MASTER OF FINE ART HANDBOOK (UNDER REVISION)

FOR STUDENTS STUDYING FOR THE MASTER OF FINE ART
AT THE RUSKIN SCHOOL OF ART

2021-2022

A WORKING GUIDE TO ESSENTIAL FACTS
A SET OF RULES AND REGULATIONS THAT DEFINE THE COURSE
A SET OF HEALTH AND SAFETY REQUIREMENTS
Preface

This handbook applies to students studying for the Master of Fine Art in the Ruskin School of Art during the academic year 2021-2022.

It is intended as both a source of information in its own right, and as a guide to other sources of information. Comments on the handbook are always very welcome and should be sent to the Graduate Studies Administrator at graduate@rsa.ox.ac.uk.

The University of Oxford is a large and complicated institution but the Ruskin itself is small and intimate and, we hope, very friendly. This handbook is designed to assist you with the navigation around the many administrative processes that you will encounter whilst studying for your Master of Fine Art.

Disclaimer

This handbook provides an informal description and interpretation of the Examination Regulations. However, students who have any specific circumstances or issues should consult the Course Leader and Graduate Studies Administrator (GSA). Cases can sometimes arise which need to be referred to the University’s Educational Policy and Standards Committee.

The status of the Examination Regulations as the definitive course document remains suspended for 2021-22. Students will be expected to rely on their course handbooks, examination conventions and communications from the School for the most up to date information on assessment.

The information in this handbook is accurate as October 2021; however, it may be necessary for changes to be made in certain circumstances, as explained at http://www.ox.ac.uk/admissions/graduate/courses/changes-to-courses. If such changes are made the School will publish a new version of this handbook together with a list of the changes and students will be informed.

Policies and Regulations

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University Regulations, Codes of Conduct, and Policies available on the Oxford Student website: http://www.ox.ac.uk/students/academic/regulations.

\(^1\) Amended 01/02/2022
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>1</td>
</tr>
<tr>
<td>List of Acronyms</td>
<td>4</td>
</tr>
<tr>
<td>Welcome to the Ruskin</td>
<td>5</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>MFA Student Representatives</td>
<td>6</td>
</tr>
<tr>
<td>Committee Structure</td>
<td>6</td>
</tr>
<tr>
<td>General Information</td>
<td></td>
</tr>
<tr>
<td>Studying on the MFA</td>
<td>7</td>
</tr>
<tr>
<td>Access</td>
<td>7</td>
</tr>
<tr>
<td>Studio Space</td>
<td>7</td>
</tr>
<tr>
<td>Contacts</td>
<td></td>
</tr>
<tr>
<td>Key Academic and Administrative Staff</td>
<td>7</td>
</tr>
<tr>
<td>Emergency Contact Numbers</td>
<td>8</td>
</tr>
<tr>
<td>Your Contact Details</td>
<td>8</td>
</tr>
<tr>
<td>Important Dates</td>
<td></td>
</tr>
<tr>
<td>Term Times</td>
<td>8</td>
</tr>
<tr>
<td>Submission Deadlines</td>
<td>8</td>
</tr>
<tr>
<td>Funding and Grants</td>
<td>9</td>
</tr>
<tr>
<td>Communication</td>
<td></td>
</tr>
<tr>
<td>Policy for Email Address Usage</td>
<td>9</td>
</tr>
<tr>
<td>Ruskin Mailing Lists</td>
<td>9</td>
</tr>
<tr>
<td>Social Media Guidance</td>
<td>10</td>
</tr>
<tr>
<td>Weekly Information and the Online Calendar</td>
<td>11</td>
</tr>
<tr>
<td>Noticeboards, Student Post and University Messenger</td>
<td>11</td>
</tr>
<tr>
<td>Facilities</td>
<td></td>
</tr>
<tr>
<td>High Street</td>
<td>11</td>
</tr>
<tr>
<td>Bullingdon Road</td>
<td>12</td>
</tr>
<tr>
<td>Research Ethics (including CUREC)</td>
<td>13</td>
</tr>
<tr>
<td>The Course Structure</td>
<td></td>
</tr>
<tr>
<td>Aims and Objectives of the MFA</td>
<td>13</td>
</tr>
<tr>
<td>Learning Outcomes</td>
<td>14</td>
</tr>
<tr>
<td>Teaching and Learning Models</td>
<td>15</td>
</tr>
<tr>
<td>Course Components</td>
<td>15</td>
</tr>
<tr>
<td>Continuous Formative Assessment</td>
<td>16</td>
</tr>
<tr>
<td>Part-time schedule and variances from the timetable</td>
<td>17</td>
</tr>
<tr>
<td>Extended Text</td>
<td>17</td>
</tr>
<tr>
<td>Presentation of Art Works</td>
<td>18</td>
</tr>
<tr>
<td>Documentation of Developing Practice</td>
<td>18</td>
</tr>
<tr>
<td>Departmental Statement of Provision for PGT Students</td>
<td>18</td>
</tr>
<tr>
<td>Graduate Supervision Reporting (GSR)</td>
<td>19</td>
</tr>
<tr>
<td>Learning Resources</td>
<td></td>
</tr>
<tr>
<td>University Libraries</td>
<td>20</td>
</tr>
<tr>
<td>Electronic Information Resources</td>
<td>21</td>
</tr>
<tr>
<td>Graduate Seminars and Lecture List</td>
<td>21</td>
</tr>
<tr>
<td>IT Resources</td>
<td>21</td>
</tr>
<tr>
<td>Equipment for Loan</td>
<td>21</td>
</tr>
<tr>
<td>University Language Centre</td>
<td>22</td>
</tr>
<tr>
<td>Style and Format of Your Essays and Dissertation</td>
<td>22</td>
</tr>
<tr>
<td>Academic Good Practice and Plagiarism</td>
<td>27</td>
</tr>
<tr>
<td>Complaints and Appeals Procedures</td>
<td>28</td>
</tr>
<tr>
<td>Local Rules: Land, Buildings, Services and Facilities</td>
<td>29</td>
</tr>
<tr>
<td>Health and Safety</td>
<td>30</td>
</tr>
<tr>
<td>Specialist Services</td>
<td></td>
</tr>
<tr>
<td>Equality and Diversity at Oxford</td>
<td>31</td>
</tr>
<tr>
<td>Student Welfare and Support Services</td>
<td>31</td>
</tr>
<tr>
<td>Dyslexia</td>
<td>32</td>
</tr>
<tr>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Financial Hardship</td>
<td>32</td>
</tr>
<tr>
<td>International Student Advisory Service</td>
<td>32</td>
</tr>
<tr>
<td>Childcare Services</td>
<td>32</td>
</tr>
<tr>
<td>Skills Development, Employability and Careers Support</td>
<td>32</td>
</tr>
</tbody>
</table>
**List of Acronyms Used Throughout the Handbook**

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AC</td>
<td>Academic Committee</td>
</tr>
<tr>
<td>BR</td>
<td>Bulingdon Road Building/Site</td>
</tr>
<tr>
<td>Crits</td>
<td>Critiques</td>
</tr>
<tr>
<td>DGS</td>
<td>Director of Graduate Studies</td>
</tr>
<tr>
<td>DPhil</td>
<td>Doctor of Philosophy (i.e., PhD)</td>
</tr>
<tr>
<td>DUS</td>
<td>Director of Undergraduate Studies</td>
</tr>
<tr>
<td>EdC</td>
<td>Education Committee</td>
</tr>
<tr>
<td>Exam Regs</td>
<td>Examination Regulations</td>
</tr>
<tr>
<td>GJCC</td>
<td>Graduate Joint Consultative Committee</td>
</tr>
<tr>
<td>GSA</td>
<td>Graduate Studies Administrator</td>
</tr>
<tr>
<td>GSR</td>
<td>Graduate Supervision Reporting</td>
</tr>
<tr>
<td>H&amp;S</td>
<td>Health and Safety</td>
</tr>
<tr>
<td>HAF</td>
<td>Head of Administration and Finance</td>
</tr>
<tr>
<td>HoS</td>
<td>Head of School</td>
</tr>
<tr>
<td>HS</td>
<td>High Street Building/Site</td>
</tr>
<tr>
<td>HT</td>
<td>Hilary Term</td>
</tr>
<tr>
<td>Hum Div</td>
<td>Humanities Division</td>
</tr>
<tr>
<td>MFA</td>
<td>Master of Fine Art</td>
</tr>
<tr>
<td>MT</td>
<td>Michaelmas Term</td>
</tr>
<tr>
<td>REP</td>
<td>Representative</td>
</tr>
<tr>
<td>RSA</td>
<td>Ruskin School of Art</td>
</tr>
<tr>
<td>TT</td>
<td>Trinity Term</td>
</tr>
<tr>
<td>UG</td>
<td>Undergraduates</td>
</tr>
<tr>
<td>VS</td>
<td>Visiting Speaker</td>
</tr>
<tr>
<td>VT</td>
<td>Visiting Tutors</td>
</tr>
</tbody>
</table>
Welcome from the Head of School
and MFA Course Leader

We are very happy to welcome you to the Ruskin School of Art and to our lively and diverse community of artists, art historians and art theorists. Although small we are mighty and you will be able to find others here, including students, staff, visiting speakers and tutors, with whom you can share ideas and from whom you can learn, both through informal interactions and more formally in the seminars that take place throughout the year.

