documentation, e.g. minutes of the relevant Panel hearing or Examination Board meeting. The Principal's nominee may invite any party involved in the case to clarify any points of ambiguity, either in writing or in person.

3.7.5 If the Principal's nominee decides after reviewing the case that there is evidence of significant procedural irregularity during the previous stages of the appeal, the case will be referred back to the beginning of the Stage 2 to be processed again.

3.7.6 If the Principal's nominee decides after reviewing the case that the grounds for the review have not been demonstrated, the student will within 14 days be so informed in writing, issued with a Completion of Procedures letter and informed of their right to apply for a review by the Office of the Independent Adjudicator (OIA) for Higher Education if they are still dissatisfied with the outcome. The eligibility rules for such an application are available at www.oiahe.org.uk

3.8 ***Student status***

The original decision of an Examination Board, and the status of a student who appeals against its decision, will remain the status quo until the appeal is resolved.

4 Records of academic appeals

Records relating to the academic appeals process will be held securely by the School Office. Records of all statements, evidence and decisions will be kept, archived and destroyed in accordance with the Art School's Records Retention Policy and Schedule, available at [insert link when available].

5 Monitoring and review

5.1 Reporting requirements

5.1.1 The Head of Academic Affairs & Quality will keep a record of all academic appeals received, and will prepare an annual anonymised statistical report on appeals for consideration by the relevant Examination Boards and by Academic Board. Where the outcome(s) of an appeal have resulted in significant change(s) to internal practices or procedures, or in other special circumstances, further detail about specific issues may be reported to relevant Art School committees, but all personal details will be anonymised in every case.

5.1.2 The Art School Board of Trustees will be informed of the outcome of academic appeals via an anonymised annual report.

5.2 Review of this procedure

The Academic Appeals procedure will be formally reviewed by Academic Board every 5 years. In order to incorporate any changes to national and/or institutional requirements in the interim, it will additionally be reviewed annually by the Head of Academic Affairs & Quality on behalf of the Academic Board, and any updates reported to Academic Board for formal approval.

Student Complaints Procedure

1 Introduction

1.1 The Art School is committed to providing the highest quality of education for all its students, from their first enrolment, throughout their programme of study, to graduation and beyond. This includes a commitment to ensuring that the student experience is the best it can possibly be, demonstrated equally through the quality of our teaching, of our administration, and of our pastoral care and other support services.

1.2 We actively encourage feedback on all aspects of the teaching and learning experience and on the services we provide, and undertake to investigate in an impartial, timely and transparent way, any complaint brought in good faith by a student, or group of students, relating to a genuine dissatisfaction with the quality of their learning experience, and provide an appropriate and effective response to that complaint.

1.3 It is our aim to resolve complaints as close as possible to the academic or service area in which they arise, and to encourage local, informal resolution wherever possible. However, where a complaint is more serious and/or complex, it will be thoroughly investigated via the formal procedures detailed below, or if necessary and appropriate, referred to other formal mechanisms such as the staff disciplinary procedure.

2 Intended audience and scope of the Student Complaints Procedure

2.1 ***Who does this Procedure cover?***

2.1.1 This procedure is to be used only by *students* who are, or have recently been, enrolled on a programme of study at the Art School (see paragraph 2.4 below).

2.1.2 There is a separate procedure for *applicants* to the Art School which covers complaints and appeals related to the admissions process and its outcomes. This is available via the Art School website.

2.2 ***What kinds of complaints can be considered under this Procedure?***

2.2.1 This Student Complaints Procedure is intended to cover complaints of an academic and non-academic nature against a member of staff, an

individual otherwise associated with the Art School, or a service provided by the Art School, concerning issues which impact on the student experience but do not primarily concern the outcomes of examinations or assessments, for which there are separate appeals procedures.