You will be supervised by, and have access to, people at the forefront of their field who will encourage and support you throughout your time at the Ruskin. We hope that you will take advantage of the many opportunities available in the School to help you develop outstanding work.

Our professional and art practice staff will do everything in their power to ensure that your needs are met and to guide you through any administrative hurdles you encounter and any technical challenges you face on your progress through the MFA programme.

But most of all we hope you find your experience here rewarding, exciting and enjoyable.

Daria Martin 
Eve Ess 
Oreet Ashery

Head of School 
MFA Co-Leader 
MFA Co-Leader
INTRODUCTION

The Ruskin School of Art (RSA) and the Master of Fine Art (MFA)
The MFA is an intensive 9-month program built around three compact eight-week terms although students are expected to continue working through the winter and spring breaks. Students are encouraged to enhance their understanding of materials, media, processes and technical skills; to learn to reflect critically upon their practice and its context within the broader field of contemporary art and associated debates; to sharpen their analytical thought; to enhance their artistic and intellectual competences; and to develop an informed approach to artistic research. The theoretical and scholarly aspects of the course are deeply woven into the learning methodology and comprise an essential part of the tutorial, seminar and studio learning environments. Students will conduct their practice within the context of an inter-disciplinary, post-graduate, arts research environment shared with art historians and art theorists. The MFA group is an intimate one, making possible a student-to-staff ratio that is exceptional in UK art schools.

MFA Student Representatives
The MFA Student Representatives are elected on an annual basis. Your MFA Representatives will be appointed at the beginning of the course.

Committees

Graduate Joint Consultative Committee (GJCC) (convenes once a term usually in 3rd week)
The Graduate Joint Consultative Committee (GJCC) meets once a term to discuss matters relating to the postgraduate programme. This is a student led committee. Both DPhil and MFA Student Representatives chair the GJCC, which reports to the Academic Committee and the Ruskin Committee for unreserved business at their regular termly meetings.

Academic Committee (AC) (convenes Tuesday 4th week of each term)
The Academic Committee discusses and approves all issues relating to the student body within the School. The Postgraduate Student Representatives also attend this Committee for unreserved business.

The Ruskin Committee (convenes Tuesday 6th week of each term)
Students at the Ruskin School of Art come under the jurisdiction of the Ruskin Committee and their responsibilities are carried out according to the decrees and regulations published each year under the title Examination Regulations (http://www.admin.ox.ac.uk/eamregs/).

Both Undergraduate and Postgraduate Student Representatives may attend this Committee meeting for unreserved business matters.
GENERAL INFORMATION FOR INCOMING MFA STUDENTS

MFA Induction and Starter Information
A starter pack will have been sent to you by the GSA containing such information as Induction Schedules, Course Timetables, Student Registration etc.

If you did not receive this starter pack please contact the GSA as soon as possible.

Studying on the MFA
Students are responsible for their own academic progress. At Oxford the terms are short and for this reason, it is important that all course participants attend all their scheduled sessions. Students’ work will be continually monitored through tutorials and regular staff discussion.

Access
Both High Street and Bullingdon Road buildings are open from first week to ninth week from Monday – Friday, 09.00 until 21.00. On Saturdays of weeks 1-8 during term both sites are open 09.00 – 12.45. Subject to the completion of mandatory induction activities, and with the agreement of the Head of School and the Health and Safety Officer, graduate students may be provided with additional hours of access to their studios, but not to workshops. Your University card provides access to both sites.

Studio Space
Please be aware that, under Health and Safety considerations, you are not permitted to use aerosol spray paints within your studio space. You may use spray paints at Bullingdon Road but only after induction by Ruskin staff and in line with instructions. The Ruskin provides fire-proof units at the Bullingdon Road site for the storage of aerosol cans. Aerosols must not be brought onto the High Street premises.

CONTACTS
Key Academic and Administrative Staff for MFA Students

Course Leaders
The course leader has overall responsibility for the MFA. Prof Oreet Ashery (oreet.ashery@rsa.ox.ac.uk) is the course leader for the 2021/22 programme.

Details of other MFA tutors may be found on your termly schedule.

Graduate Studies Administrator
The Graduate Studies Administrator (GSA) based in the High Street Office (graduate@rsa.ox.ac.uk), must be contacted in the first instance on all post-graduate issues.

Director of Graduate Studies
The Director of Graduate Studies (DGS) has general oversight of the Ruskin Graduate Programmes and their development. The DGS is available to provide academic advice to all graduate students and should be contacted if it has not been possible to resolve an ongoing difficulty. The Director of Graduate Studies (DGS) is Ian Kiaer (ian.kiaer@rsa.ox.ac.uk).

Please Note: before contacting the DGS you should consult, in the first instance, with the Graduate Studies Administrator. The GSA, in most instances, will be able to assist you and will refer on any issues requiring the DGS’s personal attention.

Head of School
Daria Martin is the Head of School (daira.martin@rsa.ox.ac.uk) and is available to provide academic advice should difficulties exist that cannot be resolved by contacting the Course Leader and the Director of Graduate Studies.

College Adviser
Your College adviser operates as an additional source of pastoral support should this be required.
The Ruskin’s teaching staff also includes around 15 to 20 Visiting Tutors (VTs) in any given academic year. VTs are, in the majority of cases, practitioners often working from London studios. They visit the School to provide teaching for an agreed number of days each term. They can be contacted via pigeon-holes in the High Street main office or via email: firstname.surname@rsa.ox.ac.uk.

Ruskin Administration and Professional Support Team: The High Street Office is open Monday-Friday, 09:00 to 17:00 – Please note these hours may be changed at short notice

Richard Sykes is the Head of Administration and Finance (HAF) at the Ruskin. Duties include personnel and financial management, as well as oversight of academic and student administration and premises management. He is also available to discuss any matters you wish to raise in confidence.

Jon Roome is the Electronic Media Specialist, which includes the role of IT manager. Jon is also the School’s Health and Safety Officer and is based at Bullingdon Road.

Simon Lewis is the Ruskin’s Senior Technician who works at Bullingdon Road to support students in the studio work and workshop needs.

Matthew Terry, Technician, is also based at Bullingdon Road and works with Simon and Jon and, on occasion, at the High Street studios as well.

Laura Unwin is the Ruskin’s Librarian and works part-time during each academic term, on Mondays and Thursdays. Laura manages the library collections, can advise on new materials in the Ruskin library and assist with information about other University libraries.

Henry Barker-Warwick is the Ruskin’s Finance Officer and only works on Wednesday and Thursday. He processes orders and expenses forms and addresses other departmental financial responsibilities.

Lucy Till-Awny is the administrator for the Undergraduate Programme.

Emergency Contact Numbers:
University Security Services Emergency Number (24 hrs): 01865 (2) 89999
University Security Services General Enquiries (24 hrs): 01865 (2) 72944

Your Contact Details
We need to know how to get in touch with you. Whenever possible we will do so by use of your university email address, and you are asked to use this for all of your Ruskin-related email communications. It is also helpful if we have a mobile number for you, so it is important that you update your details on the Student Self Service as and when changes occur.

IMPORTANT DATES
Term Times
Michaelmas Term 2021 Sunday, 10 October 2021 – Saturday, 04 December 2021
Hilary Term 2022 Sunday, 16 January 2022 – Saturday, 12 March 2022
Trinity Term 2022 Sunday, 24 April 2022 – Saturday, 18 June 2022

Master of Fine Art Submission Deadlines
Brief Preliminary Text Proposal 4 November 2021 (Thursday, week 4, Michaelmas Term)
Extended Text Proposal 15 November 2021 by noon (Monday, week 6, Michaelmas Term)
Draft Documentation of Developing Practice 17 January 2022 by noon (Monday, week 3, Hilary Term)
Draft Extended Text 24 January 2022 by noon (Monday, week 2, Hilary Term)
Extended Text Submission 14 March 2022 by noon (Monday, week 9, Hilary Term)
Draft Documentation of Developing Practice 25 April 2022 by noon (Monday, week 1, Trinity Term)
Final Exhibition 08 June 2022 by noon (Wednesday, week 7, Trinity Term)
Final Documentation of Developing Practice 08 June 2022 by noon (Wednesday, week 7, Trinity Term)
**FUNDING AND GRANTS**

Your College should be your first point of contact for research fund requests. You will, however, be allocated a grant of £500 at the start of the programme to cover materials and research expenses. To allow quick payment of this grant you should submit your bank details as soon as possible to the Graduate Studies Administrator who will make arrangements for the grant to be paid by the Finance Department.