2.2.2 Types of complaint which fall within the remit of this Procedure include:

- Dissatisfaction with the provision or delivery of our programmes or modules, including programmes validated by another institution;
- Failure by the School to meet obligations, such as those set out in the Terms & Conditions, programme handbooks and web information, the Student Charter or the School's policy statements;
- Deficient, inadequate or unsuitable services, resources or facilities;
- Inappropriate /unprofessional behaviour or treatment by a member of staff or by an individual otherwise associated with the School (including alleged contraventions of the Protecting Dignity & Respect policy);
- Failure by the School to follow an appropriate administrative or academic process.

2.3 ***What kinds of complaint are* not *covered by the Student Complaints Procedure?***

2.3.1 For clarity, the following are *not* covered under this procedure:

- Appeals against academic judgement (e.g., the outcome of formative or summative assessments, unless on the grounds that appropriate marking procedures were not followed);
- Appeals against decisions of Boards of Examiners which should be dealt with via the Academic Appeals Procedures;
- A challenge to an admissions decision;
- Complaints relating to the activities of another student, including allegations of breaches of the Protecting Dignity and Respect Policy (these are dealt with under the *Student General Misconduct Regulations*);
- Requests for information under the Freedom of Information Act or the Data Protection Act;
- Reconsideration of a complaint when the Art School has already given its final decision;
- Complaints about matters which have already been, or are under consideration by the Office of the Independent Adjudicator for Higher Education (OIA), or a court of law, or a tribunal.

2.4 ***Who can initiate a complaint?***

2.4.1 This procedure may be initiated by anyone who receives, requests, or is directly affected by the services provided by the School, as long as

the complaint is not related to issues of academic judgement or admissions decisions, and therefore includes:

- Full-time or part-time students undertaking any programme of study at the School including those programmes validated elsewhere;
- Alumni and former students of the School provided the complaint is made within 90 days of their completing their course or of their registered leaving date.

2.4.2 The Student Complaints Procedure is the same for all students.

2.4.3 If a number of students are affected, they can raise a group complaint. In such cases, the School will ask the group to nominate one of its number to act as group representative. If the issue concerns the provision or delivery of their programme, or a module within it, the complaint should normally be made via the appropriate course representative, who will take on the role of group representative.

3 Principles of the Complaints Resolution Process

3.1 *Process overview*

The complaints resolution process consists of three stages:

- an attempt to resolve the problem informally within the relevant department or service area;
- (2) a formal School investigation into the complaint, normally handled by the Head of Academic Affairs & Quality; and
- (3) an institutional Complaint Review conducted by a Panel appointed by the Principal. We will make every effort to ensure that the issue is resolved at the earliest point possible in the process, without impeding a complainant's right to take the matter further if they wish.

3.2 *Balance of rights*

3.2.1 The School will, as far as possible, balance the rights of the student complainant and those of anyone against whom a complaint is made, and will treat all parties with dignity and respect. A complaint brought in good faith will be taken seriously and investigated thoroughly via the procedure laid out below; a student seeking to invoke this procedure will not be treated less favourably as a result. However, if a complaint is judged to be malicious or vexatious, the complainant may be subject to a charge under the *Student General Misconduct Regulations.*

3.2.2 If a student complainant brings an allegation and evidence of a serious breach of the Protecting Dignity & Respect policy by a member of staff, the case will be referred as a matter of urgency to the HR Department in order that the complaint can be dealt with via the Staff Disciplinary Procedures.

3.3 ***Confidentiality***

The School undertakes to limit the disclosure of information as far as is consistent with conducting a fair investigation of the facts and implementing any recommendations following investigation of a complaint. However, if the complaint is made against a specific member or members of staff, the named person(s) will have the right to be informed so that they can reply to the complaint.

3.4 ***Representation***

3.4.1 The Complainant has the right to be represented at any meeting throughout the process by another member of the School, and can additionally be accompanied (but not represented) by a family member or a friend from outside the School.

3.4.2 A staff member specifically named in a complaint has the right to be represented at any meeting throughout the process by another member of the School, or by a Trade Union representative.

3.5 ***Record keeping***

Records of a complaint made by a student will not be kept in the student's file. Once a formal complaint has been made, a separate, confidential record will be kept by the School that pertains to the complaint, rather than the individual(s) concerned in it.

4 Details of the Complaints Resolution Process

4.1 ***Stage 1: Local resolution***

4.1.1 Generally, complaints are most easily dealt with if they are raised when the problem first occurs, and preferably directly with the person(s) involved. The School therefore encourages students to discuss any issues with a relevant staff member, or their personal tutor, or in the case of the provision or delivery of their programme of study, with their course representative in the first instance.

4.1.2 If the student cannot, or feels unable to make a direct approach, they should put the complaint in writing to the relevant Head of Department, or Head of Service,[1] who will seek to provide a response within 15 working days.

4.1.3 If the complaint relates to an allegation of harassment, bullying, victimisation or violence by a member of staff, this part of the procedure corresponds to the informal process outlined in the

[1] If the Stage 1 complaint concerns the Head of Department or Head of Service, the complainant should address their concerns to the Principal, who may take on the investigation themselves or delegate the matter to another member of the Senior Management Team

Protecting Dignity & Respect Policy. If it is felt that the allegations are too serious to be dealt with in this way, the affected student(s) should make a formal (Stage 2) complaint immediately so that the School can investigate swiftly and take appropriate action.

4.2 ***Stage 2 – Central investigation and resolution***

4.2.1 If the complainant is dissatisfied with the local response, or if they feel unable to resolve the complaint directly with the department or service concerned, or, in the case of a serious allegation of a breach of the Protecting Dignity & Respect policy where the allegation is against a member of staff and either cannot appropriately be resolved locally or is of a nature which requires immediate escalation, they should put the complaint in writing to the Head of Academic Affairs & Quality.[2]

4.2.2 Where a complaint is against a specific individual or group of individuals, it must include their name(s), otherwise the complaint will not be valid. Similarly, complaints submitted anonymously will not be considered.

4.2.3 The School undertakes that any complaint submitted in good faith will be taken seriously and investigated, and that the complainant will not be penalised in any way by the School as a consequence of making a complaint in good faith.

4.2.4 The complaint must be received in writing (this can include email but not posts on social media) before any action can be taken. However, following receipt, the Head of Academic Affairs & Quality may contact the complainant to discuss the matter either in person or over the telephone.

4.2.5 The Head of Academic Affairs & Quality[3] will acknowledge receipt of the complaint within 5 working days.

4.2.6 Following investigation, the Head of Academic Affairs & Quality (or their delegate) will either:

- Seek to resolve the complaint informally where this has not previously been attempted
- Uphold the complaint either as a whole or in part, and take or recommend action accordingly;
- Refer the case to a different procedure (e.g., in the case of an allegation of a breach of the *Protecting Dignity & Respect Policy*, referral to staff disciplinary procedures);
- Dismiss the complaint if there is no case to answer;

[2] If the Stage 2 complaint concerns the Head of Academic Affairs & Quality, the complainant should address their complaint to the Principal, who may take on the investigation themselves or delegate the matter to another member of the Senior Management Team.

[3] The Head of Academic Affairs & Quality may delegate the matter to an appropriate member of staff who will deal with the investigation and any communications arising therefrom.

- Dismiss the complaint if they judge it to be trivial, malicious or vexatious, and if appropriate take further action.

4.2.7 The Head of Academic Affairs & Quality will aim to investigate and provide a response to the complainant within 20 working days of receipt. However, more complex complaints may take longer to investigate thoroughly. The complainant will be kept informed of the progress of an investigation, including a formal update at the end of the initial 20 day period.

4.2.8 The Head of Academic Affairs & Quality's response to the complainant will also include a statement of the School's intention to issue a Completion of Procedures (COP) letter in accordance with the provisions of the Office of the Independent Adjudicator for Higher Education (OIA), unless the complainant requests an institutional Complaint Review within 10 working days.