You may also be awarded up to a further £150 grant to support the costs of submitting your final Presentation. If you require this Grant, you must complete and submit an application (the form may be obtained from the GSA) with an explanation (and costings) of how the additional monies will be allocated.

**COMMUNICATION CANVAS**

This platform is used by the School to make announcements that affect all members of the School. CANVAS also hosts MFA documentation including Handbooks and Schedules etc.

**Policy for Email Address Usage**

Everyone within the University should use their ox.ac.uk email address for their work. We expect everyone in the Ruskin to use an ox.ac.uk email for University business.

**Why is using an Oxford address preferable?**

- Using the University's email, rather than other email address providers, reduces the risk of infringing GDPR and thus potentially jeopardising our research income due to negative publicity with funding bodies. It also reduces the risk of incurring a financial penalty from the Information Commissioner’s Office. Using unauthorised email accounts can result in compromising commercially sensitive or confidential University information. There are issues around retention and retrieval of the data with a third-party data processor who may well be outside the EEA.

- It is your official University email address and will be included on a variety of circulation lists and used for official communications. Some messages could relate to crisis situations where immediate receipt is vital.

- It is more likely to be received as a genuine communication.

- It would reduce the risk of being lost in Junk mail.

**Ruskin Mailing Lists**

Make sure that you register your preferred (i.e., either college or RSA) email address with the GSA so that it can be added to the mailing lists. The RSA has a number of separate electronic mailing lists, which are used to circulate important information and allow its community to keep in touch.

The relevant mailing lists for MFA students are:

When emailing the MFA cohort ONLY, please use: rsajustmfastudents@maillist.ox.ac.uk

If you would like to email the MFA list use the following addresses: ruskin-mfastudents@maillist.ox.ac.uk

The All-Students List, which includes Undergraduates is: ruskin-allstudents@maillist.ox.ac.uk

Please check your email regularly (at least once a day during full term). Please be mindful when sending emails to a mailing list. The university has a set of guidelines that must be adhered to. Please note that students should not use the mailing list to forward information that should be distributed by staff members. Please have a look at this link before making your first post: http://help.it.ox.ac.uk/email/netiquette/index

Mailing lists are for the internal communication of news, events and official School business and are designed to be flexible in facilitating communications, while maintaining the security and availability of technology resources, and maintaining consistency and appropriateness of message content and appearance.
Since it is necessary to subscribe to a mailing list in order to be able to send messages to it, all staff are subscribers. You should bear this in mind and – if you want to mail to groups of students only - you will need to compile your own mailing lists.

PLEASE NOTE THAT ANY MISUSE OF THE MAILING LIST WILL RESULT IN YOUR IMMEDIATE AND PERMANENT REMOVAL FROM THE MAILING LIST IN QUESTION.

Social Media Guidance

Social Media can bring enormous benefits and opportunities to an academic community, including by enabling global communication and collaboration and promoting healthy and lively academic debate. There is, however, an inherent risk involved in using social media, in that it is an instantaneous and far-reaching form of communication and inappropriate use has the potential to cause serious, and sometimes unexpected and long-term, consequences.

The University and the School encourages you to engage, collaborate and innovate through social media; however, wherever and whenever you do this, you must be aware of the potential impact on you and other users.

Social media is any online interactive tool which encourages participation, interaction and exchanges, such as blogs, discussion forums, instant messaging and any website that allows public commenting or posting. When using social media, it can be tempting to speak and act in a way we wouldn’t face-to-face. Remember that innocently intended comments posted online may be misconstrued, as the written word can lack the nuances of face-to-face interaction.

IT Services have published some helpful guidance on etiquette involving the use of email and on newsgroups, much of which will be applicable for social media as well: http://help.it.ox.ac.uk/email/netiquette/index.

Consequences of posting inappropriate material

**Be careful not to post confidential material online without permission. This might be personal confidential information about an individual or information which is confidential for professional reasons.**

Using social media to post offensive comments, images or other content may be a breach of the Code of Discipline under Statute XI and could result in disciplinary action by the Proctors.

Remember that various civil and criminal laws apply to content posted online.

Civil claims that could be brought include actions for defamation, harassment, breach of intellectual property rights, fraudulent misrepresentation or breach of confidence. Criminal offences that could occur online include harassment, stalking, hate crimes, coercive or controlling behaviour, disclosing private sexual images without consent, blackmail, malicious communications and terrorism offences.

Be careful not to infringe copyright by posting others’ content online (photographs, text, videos, music, etc.) without ensuring that you have permission to do so. This includes checking the terms of any licence – for example, you may need to credit the author and/or link to the licence.

If you are posting an image of a logo or trademark, always check that you have permission to do this. You may have the photographer or designer’s permission, but not necessarily that of the owner of the logo/trademark.

You should also consider checking the terms and conditions of social media accounts and/or websites before uploading material as by doing so you may be releasing ownership rights and control of content.

The University is not responsible for, and does not hold any ownership of, any content posted on social media by its students. When posting online there may be circumstances in which you risk giving the impression that you are speaking on behalf of the University or your department. If in doubt, you should consider adding a disclaimer to make it clear that you are posting in a personal capacity.

**Weekly Information and the Online Calendar**

Events change and develop very rapidly in the School, and you need to keep up to date. The best way to do this is via email, the School website and CANVAS.
Noticeboards, Student Post and University Messenger

There are a number of notice boards at both HS and BR with details of forthcoming exhibitions and other events across the University, including external prizes, seminars and trips. These notice boards are used for sign-up sheets for departmental group events or small workshops, and photo galleries of students in the department.

Contact numbers for tutors, students and all emergency numbers are also displayed, as well as a list of key dates.

At HS, tutors have pigeonholes in the main office. Student mail sent to the Ruskin is forwarded to their College. The University messenger system, where mail is transferred to all other departments and Colleges, collects and delivers to the Ruskin regularly. Any mail for this service can be left in the main office.

FACILITIES: High Street and Bullingdon Road

74 High Street (old historic building and home to administrative staff)

This building is close to the centre of the city and has four levels from basement studios to a top floor mezzanine. It stands next door to the Exam Schools, on the corner of Merton Street.

Library: focuses on fine art, art history and theory, art techniques and human anatomy. There is a particular emphasis on 20th and 21st century materials and the Ruskin’s collection complements the research collections at the Bodleian and Sackler Libraries.

Ruskin Main Administration Office: Home of all administrative support staff including your Graduate Studies Administrator.

Foyer: is used as an exhibition space by students, for individual and group displays. It is also used for the annual large-scale anatomy exhibition at Easter. Biannual drawing sales (public fundraising events) also take place in the foyer.

Old Masters’ Studio: is used for presentations and talks and can accommodate up to 50 people. It is a versatile space that can also be used for group crits, to photograph and document student work and for informal gatherings and committee meetings. There is a projector, speakers for audio and film projections and a drop-down screen. Tables are also available, along with stackable seating. The office can provide a laptop for talks, or dongles to link guest laptops to the projector.

The Drawing Studio: used for the teaching of the anatomy course and is also where BFA students can select studio space. In term time, the evening life drawing classes are based in one half of this studio and outside of term the studio is used for short courses and access workshops. There are drawing boards, easels and donkeys available for student use. In addition, for life drawing and anatomy teaching, there are two skeletons, a mattress and screen, a platform and large mirror.

Mezzanine: is a small gallery area.

Studios: there is a top floor studio for undergraduates.

128 Bullingdon Road (purpose built and state-of-the-art)

Project Space: Measuring approximately 20m², this space can be used for student exhibitions, performances and film screenings. The main window uses smart glass panels to provide privacy when required, or act as a large back screen projection screen, allowing the front of the building to serve as a large screen. Whilst students can book the area for their independent and / or collaborative projects, it is also used for group crits, the weekly series of talks in term by visiting speakers and for photography and film workshops.