4.3 ***Stage 3 - Complaint Review***

4.3.1 If the complainant is dissatisfied with the findings of the Head of Academic Affairs & Quality, they may request a Complaint Review. A letter requesting the review should be addressed to the Principal and should include the grounds for appeal (see 4.3.2 below). Copies of the original complaint, the investigation outcome letter, and any other appropriate documentation should be appended.

4.3.2 The Principal may allow a Complaint Review is they believe either or both of the following apply:

- The emergence of new evidence which warrants consideration;
- The procedures for handling/investigating the complaint were not properly followed and the procedural error(s) could have affected the outcome.

4.3.3 The Principal also has discretion to allow a review for other reasons including compassionate grounds.

4.3.4 If the Principal decides to allow a review of the complaint, they will appoint a Review Panel which will meet to review the complaint. The Panel will comprise:

- A Chair who will be a member of the Senior Management Team;
- One member appointed from senior academic or support staff;
- A student member, normally an elected course representative.

All members must be in attendance to conduct a Complaint Review, which will be fully minuted.

4.3.5 The terms of reference of the Panel will be:

- To conduct an institutional review of complaints referred to it by the Principal and to determine whether there is sufficient evidence to cast doubt on the decision of the Head of Academic Affairs & Quality or their delegate in Stage 2;

- If so, to make a judgement on the complaint and propose further actions as appropriate

4.3.6 No member of the Review Panel will be a member of staff who has either been directly involved in the case, or from a department previously involved in the case including the home department of the complainant.

4.3.7 The Review Panel, the complainant and all other parties will receive, no fewer than 5 working days before the review hearing, the following documentation:

- Full details of the original complaint;
- The conclusions of the procedure at Stages 1 and 2;
- The grounds submitted by the complainant for requesting a Complaint Review;
- Evidence submitted in writing by either party or their witness(es).

4.3.8 The complainant and member(s) of staff about whom the complaint is made will be invited to attend the Review Meeting but the absence of either will not prevent the review from proceeding.

4.3.9 The Complaints Review Panel may request meetings or further documentation as it deems necessary for a proper review of the complaint. Additional documentation will normally be requested in advance of the meeting, but some circumstances may necessitate the meeting being adjourned and re-convened in order to provide time for the additional documentation to be provided.

4.3.10 At the conclusion of the meeting the Complaints Review Panel may decide:

(a) That the outcome of Stage 2 was appropriate and no further action should be taken

(b) That a previously rejected complaint should be upheld, either in full or in part, with appropriate action to redress the issue

(c) That the action proposed following the upholding of a complaint at Stage 2 was not appropriate and should be changed

(d) That the case is of a nature that clearly requires disciplinary proceedings to be invoked

4.3.11 The Panel's findings will be communicated in confidence to the complainant and all other named parties, normally within 10 working days of the meeting. The written confirmation will include the Panel's judgement of the merits of the complaint, proposals for its resolution (if applicable), and recommendations for a review of practices which may have contributed to a procedural failure (if applicable), together with the reasons for the decision made.

4.3.12 The decision of the Review Panel will be final and marks the end of the internal School procedure. The complainant will be issued with a Completion of Procedures (COP) letter and advised of their right, if still

dissatisfied, to request the Office of the Independent Adjudicator for Higher Education (OIA) to review the case.

5 Monitoring and review

5.1 *Monitoring student complaints*

5.1.1 The Head of Academic Affairs & Quality will keep a record of all formal student complaints received and will prepare an annual statistical report on complaints for consideration by Academic Board. Where the outcome(s) of a complaint have resulted in significant change(s) to internal practices or procedures, or in other special circumstances, more detail about specific issues may be reported to Academic Board, but all personal details will be made anonymous in every case.