Print Room: provides facilities for students to explore and develop their fine art practice through both traditional and contemporary printmaking techniques. The studio has provision for intaglio, relief, and screen
The Shaping the metal can be done with overheated arc, TIG and laser welding, or cast iron, plaster and molten zinc. In screen printing the studio is equipped with 2 new 30” x 40” Natgraph Hand Tables, 2 drying racks, a backlit washout booth, Natgraph UV exposure unit, screen drying room, and a 1.5m lightbox for working on artwork and film positives. The studio uses the TW Graphics water-based screen-printing ink system. The recent addition of a Beevers hydraulic Press with a 22” x 16” platen, facilitates the production of lithographs, etching, relief, collagraph, embossings, and die cut work.

Throughout the academic year students have the opportunity to learn techniques and processes which are taught and facilitated by practising artists and printmakers through a course of regular technical workshops taught by studio staff, printmaking-related events, and invited practitioners and speakers.

**Media Lab:** is designed to be an open exploratory space: users can work with image, video and physical production using the inventory of equipment, much of which is sourced from the MIT FAB Lab inventory. The main media lab area has two large format printers, a laser cutter, vinyl cutter, milling machine, and 3d printer. There is an electronics / soldering area where students undertake physical computing projects using arduino, raspberry pi, and other sensors and electronics. The media lab studio is mainly Mac-based with a number of iMacs connected to video grade central storage. Each student has their own home account, which is available at whatever workstation they are using. Software includes Adobe Suite, max-map, Final-Cut Pro, Ableton Live, and Logic Pro. Other software may be acquired and used when necessary to a project.

A range of equipment can be borrowed, including Canon 5D cameras, a Black Magic Cinema Camera, various microphones and audio hard disk recorders, as well as portable projectors. Digital files can be produced in the media lab and sent to the workshop wood CNC machine and Metal plasma CNC machine.

The media lab also includes three edit suites all of which must be booked before use by students.

One is a control room for the space below, the slide projectors are mapped to the front ‘smart screen window’ which can act a giant back screen projector providing a video / image interface with the outside front of the building.

**Casting Room:** is a bespoke wet and dry facility for mould-making and casting a variety of materials. These include rigid mould-making in plaster and fibreglass as well as flexible mould-making in silicones and vinyl mould. In addition, we also do life-casting here. We can offer a range of casting mediums such as polyurethane and polyester resins, glass-reinforced plastics (GRP), silicone and polyurethane rubber and foams, cement, Jesmonite and plaster. We also have a vacuum forming machine available, as well as filtering downdraught tables for both dust and resins.

**Metal and Wood Workshops:** are setup for fabricating and manipulating metal. We can offer arc-welding, MIG and TIG welding in mild, stainless steel in addition to aluminium. The welding area is equipped with both heavy-duty extraction and a filtered down draught table. We can cut metal in a number of ways: cold cut saw, angle grinder, guillotine, band saw, hand-held plasma cutter or our state-of-the-art CNC plasma-cutting table. Shaping the metal can be done with the fly press, slip roller, finger break and an induction forge.

The wood workshop is equipped with table saw, sliding miter chop saw, pillar drill, bandsaw, disk and belt sanders and a 3.5 metre wall.

**Reference Shelves:** A selection of manuals and technical guides are provided for students for their practical and studio work. In particular, these titles are for the practice of printmaking, digital art, photography and sculpture.

**Studios:** both MFA and DPhil students are based here.

**RESEARCH ETHICS (INCLUDING CUREC)**

The University is committed to ensuring that its research involving human participants is conducted in a way that respects the dignity, rights, and welfare of participants, and minimises risk to participants, researchers, third parties, and to the University itself. All such research needs to be subject to appropriate ethical review.
The University and the School regards research integrity as a core value and has a longstanding commitment to ensuring that it is embedded in its research culture and activity. The University’s Academic Integrity in Research: Code of Practice and Procedure states that all its researchers, be they staff, students or visitors, are expected to maintain the highest standards of rigour and integrity in all aspects of their research. To facilitate this, the University and therefore the School is guided by the Central University Research.

It is very important that no research is undertaken until ethical clearance has been granted. Retrospective clearance cannot be granted, and the lack of ethical clearance will reduce the integrity of your work, pose reputational damage to the School and University and will likely hinder your ability to publish.

If you have ANY concerns about ethics approval for your research and study or you are unsure if you require ethics approval, please contact the Graduate Studies Administrator as soon as possible.

All CUREC forms submitted for research by Postgraduate Students must be sent to the Graduate Studies Administrator who will arrange for the Director of Graduate Studies to assess the forms in the first instance.

*Please note that the Ruskin is unable to support any research after the submission of your work in June and will therefore be unable to sign or approve any CUREC forms that fall outside the duration of your course.

THE COURSE STRUCTURE – Aims and objectives

The curriculum has been built with the understanding that its aims and objectives can be developed only with effective engagement across the various components of the course, in order for students to be able to fully develop their competences.

Creative Agency

Students will develop and create original and innovative works of art and situate them within the field of contemporary art with an awareness of the critical and theoretical concerns associated with it. Understanding of a range of contexts, materials, media and technical skills will be developed to enable students to employ them flexibly in a variety of situations and to deal effectively and confidently with creative challenges they may encounter in the future.

Facility for Research and Development

Students will be able to recognize subject matter relevant to their artistic interests and formulate distinct methods of inquiry about them in order to enrich, sharpen and expand their studio and writing practices. They will be familiar with key debates within the fields of artistic and academic research and be able to orientate their practices towards potential doctoral level research.

Analysis, Self-Assessment and Reflection

Students will be able to understand the underlying technical, formal, material and conceptual concerns of their practice and how these relate to broader social and extra-artistic concerns. Through critical reflection on their practice and related research they will be able to ascertain whether their working methods are producing the results desired, and if not, to imagine and implement problem-solving alternatives.

Organization, Communication and Distribution

Students will have the capacity to plan, manage and direct complex creative projects, be able to communicate their intentions, processes and perceived results to an informed audience, and to develop a reflective balance between these. They will be able to see how the underlying motivations and understandings of their work relate to the materials and media used, and their methods of production, fabrication and distribution, in order to position their work effectively within the field of contemporary art.

Learning Outcomes

Although the learning outcomes below are grouped according to the components of the final assessment it is not essential that they are realized there but could be expressed in other components or throughout the course as a whole.

Extended Text
• Identify and use appropriate artistic and research methods relevant to your studio practice
• Identify artistic questions, hypotheses and concerns informing the Final Project and Dissertation
• Analyse and synthesize different methods and approaches
• Evidence awareness of the wider context for your studio practice and complementary research
• Communicate your intentions, experiences and understandings in clear and comprehensible language
• Conduct self-directed research
• Evidence awareness of issues within Fine Art and art theoretical debates of relevance to your personal studio, writing and research practices

**Final Presentation of Artworks**
• Conceive, plan, manage and execute a complex final presentation to a professional standard
• Show evidence of innovation and experimentation in the use of materials, media, approaches, formats and fabrication processes relevant to your final project
• Realize artistic intentions in a coherent and distinct work or body of works
• Communicate coherently and imaginatively across your chosen visual, spatial and material forms

**Documentation of Developing Practice**
• Record the development of the final project
• Contain documentation of practice development evidenced through significant works made, and research undertaken, during the year
• Demonstrate critical reflection and analysis of research in your significant stages of development
• Communicate in clear, comprehensible form across effectively selected visual and textual components
• Use source materials effectively and creatively

_Michaelmas Term_ begins with introductory presentations by all students on the MFA program introducing their work and research interests. These will be followed by virtual tutorials with the personal studio practice tutors and elective tutors, Student-led Research Seminars, workshops in Text, Performance and other relevant skills, and Personal Tutor Group Crits. During the term students will discuss their proposed topic for the written text with the Dissertation Leader, after which they will be paired with a personal dissertation tutor. The proposal for their written text project to be submitted in week 6 will be discussed with their personal dissertation tutor in week 7 or week 8. There will be regular Visiting Speakers throughout the term and initial final presentation meetings in week 8.

_Hilary Term_ Personal and Elective studio tutorials continue, as do Text tutorials. A draft version of a proposed presentation is submitted for discussion in the first tutorial. Crits run on a weekly basis. Visiting Speakers also continue throughout the term. At the beginning of week 2 students submit first draft of their written text, which will be discussed by their personal tutor in week 4. On Monday of week 9 the final written text of is submitted.

_Trinity Term_ is primarily dedicated to the development of the work for final submission. Studio tutorials and tutor group crits occur throughout the term. In week 8 there will be an end of year review of the program.

**Teaching and Learning Models**
At the forefront of our learning and teaching strategy is a desire to create an inspiring, challenging and supportive learning environment for every student.

**Teaching Strategy**
The delivery of the course relies upon a range of teaching methods, which include Visiting Speakers, seminars, peer-group debate, personal tutorials and group crits. Students are encouraged to explore different modes of communication and personal expression in a mutually supportive, peer-group environment. The overall aim is
to assist students in developing their own set of resources and skills in order to support their creative abilities as agents who can shape contemporary art and its discourses. To this end the program fosters learning across research, practice and professionalization with the understanding that these are interrelated processes, and that skills are not developed in isolation but through the interweaving of these activities. All the staff meet at regular intervals to discuss individual student progress.

Learning Strategy
As the course is short and intensive it is expected that students will commit themselves fully to the curriculum. Because we believe in the importance of students achieving independence of thought in the way they approach the organization of their studies, they are offered considerable freedom in how they interpret the curriculum, the assessed components of the program and its learning outcomes. Tutorials and seminar presentations offer students the opportunity to develop oral communication and public presentation skills, and, in providing a form of continuous assessment, help students build goals and develop appropriate self-assessment models with which to evaluate their achievements. Student opinion of the course and curriculum is greatly valued and termly feedback is received through meetings of the Graduate Joint Consultative Committee and through student feedback forms.

Artistic Research
Research, in its most fundamental sense, is studious enquiry into a given field of activity or knowledge. Practice-led artistic research is therefore defined as enquiry into the specific forms, meanings, knowledges and experiences that issue from the production of artistic works. Artistic research is attentive to the particular knowledges gained through the manipulation of materials, tools, media, processes, forms and meanings used in the production, fabrication, performance, exhibition and distribution of artworks. Students will be introduced to a range of academic and artistic research methods - and contemporary debates associated with them - through both the tutorial and seminar components of the course, and through their participation in other programmes at the Ruskin (such as the Ruskin’s weekly Visiting Speakers programme). Students are encouraged to reflect on their practice-based knowledges and experiences, and their relation to the wider field of social and academic practices, from a range of theoretical, historical and philosophical perspectives introduced through the MFA Research Seminar.

Course Components
Self-Directed Research and Practice
The most significant point of reference for each student is their self-directed research and artistic production. The curriculum is designed to foster a student’s studious enquiry into the forms, meanings, knowledges and experiences that issue from the production of a body of artistic works, and to assist them in recognizing the questions, ideas or themes that motivate their practice. Students engage in processes of reflective assessment in order to analyse chosen working methods, and to build a critical framework to situate and speak about their work. Students are encouraged to understand their work contextually and to discuss its underpinnings in relation to theoretical and historical trajectories, with a view to generating informed meanings within a range of contexts.

Studio Group Crits (referred to as Practice Seminars in Exam Regs)
In the Studio group crits students will present finished work or work-in-progress to the peer group and two core members of faculty. The crits are intended to stimulate critical and constructive discussion amongst the peer group and to help orientate students towards their final exhibition in a critical and self-reflective manner.

Studio Practice Tutorials
Students will have regular studio tutorials over the three terms, divided between their personal and elective tutors. In total, they will receive 12 x 60-minute tutorials over the year.

Tutor Group Crits
All students will be designated a personal tutor who will conduct short studio crits with their tutee group throughout the year.

Workshops
Throughout Michaelmas and Hilary terms there will be a series of workshops led by members of faculty. Some of these will focus directly on developing practical skills for professional practice, others relate to production
and fabrication, while others will encourage students to engage experimentally with a particular approach, technique, medium or way of working. The workshops serve to demonstrate both specific skills codified in their form (such as Documentation) as well as involving students in the decision-making processes specific to a given medium, or a way of working, that is individual and may have emerged as much from context and imperfect means as from personal choice. The workshops will assist in developing problem-solving skills and innovative means to respond to a range of different creative circumstances and situations.

**MFA Research Seminar**

The MFA Research Seminar addresses debates within contemporary art theory, art history, critical theory, aesthetics, philosophy and the discourses of contemporary art. Students are encouraged to experiment with the form of the seminar according to the orientation of their current studio work and research interests. The seminars will take place throughout Michaelmas term and will be convened by core MFA faculty the direction of the debate and discussion will run according to MFA student interests. The MFA Research Seminar is also intended to provide a critical and theoretical resource for the student’s Dissertation.

**Continuous Formative Assessment**

Students present their studio work to members of academic staff and peers on a regular basis in tutorials and studio crits. Both of these forums offer students assistance in reflecting on their endeavours in order to assess how their work and research is progressing, while developing a critical framework and vocabulary for articulating their practice. The tutorial system is at the heart of continuous formative assessment. During a tutorial, observations and evaluations are made regarding the work presented for discussion. Tutorials assist the student to analyse their present working processes, hone aims and intentions, and determine areas of further research. Tutorials are an excellent place for students to ask questions and address problems arising within their work. Since all students are taught by more than one member of staff, there is ample opportunity for a variety of assessments of the same work.

For those presenting, the studio seminars offer a forum within which to reflect upon the development of their work with peers. The presentation of one’s work to a group encourages thinking through the work’s reception and its mode of address as staged for public presentation. Whether the work presented is finished or in progress, it should be installed or uploaded with an exhibition situation in mind and forms of public exposition taken into consideration. It is this approach that will most assist your understanding of how the work stages its subject and generates meaningful interpretation. This will also assist your peers in reflecting on your artistic decisions and so offer the most astute discussions of the work’s connotations, implications and possible problems.

For those not presenting work, the studio seminars offer an opportunity to actively engage in reading work; to encounter a range of perspectives and approaches to a work’s reception; to actively apply critical concepts from the discourse of contemporary art; and to practice the articulation of your viewpoints.

**Part-time schedule variances from the timetable:**

You are expected to attend approximately half of the seminars, crits and workshops each year.

Part-time whole group crits are in Hilary Term of Year Two.

**Extended Text**

**Relevant Deadlines and Submission Details:**

- Brief Preliminary Text Proposal: 4 November 2021 by noon (Thursday, week 4, Michaelmas Term)
- Extended Text Proposal: 15 November 2021 by noon (Monday, week 6, Michaelmas Term)
- Draft Extended Text: 24 January 2022 by noon (Monday, week 2, Hilary Term)
- Extended Text Submission: 14 March 2022 by noon (Monday, week 9, Hilary Term)

Students will receive 4 x tutorials for their written text in Michaelmas and Hilary terms, 1 x 30 mins with a dissertation leader 3 x 1 hour with a personal tutor.

**Submission Details**
The Extended Test Brief Preliminary Proposal, which should be no longer than 2 to 3 pages long, should be emailed to the Graduate Studies Administrator by noon on the 4th November 2021. The proposal should be submitted on a word document.

The Extended Text Proposal, which should be no longer than 500 words, should be emailed to the Graduate Studies Administrator by noon on the 15th November 2021. The proposal should be submitted on a word document although a PDF is also acceptable.

The Draft Extended Text, a 2,000 – 3,000-word draft of the final Dissertation text, should be emailed to the Graduate Studies Administrator by noon 24th January 2022.

Please note that if you are unable to meet these deadlines you should email the GSA as soon as possible.

The final and formal Extended Text Submission MUST be submitted by noon 14th March 2022. If you do not submit before this time you will incur penalties on your final mark.

The submission should comprise of the following:

- Your submitted work is marked “blind”, and you should only include your candidate number (your name should not appear anywhere on the work) at the top of each page of your submitted work

Further details about the submission process will be provided nearer the time. If you have any queries about the format or submission process, please contact the GSA as soon as possible

Content Details:

Students will write a text of at least 4,000 words and not more than 6,000 words, accounting for the methodology used in the studio project and an exposition of its theoretical framework or an essay on another topic of direct relevance to their practice. The written text will be considered an integral part of the student’s overall artistic production during the year. The writing will be based initially on their artistic and related research interests and will evolve in relation to their experiences and learning during the program. Students are encouraged to take an experimental approach to the practice of writing, particularly if such an approach complements their studio practice.

Developing Practice Documentation

Relevant Deadlines and Submission Details:

First Draft Monday, 17 January 2022 by noon (Monday, week 1, Hilary Term)
Second Draft Monday, 25 April 2022 by noon (Monday, week 1, Trinity Term)
Final Submission Wednesday, 08 June 2022 by noon (Wednesday, week 7, Trinity Term)

Submission Details:

The Draft Developing Practice Documentation should be submitted to the GSA by the time and date listed above.

This should be uploaded to the University approved online assessment platform. Details about the formal submission process will be issued nearer the time.