5.1.2 The Art School Board of Trustees will be informed of the outcome of any complaints via an anonymous annual report.

5.2 *Review of the Student Complaints Procedure*

This procedure will be reviewed every 5 years to ensure its effectiveness, or more frequently if changes to legislation etc. necessitate.

Approved
Monday 7 December 2015
Academic Board
City & Guilds of London Art School

Student Complaints Procedure

Student Fees, Refunds & Compensation Policy

1 Introduction

1.1 This policy should be read in conjunction with the relevant *Terms & Conditions* that the applicant/student will have signed. The relevant Terms & Conditions are reproduced in full on both the *Offer Letter & Registration Form* and the *Enrolment Form*.

1.2 Where a student is investigating the possibility of *Compensation*, it is advisable to do so with reference to the Art School's *Student Protection Plan*.

2 Context

2.1 The *Student Fees, Refunds & Compensation Policy* has been written with due regard the compliance advice, *Higher Education: consumer law advice for providers*, published by the Competitions & Markets Authority (CMA) in 2015

3 Tuition Fees

3.1 The primary fee payable for a student's course is the *Tuition Fee*, and this is the fee which is governed by legislation and may be controlled by the Government or other funding body.

3.2 ***Fee Status***

3.2.1 The rate of fee charged will vary according to the funding and *Fee Status* of the student. There are two distinct *Fee Statuses*:

- Home/EU
- International

3.2.2 Determining your fee status depends on whether you meet certain criteria. The process of determining the applicable fee is termed *Fee Assessment* and is managed by *Admissions*.

Note *Further information about fee assessment can be found on the Art School website, under* How to apply *on each course page.*

3.3 ***Part time Fees***

Where a course is offered both full and part time, the overall course fee for the Part Time course is slightly higher at 6% for Home/EU students and approximately 6.45% for International students.

3.4 ***Unit Fees***

Where courses can be undertaken unit by unit (ie, as Continuing Professional Development – CPD), the pricing of units is pro rata to the credit value of the unit, plus 10%, rounded up to the nearest £10.

4 Additional Costs

4.1 There are additional costs that will be incurred when studying any course. Some costs, such as rent and travel can be clearly quantified by the student, while others, such as those associated with individual students' use of materials for final shows, are more open-ended.

4.2 The Art School recognises that it is important that wherever possible information about such additional costs should be communicated, as clearly as possible, to applicants and students.

Note *Further information about additional costs can be found on the Art School website, under* What fees would I Pay? *on each course page.*

4.3 ***Successful Application Processing Fees***

4.3.1 In addition to *Tuition* Fees students on full and part time courses are charged a *Successful Application Processing Fee* (SAPFee). The SAPFee is set at approximately 3% of the Tuition Fee and is charged on acceptance of an Offer of a place.

4.3.2 After acceptance of a place, should a student decide to revoke their acceptance or not enrol for their course, the SAPFee cannot be refunded.

4.4 **Additional Fees**

4.4.1 Undergraduate courses are currently subject to a regulated fee, and guidance is provided by the Government as to what fees, if any, can be charged to Home/EU students on top of the *Tuition Fee*.

4.4.2 The Art School will never charge students a fee that does not comply with the relevant statutory requirements.

4.4.3 Where an additional fee is charged, it will be at the same rate for all students on that course irrespective of *Fee Status*.

5 Home/EU Deposits

5.1 A *Deposit* of £500 is also charged to Home/EU students on acceptance of a place but forms part-payment of your *Tuition Fees*.

5.2 After acceptance of a place, should a student decide to revoke their acceptance or not enrol for their course, the Deposit may be refunded.

6 How to Pay Home/EU Fees

6.1 All fees are charged in GBP/£ (pounds sterling) and should be paid in full at, or by, enrolment unless:

- evidence of sponsorship is available; OR
- the student is entitled to pay their fees in instalments.