Content Details:

Students are encouraged to keep a reflective journal of their experiences during the program. This will assist them when organizing towards their documentation. This documentation should include a text of not more than 2,000 words and no more than 30 pages (to include images) and may be accompanied by up to 20 minutes of audio or moving image in a universal file of digital format. This documentation should annotate and explicate the visual documentation of the final project, the provenance of the processes used, and the strategies and ideas manifest in the final exhibition or presentation. Any finished works included in the documentation should be clearly identified as such.

Final Presentation of Artworks and Degree Show
An exhibition - or other presentation as appropriate - of completed artworks in any medium, including 2D, 3D installation, performance, moving image, writing and sound.

Relevant Deadlines and Submission Details:
Presentation of Artworks Wednesday, 08 June 2022 by noon (Wednesday, week 7, Trinity Term)

The final Presentation of Artworks contains the work students have chosen to be examined for their final degree. Its coordination and planning are done in collaboration with the MFA cohort, the Degree Show Tutor, technical support staff and the MFA core team. This is a mandatory part of the examination of each student’s work which subsequently forms part of any public Degree Show. The Degree Show itself is however not part of the marked assessment. Its organization, funding, promotion, production and documentation will be decided on and coordinated by the MFA cohort in consultation with the Final Presentation Tutor, MFA Degree Show Tutor, BFA Cohort, Individual Colleges and Ruskin Staff.

DEPARTMENTAL STATEMENT OF PROVISION FOR POSTGRADUATE TAUGHT STUDENTS

What induction arrangements will be made? Induction sessions are organized by the School according to need, the earliest will begin at the start of Michaelmas Term, which will complement induction sessions offered by your College.

What workspace will be provided? Studio space is provided for all MFA students.

What IT support/ library facilities/ other facilities will be available? You will have access to the Ruskin School of Art’s Library (in addition to the Bodleian and other University libraries, and the centrally provided electronic resources), the School’s IT resources and workshop facilities, and the School’s Digital Media Specialist and IT Manager. Other bibliographic, archive or material sources are available as appropriate to the research topic. The provision of other resources specific to your project will be agreed with your course tutor as a part of the planning stages of the agreed project.

Which research seminars will be available? MFA Research Seminars run on Wednesday in Michaelmas and Studio Crits in Hilary Term. The Ruskin’s Visiting Speaker series takes place on Thursdays every term and is open to the entire School and other departments. It offers a larger forum for invited external speakers to present their latest research, with the opportunities for tutorials in addition to the presentation. Graduate students have access to all other seminars taking place at the School, and open research seminars throughout the University.

What formal graduate skills training will be provided? Throughout Michaelmas and Hilary terms there will be a series of workshops led by members of faculty. Some of these will focus directly on developing practical skills for production and fabrication, while others will encourage students to engage with various aspects of professionalization and research. The workshops will assist in developing problem-solving skills and innovative means to respond to a range of different creative circumstances and situations. In week 7 of Hilary Term there will be a day of workshops delivered by Ruskin faculty on a variety of professional practice-related topics. Students will be introduced to a range of academic and artistic research methods - and contemporary debates associated with them - through both the tutorial and seminar components of the course, and through participation in other programmes at the Ruskin, such as the DPhil seminars.

What arrangements for accommodation, meals and social facilities will be made on a year-round basis?

College: Many Colleges will be able to provide you with accommodation. Generally speaking, your College will provide meals throughout the year, but provision will vary from College to College, especially during vacations, and you will need to familiarise yourself with your College’s detailed arrangements. In addition, there are usually self-catering facilities available in graduate accommodation. You will be a member of the Middle Common Room, or equivalent, of your College, which is the main social centre for graduates. The MCR provides a common room and usually organises a programme of social events throughout the year. The College will also provide a bar, some computing facilities and a library, and may have dedicated funds for research (conference and field grants). It also represents the interests of its members to the College through an elected Committee or through elected representatives to College Committees. Again, details will vary from
College to College. Graduates are also welcome to participate in all other social and sporting activities of the College. Please see individual College websites for further details about all aspects of College provision.

Central: Graduate Students may become members of the University Club in Mansfield Road, and participate in the range of sporting, musical and other activities supported by the University.

What arrangements are in place for pastoral and welfare support?

College: There is an extensive framework of support for graduates within each college. Your college will allocate to you a College Advisor from among its Senior Members, usually in a cognate subject, who will arrange to see you from time to time and whom you may contact for additional advice and support on academic and other matters. In college you may also approach the Tutor for Graduates and/or the Senior Tutor for advice. The Tutor for Graduates is a fellow of the college with particular responsibility for the interests and welfare of graduate students. In some colleges, the Senior Tutor will also have the role of Tutor for Graduates. Each college will also have other named individuals who can offer individual advice. The University also has a professionally staffed confidential Student Counselling Service, which offers assistance with personal, emotional, social, and academic problems. (See below.)

Central: The University provides a Student Counselling Service:
http://www.ox.ac.uk/students/welfare/counselling

School: Within the School, your supervisor(s), DGS and the GSA are all available to offer advice. The GJCC provides a channel through which graduate students’ views and concerns can be discussed and brought to the attention of the School’s main governing body, the Ruskin Committee.

How many hours’ contact time with my personal tutor or other tutors can I expect to have? Contact time across the course includes engagement through seminars, workshops and tutorials. On average students have seminars weekly and receive tutorials and workshops biweekly.

Graduate Supervision Reporting (GSR): http://www.admin.ox.ac.uk/studentsystems/gsr/

Each term, students use GSR to complete a self-assessment report on their academic progress and raise any concerns or issues regarding their academic progress. PGT students are also asked to identify skills developed and training undertaken or required. Reporting is strongly recommended for students.

Students are encouraged to use this opportunity to:

- Review and comment on their academic progress during the reporting period
- Measure their progress against the timetable and requirements of their programme of study
- Identity skills developed and training undertaken or required
- List their engagement with the academic community
- Raise concerns or issues regarding their academic progress to their supervisor
- Outline their plans for the next term

Frequently asked questions may be found here: https://projects.it.ox.ac.uk/gsr-faqs-for-students

Your course tutor will review and comment on your academic progress and performance during the current term and assess skills and training needs to be addressed during the next term. They should discuss the report with you, as it will form the basis for feedback on your progress, for identifying areas where further work is required, for reviewing your progress against an agreed timetable, and for agreeing plans for the term ahead.

When reporting on academic progress, students on taught courses should review progress during the current term and measure this progress against the timetable and requirements for their programme of study.

If you have any complaints about the supervision you are receiving, you should raise this with your Course Leader or the Director of Graduate Studies. You should not use the supervision reporting system as a mechanism for complaints.

Students are asked to report in weeks 6 and 7 of term. Once you have completed your sections of the online form, it will be released to your supervisor(s) for completion and will also be visible to your DGS and to your
College Advisor. When the supervisor sections are completed, you will be able to view the report, as will your DGS and your College Advisor. The DGS is responsible for ensuring that appropriate supervision takes place, and this is one of the mechanisms they use to obtain information about supervision. College Advisors are a source of support and advice to students, and it is therefore important that they are informed of your progress, including concerns (expressed by you and/or your supervisor/s).

LEARNING RESOURCES

University Libraries
The Ruskin School of Art, as a department of the University of Oxford, benefits from excellent library provision.

The Bodleian Library
The Oxford University Libraries, centred around the Bodleian, are the UK’s largest academic library collection. The integrated library service of the University of Oxford comprises of nearly 40 libraries, many offering borrowing rights. The Bodleian Library (https://www.bodleian.ox.ac.uk) is a copyright library and has long collected copies of all works published in the United Kingdom, in addition to an extensive range of foreign publications. Please note that the Bodleian is a reference library and items are not available for loan.

Sackler Library
The Sackler Library is one of the Bodleian Libraries’ principal research libraries with collections focusing (broadly) on the study of archaeology and the ancient world, art and architectural history.

The Sackler is a main point of reference for most Ruskin DPhil students. It has incorporated the collections of the former Ashmolean Library (Western Art), History of Art, East Asian Art and Classics libraries. Its holdings are in excess of 200,000 volumes, and include monographs, catalogues, periodicals on fine and decorative art, theory, criticism, historiography, as well as the collections of Edgar Wind and Francis Haskell. All books and periodicals are open access.

The Ruskin School of Art Library
The Ruskin has its own specialised in-house library of more than 6,500 volumes, comprising of lending and reference collections, both of which include written material on art history, art theory, art techniques, human anatomy, exhibition catalogues and artists’ monographs. The Ruskin Library has a particular focus on twentieth-century and twenty-first century materials, complementing the research collections of the Bodleian and Sackler Libraries.

The Ruskin holds around 20 sets of art journals and more than 2,000 art-related pamphlets. The library is fully integrated into the University’s electronic circulation system and the Ruskin Library terminals offer full access to the electronic resources of the Oxford University, most notably The Grove Dictionary of Art, ARTBibliographies, the ARTstor Digital Library, The Bibliography of the History of Art, The Design and Applied Arts Index, Art Abstracts, and e-Journals (including JStor), among numerous others.

The Ruskin Librarian
Laura Unwin is the Ruskin Librarian her normal working hours are Monday and Thursday 09:30 – 14:30 (weeks 0-9). She is here to help so please email her at: laura.unwin@rsa.ox.ac.uk with any enquiries during term-time. Please contact: graduate@rsa.ox.ac.uk during the vacation period.

Library Loan Information
Please contact the School Librarian should you wish to borrow a book.

In summary, the library loan information including renewals and fines is:

<table>
<thead>
<tr>
<th>Item Loan Type</th>
<th>Number of Items</th>
<th>Loan Period</th>
<th>Renewals</th>
<th>Fines for Late Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard Loan</td>
<td>6</td>
<td>14 days</td>
<td>6 times</td>
<td>20p per day</td>
</tr>
<tr>
<td>Short Loan</td>
<td>2</td>
<td>3 days</td>
<td>6 times</td>
<td>£1 per day</td>
</tr>
</tbody>
</table>
Electronic Information Resources
The University subscribes to a very large collection of electronic information resources, most of which can be accessed by university members anywhere in the world.

CANVAS: [https://canvas.ox.ac.uk](https://canvas.ox.ac.uk) is a virtual learning environment (VLE) delivered by Instructure. The software is intuitive and easy to use. Handbooks, schedules and sign-up sheets are all found via CANVAS.

SOLO (Search Oxford Libraries Online): [http://solo.bodleian.ox.ac.uk](http://solo.bodleian.ox.ac.uk) gives access to the largest electronic resources in any UK university, including the option of cross-searching many of our collections

OxLIP+: [http://oxford1-direct.hosted.exlibrisgroup.com/V/](http://oxford1-direct.hosted.exlibrisgroup.com/V/) is the Oxford Library Information Platform, gateway to all the University’s extensive databases, electronic reference works, e-books and e-journals, which allows cross-searching

WebLearn: [https://weblearn.ox.ac.uk/portal/site/humdiv/ruskin](https://weblearn.ox.ac.uk/portal/site/humdiv/ruskin) is a Virtual Learning Environment which contains induction and course materials and tools for learning.

Museums and Collections: [http://www.ox.ac.uk/about_the_university/museums_and_collections/index.html](http://www.ox.ac.uk/about_the_university/museums_and_collections/index.html) information about the holdings at the University.


Copac: [http://copac.ac.uk/](http://copac.ac.uk/) is the main library catalogue for (almost) all UK libraries.

Suncat: [http://suncat.ox.ac.uk/](http://suncat.ox.ac.uk/) provides locations to journals throughout the UK, and links to articles and tables of contents.

Graduate Seminars and Lecture List
The Ruskin website and CANVAS page are regularly updated to include information on the graduate seminars and Visiting Speakers.

There is also an Oxford-wide events list available at [http://www.ox.ac.uk/events-list](http://www.ox.ac.uk/events-list)

IT Resources
For advice on the use of the Ruskin’s IT facilities contact Jon Roome (jon.roome@rsa.ox.ac.uk)

For IT courses run by the Oxford University Computing Services see: [https://www.it.ox.ac.uk/it-training](https://www.it.ox.ac.uk/it-training)

You are encouraged to make use of these resources in order to establish good basic research and presentational skills (e.g., bibliographic tools, PowerPoint presentations, etc.)

Equipment for Loan
There is a booking system within the school so Fine Art students can take out on loan cameras, sound and film equipment for their projects.

University Language Centre
The Language Centre is a central academic service for all matriculated students. It is open on weekdays all year, except for two weeks at Christmas and one week at Easter, and on Saturday mornings in full term.

International students whose first language is not English may take courses in English for Academic Studies, which are aimed at improving students’ use of English, with classes focusing on oral English or on academic writing.

Contact: The Assistant Administrator, Oxford University Language Centre, 12 Woodstock Road, Oxford OX2 6HT. Tel: (2)83360; email: admin@lang.ox.ac.uk; [http://www.lang.ox.ac.uk/](http://www.lang.ox.ac.uk/).

**STYLE AND FORMAT OF YOUR ESSAYS AND DISSERTATION**

Examination regulations
Read carefully the regulations given in the Examination Regulations for the preparation and submission of written work. They are University regulations and must be complied with.

Word limits
The word limits stated include footnotes, bibliography and appendices.

Styling your written work as you write it
There are several sets of conventions and published guides to explain them. None is obligatory, but you should follow one system consistently. The forms given below should meet the needs of most candidates when they present their Dissertation, but other guides you could consult include:


Notes and Bibliography: Sample Citations
The following examples illustrate citations using the Chicago Manual of Style’s notes and bibliography system. Examples of notes are followed by examples for how to cite the source in a bibliography. For more details and many more examples, see Chapter 14 of The Chicago Manual of Style.

The purpose of source citations
Ethics, copyright laws and courtesy to readers require authors to identify the sources of direct quotations or paraphrases and of any facts or opinions not generally known or easily checked. Conventions for documentation vary according to scholarly discipline, the preferences of publishers and authors and the needs of a particular work. Regardless of the convention being followed, the primary criterion of any source citation is sufficient information either to lead readers directly to the sources consulted or, for materials that may not be readily available, to positively identify the sources used, whether these are published or unpublished, in printed or electronic form.

Basic structure of a note
A footnote or an endnote generally lists the author, title, and facts of publication, in that order. Elements are separated by commas; the facts of publication are enclosed in parentheses. Authors’ names are presented in standard order (first name first). Titles of larger works (e.g., books and journals) are italicised; titles of smaller works (e.g., chapters, articles) or unpublished works are not italicised, but are enclosed in quotation marks.

Footnotes and endnotes—an overview
As their name suggests, footnotes appear at the foot of a page. In a journal, endnotes appear at the end of an article, in a book, at the end of a chapter or, more commonly, at the back of the book. Authors can work with whichever form seems most convenient, though notes should be created with a word processor’s note function to facilitate renumbering when notes are added or deleted.

Basic structure of a bibliography entry
In a bibliography entry, the elements are separated by full stops rather than by commas; the facts of publication are not enclosed in parentheses; and the first-listed author’s name, according to which the entry is
alphabetized in the bibliography, is usually inverted (last name first). As in a note, titles of larger works (e.g., books and journals) are italicised; and titles of smaller works (e.g., chapters, articles) or unpublished works are enclosed in quotation marks but not italicised.

**Format and placement of bibliography**
A bibliography arranged in a single alphabetical list is the most common and usually the most reader-friendly form for a work with or without notes to the text. All sources to be included—books, articles, dissertations, papers—are alphabetically arranged in a single list by the last names of the authors (or, if no author or editor is given, by the title or a keyword readers are most likely to seek). In a printed work, a bibliography is normally placed at the end.

**Placement of note number**
A note number should generally be placed at the end of a sentence or at the end of a clause. The number normally follows a quotation (whether it is run in to the text or set as an extract). Relative to other punctuation, the number follows any punctuation mark except for the dash, which it precedes.

“This,” wrote George Templeton Strong, “is what our tailors can do.”

The bias was apparent in the Shotwell series—and it must be remembered that Shotwell was a student of Robinson’s.

A note number normally follows a closing parenthesis.

(In an earlier book he had said quite the opposite.)

**Multiple citations and multiple references**
A note number cannot reappear out of sequence; the substance of a note that applies to more than one location must be repeated under a new note number. To avoid such repetition, especially for a longer discursive note, a cross-reference may be used.

18. See note 3 above.

Although more than one note reference should never appear at a single location (such as 5, 6), a single note can contain more than one citation or comment.

**Citations plus commentary**
When a note contains not only the source of a fact or quotation in the text but related substantive material as well, the source comes first. A full stop usually separates the citation from the commentary. Such comments as “emphasis mine” are usually put in parentheses.


**Substantive notes**
Substantive, or discursive, notes may merely amplify the text and include no sources. Such notes may augment any system of documentation. When a source is needed, it is treated as in the following example:

1. Ernst Cassirer takes important notice of this in *Language and Myth* (59–62) and offers a searching analysis of man’s regard for things on which his power of inspired action may crucially depend.