6.2 Payment may be made by post or in person at or before enrolment by:

- Cheque
- Credit/Debit card (Visa/Delta, MasterCard, Maestro and Electron cards)
- Bank transfer
- Internet banking
- American Express

6.3 The Art School does not accept payment of fees with cash, except by prior agreement.

6.4 ***Bank Transfer (BACS)***

6.4.1 The Art School prefers to receive payments via BACS, provided all charges are met by the payer.

6.4.2 The eight figure *payment reference* should comprise the first four letters of the student's family name and the first four letters from their given name.

6.5 ***Debit/Credit cards***

6.5.1 The Art School may also accept payment by debit or credit card.

6.5.2 The *payment reference* should comprise the first four letters of the student's family name and the first four letters from their given name.

6.6 ***Cheque***

6.6.1 Please ensure cheques are made out explicitly to, ***City & Guilds of London Art School Ltd****.* The Art School is only able to bank cheques that detail its full and correct title of business.

6.6.2 The student's name and address should be clearly written on the reverse of the cheque.

6.7 ***Home/EU Fees Payment by Instalment***

6.7.1 It may be possible to arrange *Payment by Instalment* for Home/EU *Tuition Fees*.

6.7.2 *Payment by Instalment* should be agreed with the Head of Finance before enrolment.

6.7.3 *Payment by Instalment* does not affect a student's liability for the full tuition fee for the relevant academic year in the event of withdrawal from the course.

6.7.4 Where *Payment by Instalment* is agreed and the student takes a full or partial year out from their course, the Art School will expect to continue collecting payments under the terms of that instalment arrangement.

6.7.5 In exceptional circumstances the student can request suspension of the instalment arrangements until they return to their course.

6.7.6 Failure to meet the terms of a *Payment by Instalment* agreement may result in the suspension of the student's registration and student status.

6.7.7 Outstanding payment of instalments will prevent progression from one academic year to the next.

7 How to Pay International Fees

7.1 All fees are charged, and should be paid, in GBP/£ (pounds sterling). The Art School will not be liable for any charges levied by a third party.

7.2 International students are required to pay both the SAPFee and Tuition Fee in full on acceptance of an offer of a place by:

- Cheque
- Credit/Debit card (Visa/Delta, MasterCard, Maestro and Electron cards)
- Bank transfer
- Internet banking
- American Express

7.3 The Art School does not accept payment of fees with cash, except by prior agreement.

7.4 ***Bank Transfer (BACS)***

7.4.1 The Art School prefers to receive payments via BACS, provided all charges are met by the payer.

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7.6 ***Cheque***

7.6.1 Please ensure cheques are made out explicitly to, ***City & Guilds of London Art School Ltd****.* The Art School is only able to bank cheques that detail its full and correct title of business.

7.6.2 The student's name and address should be clearly written on the reverse of the cheque.

7.7 ***Instalment Payment***

It is not possible for International fee status students to pay their fees by instalment.

8 **Cancellation Rights** (as per the Terms & Conditions)

8.1 You may cancel your Registration within 14 days, without giving any reason, by informing us by a clear statement. This right to cancel reflects your legal right under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013. You may use the model cancellation form, though it is not obligatory, that can be found on our website at www.cityandguildsartschool.ac.uk. If you do use the model form you can send it by post to *Admissions, City & Guilds of London Art School, 118-124 Kennington Park Road, London SE11 4DJ* or email it to *admissions@cityandguildsartschool.ac.uk*. You may also write to us at these postal and email addresses.

8.2 You may cancel the Contract if:

- we break the Contract in any material way and do not correct the situation within 14 days of you asking us in writing to do so;
- an Event Outside Our Control prevents us from providing the Services (or an alternative) to you for 2 weeks or more; or
- an event or circumstances outside your reasonable control (such as illness) prevent you from undertaking the Course for a period of 16 continuous weeks or one academic term (whichever is the shorter).

8.3 If you wish to withdraw from the Course and receive a refund of the Fees in any other circumstances, then we will consider your request in accordance with our guidelines for refunds.

9 Fee Liability

9.1 Students should meet all obligations associated with the Art School and course in full, including the payment of all fees related to the course, in order to progress or complete their Art School education satisfactorily.

9.2 A student with outstanding tuition fee liabilities may not have access to the Art School's learning resources and IT facilities and will be excluded from learning activities until payment or explicit agreement has been effected.

9.3 Where a student does not pay their outstanding tuition fee liabilities to the Art School within a reasonable time, the Art School reserves the right to expel them from the Art School, terminate the Contract between them and the Art School.

9.4 Having an outstanding *tuition fee* liability will affect a student's ability to progress to the next year of their course or to receive their certificate or transcript.

9.5 Where a student withdraws from a course after the official start date, they are liable for the full year's fee, except in those circumstances described in the Enrolment Terms & Conditions, and as follows:

9.5.1 Where a student withdraws from a course at a recognised exit point (e.g.,

the PgDip stage of a Masters) their fee liability will be restricted to the relevant proportion of the overall course fee, provided they have given written notice of their intention six (6) weeks prior to their intended completion.

9.5.2 In the unfortunate event of the death of a current student, any outstanding fee liability will be waived: where it is deemed appropriate the Art School will negate the requirements to provide a death certificate.

10 Fee liability when transferring course

10.1 ***To another Art School course***

10.1.1 Where a student transfers mid-year to a different mode of study, or a different course within the Art School then the fee paid will be carried over.

10.1.2 Where the rate of fee for the two courses is different than a pro rata calculation for each period of study will determine whether the student needs to:

- Pay the balance due; OR
- Receive a refund

10.2 ***To another institution***

10.2.1 Where the transferring student has taken out an SLC loan to cover their tuition fees then the fees will continue to be paid to the institution where the student is studying on each specified termly census date.

11 Exceptional Fee Payment Arrangements

11.1 Any student experiencing financial difficulties during the course of the academic year should consult the Access to Learning Department and the Head of Finance as early as possible to explore whether any ameliorating arrangements can be made.

11.2 ***Political difficulties affecting payment of fees***

There may be some students who encounter difficulty with the payment of their fees through political or other reasons beyond their control. Any student in such a situation should discuss their case with Admissions and the Head of Finance at the earliest possible instance.

12 Grants & Financial Awards

12.1 The Art School currently offers a number of scholarships, bursaries and other awards which cover all or part of a student's fees. Eligibility criteria vary and depend on the level of the course (postgraduate, undergraduate or FE). The Art School website should be consulted for further information on application requirements.

13 Refunds

13.1 Refunds are only permissible in certain circumstances prior to the commencement of studies.

13.2 International students are not entitled to the refund of tuition fees after the Art School has issued a Confirmation of Acceptance for Studies (CAS) number.

13.3 If a student wishes to withdraw from their course after its official start date – irrespective of whether they have enrolled – they will not be entitled to a refund on any fees paid in advance and may be pursued for full payment of any year's fees outstanding.

13.4 Following *Registration* but prior to *Enrolment* a place on a course can be forfeit, and a refund of any tuition fees received are permissible, provided the Art School receives in writing a Cancellation of Contract request, for which the Model Cancellation Form can be used, see Annex A.

13.5 The written notification must be received by the Art School at least six (6) weeks before the start of the course, unless the Art School offer of a place was received eight (8) weeks or less before the start of the course, in which case the written notification must be received within fourteen (14) days of the original formal acceptance of a place.

13.6 Where a refund is agreed it will be made payable to the individual or organisation that originally paid the fees. If a third party paid a fee deposit on behalf of an applicant or student then any refund is made to the third party.

13.7 To comply with money laundering regulations, refunds can only be made to the account from which the original payment was made and will be paid in GBP /pound Stirling.

13.8 Any bank charges or currency conversion costs incurred in making a refund shall be borne by the student or the third party receiving the payment.

13.9 The Art School would expect refunds to be approved and processed within 21 days of having received the *Cancellation of Contract* request

14 Compensation

14.1 In accordance with the requirements of the Higher Education & Research Act 2017 the Art School maintains a *Student Protection Plan* that outlines the actions the Art School will take to protect students' interests where a material change could threaten the continuity of their studies. The plan assesses the risk of significant changes occurring, and describes the measures to be taken to mitigate, reduce and manage those risks.

14.2 In the unlikely event that the Art School was not able to preserve continuation of study or where students have to transfer to a different course of study within the Art School, the payment of compensation for tuition and maintenance costs will be considered.

14.3 ***Making a claim for compensation***

14.3.1 Compensation has to be actively requested by those that believe they have been affected sufficiently to receive compensation.

14.3.2 Applications for compensation should be made to the Head of Academic Affairs & Quality. They should contain as much information as possible and the basis for any estimates of costs should be clearly set out.

14.3.3 Each application for compensation will be considered on a case- by-case basis relative to the student. Claims will be considered within 28 days and the outcome will be communicated to each applicant in writing.

14.3.4 When deciding whether to award compensation, or not, the Head of Academic Affairs & Quality will consider the following factors:

- The course of study and the student's circumstances for non-continuation;
- Whether any measures, such as *Teach Out*, were put in place by the Art School and the nature of those measures;
- Whether a student has to repeat, or transfer, any period of study and if so the tuition fees and maintenance costs expected to be incurred;
- Whether any relocation and/or additional travel costs have been incurred;
- The extent, if any, of the distress and inconvenience that has been caused by the Art School

15 Complaints & Appeals

15.1 If an applicant/student is dissatisfied with the Art School's *Fee Assessment*, they should request the written *Fee Assessment Reasoning* from Admissions.

15.2 If an applicant/student is dissatisfied with the Art School's assessment of their claim for *Compensation* they should request the written *Compensation Assessment Reasoning* from the Head of Academic Affairs & Quality.

15.3 If an applicant/student wishes to challenge the *Fee Assessment Reasoning*, or they wish to make a complaint about a fee-related matter, in the first instance they should contact the Art School's Admissions Officer. This will be considered as the informal resolution stage.

15.4 If an applicant/student wishes to challenge the *Compensation Assessment Reasoning*, in the first instance they should contact the Head of Academic

Affairs & Quality. This will be considered as the informal resolution stage.

15.5 If the applicant/student is dissatisfied with the outcome of the informal resolution stage the student should invoke the Art School's complaints and appeals procedure, which is set out on the Art School's website and Moodle.

16 Policy Review

16.1 This Policy will be formally reviewed by Academic Board every 5 years. In order to incorporate any changes to national and/or institutional requirements in the interim, it will additionally be reviewed annually, in conjunction with the standard Art School Terms & Conditions, by the Head of Academic Affairs & Quality on behalf of the Academic Board, and any updates reported to Academic Board for formal approval.

Model Cancellation Form for a 'distance contract'

European Union (Consumer Information, Cancellation & Other Rights) **Regulations 2013**

to: *Admissions, City & Guilds of London Art School*
address: *118-124 Kennington Park Road, London SE11 4DJ*
email: *admissions@cityandguildsartschool.ac.uk*

Cancellation

I hereby give notice that I cancel my contract for the supply of the following service:

*Course:*_____

*Start date:*_____

Personal details

Title /honorific: ..... *Given name:* ..... *Known as (if different):* .....

Middle name(s): ..... *Family name:* .....

Contact details

Postal address

line 1: .....

line 2: .....

line 3: .....

postcode: .....

Electronic contacts

mobile: .....

telephone: .....

email: .....

Declaration

Print: .....

Date: ..... *Signature:* .....

Print off and send this form to Admissions, City & Guilds of London Art School, 118-124 Kennington Park Road, London SE11 4DJ or scan it and email it to admissions@cityandguildsartschool.ac.uk. Alternatively, you can e-mail us with your cancellation request to admissions@cityandguildsartschool.ac.uk.