**Citations taken from secondary sources**
To cite a source from a secondary source (“quoted in . . .”) is generally to be discouraged, since authors are expected to have examined the works they cite. If an original source is unavailable, however, both the original and the secondary source must be listed.


**Chicago-Style Citation Quick Guide**
This material is derived from the following source, which you can also consult: [http://www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

*Book*

One author
Notes:
2. Pollan, Omnivore's Dilemma, 3.
Bibliography:

Two or more authors
Notes:
Bibliography:

For four or more authors
List all of the authors in the bibliography; in the note, list only the first author, followed by et al. (“and others”):
1. Dana Barnes et al., Plastics: Essays on American Corporate Ascendance in the 1960s . . .
2. Barnes et al., Plastics . . .

Editor, translator, or compiler instead of author
Notes:
2. Lattimore, Iliad, 24.
Bibliography:

Editor, translator, or compiler in addition to author
Notes:
2. García Márquez, Cholera, 33.
Bibliography:

Chapter or other part of a book
Notes:
Bibliography:

Chapter of an edited volume originally published elsewhere (as in primary sources)
Notes:
Bibliography:
Preface, foreword, introduction, or similar part of a book

Notes:
2. Rieger, introduction, xxiii.

Bibliography:

Book published electronically

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include the date that you accessed the book online. If no fixed page numbers are available, you can include a section title or a chapter or other number.

Notes:

Bibliography:

Journal article

In a note, list the specific page numbers consulted, if any. In the bibliography, list the page range for the whole article.

Notes:

Bibliography:

Article in an online journal

Include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a permanent ID that, when appended to http://dx.doi.org/ in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include the date you accessed the journal.

Notes:

Bibliography:

Article in a newspaper or popular magazine

The following examples show the more formal versions of the citations. If you consulted the article online, include a URL; include the date you accessed the article.

If no author is identified, begin the citation with the article title.

Notes:
4. Stolberg and Pear, “Wary Centrists”.

Bibliography:

Book review
Notes:
2. Kamp, “Deconstructing Dinner”.

Bibliography:

Exhibition Titles
Titles of world’s fairs and other large-scale exhibitions and fairs are capitalised but not italicised. Smaller exhibitions (e.g., at museums) and the titles of exhibition catalogues (often one and the same) are italicised.
- the Great Exhibition of the Works of All Nations; the Great Exhibition of 1851; London’s Crystal Palace Exhibition; the exhibition the World’s Columbian Exposition; the New York World’s Fair
- the Century-of-Progress Expositions (included more than one fair)

but
A remarkable exhibition, Motor Cycles, was mounted at the Guggenheim Museum.
We saw the exhibition Ansel Adams at 100 when visiting the Museum of Modern Art.
We decided to buy the catalogue Ansel Adams at 100, by John Szarkowski.

Thesis or dissertation
Notes:
2. Choi, “Contesting Imaginaires”.
Bibliography:

Paper presented at a meeting or conference
Notes:
2. Adelman, “Such Stuff as Dreams”.
Bibliography:

Website
A citation to website content may be styled as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified.
2. “McDonald’s Happy Meal Toy Safety Facts”, McDonald’s Corporation, accessed 19 July 2008,
**ACADEMIC GOOD PRACTICE AND PLAGIARISM**

**What is plagiarism?**
Plagiarism is the copying or paraphrasing of other people’s work or ideas into your own work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition.

Collusion is another form of plagiarism involving the unauthorised collaboration of students (or others) in a piece of work.

Cases of suspected plagiarism in assessed work are investigated under the disciplinary regulations concerning conduct in examinations. Intentional or reckless plagiarism may incur severe penalties, including failure of your degree or expulsion from the university.

**Why does plagiarism matter?**
It would be wrong to describe plagiarism as only a minor form of cheating, or as merely a matter of academic etiquette. On the contrary, it is important to understand that plagiarism is a breach of academic integrity. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another’s work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Deliberate plagiarism is unethical and can have serious consequences for your future career; it also undermines the standards of your institution and of the degrees it issues.

**What forms can plagiarism take?**
- Verbatim quotation of other people’s intellectual work without clear acknowledgement. Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else’s ideas and language.
- Paraphrasing the work of others by altering a few words and changing their order, or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas
from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author’s overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.

- Cutting and pasting from the Internet. Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.

- Collusion. This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to precisely follow regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.

- Inaccurate citation. It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g., Bradshaw, D. Title of Book, discussed in Wilson, E., Title of Book (London, 2004), p. 189).

- Failure to acknowledge. You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

- Professional agencies. You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided.

- Autoplagiarism. You must not submit work for assessment which you have already submitted (partially or in full) to fulfil the requirements of another degree course or examination.

Not just printed text!
The necessity to reference applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text drawn from books and journals, and to unpublished text, whether from lecture handouts, theses or other students’ essays. You must also attribute text or other resources downloaded from web sites.

For further information, visit:
http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism

COMPLAINTS AND APPEALS PROCEDURES

1. The University, the Humanities Division and the Ruskin School of Art all hope that provision made for students at all stages of their programme of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

2. However, all those concerned believe that it is important for students to be clear about how to raise a concern or make a complaint, and how to appeal against the outcome of assessment. The following guidance attempts to provide such information.

3. Nothing in this guidance precludes an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below). This is often the simplest way to achieve a satisfactory resolution.

4. Many sources of advice are available within Colleges, within faculties/departments and from bodies like OUSU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these sources before pursuing your complaint.

5. General areas of concern about provision affecting students as a whole should, of course, continue to be raised through Joint Consultative Committees or via student representation on the Ruskin’s committees.
Complaints

1. If your concern or complaint relates to teaching or other provision made by the Ruskin, then you should raise it with the chairman of the Academic Committee or with the Director of Graduate Studies as appropriate. They will attempt to resolve your concern/complaint informally.

2. If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors. A complaint may cover aspects of teaching and learning (e.g., teaching facilities, supervision arrangements, etc.), and non-academic issues (e.g., support services, library services, university accommodation, university clubs and societies, etc.). A complaint to the Proctors should be made only if attempts at informal resolution have been unsuccessful. The procedures adopted by the Proctors for the consideration of complaints and appeals are described in the University Student Handbook known as Proctors and Assessor’s Memorandum [https://academic.web.ox.ac.uk/complaints] and the relevant Council regulations [http://www.admin.ox.ac.uk/statutes/regulations/]

3. If your concern or complaint relates to teaching or other provision made by your College, then you should raise it either with your tutor or with one of the College officers, Senior Tutor, Tutor for Graduates (as appropriate). Your College will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

Note that complaints about the Ruskin’s facilities should be made to the Head of Administration and Finance, Richard Sykes. If you feel unable to approach either the DGS or the HAF you may contact the Head of School.

Academic appeals

9. An appeal is defined as a formal questioning of a decision on an academic matter made by the responsible academic body.

10. A concern which might lead to an appeal should be raised with the GSA who can provide appropriate advice. **It must not be raised directly with examiners or assessors.** If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your College. As noted above, the procedures adopted by the Proctors in relation to complaints and appeals are on the web [http://www.admin.ox.ac.uk/statutes/regulations/].

11. Please remember that:
   (a) The Proctors are not empowered to challenge the academic judgement of examiners or academic bodies.
   (b) The Proctors can consider whether the procedures for reaching an academic decision were properly followed, i.e., whether there was a significant procedural administrative error; whether there is evidence of bias or inadequate assessment; whether the examiners failed to take into account special factors affecting a candidate’s performance.
   (c) On no account should you contact your examiners or assessors directly.

13. The Proctors will indicate what further action you can take if you are dissatisfied with the outcome of a complaint or appeal considered by them.

**LOCAL RULES CONCERNING THE LAND, BUILDINGS ERVICES, AND FACILITIES AT 74 HIGH STREET AND 128 BULLINGDON ROAD**

All students should note that any breaches of the following departmental rules will be reported to the Proctors. Breaches of any of these rules – or any other behaviour which is deemed by the Safety Officer and Head of School to constitute a wilful disregard of health and safety requirements - may result in the person or persons responsible being immediately excluded from the department on a temporary basis.

1. It is forbidden to climb on roofs or buildings.
2. Tampering with any fire precautions or fire-fighting equipment is a criminal offence, punishable in the courts by large fines and possible imprisonment. In addition, the Head of School will take the strongest possible internal disciplinary action against offenders.
3. The actual lighting of fires, or reckless behaviour likely to cause a fire, are serious disciplinary offences.
4. Students must ensure that any electrical equipment brought into the department is safe and maintained in a safe condition. Electrical circuits must not be overloaded. Improvised wiring is not permitted. Government safety regulations require that any electrical equipment brought into the department must be
tested and certified as such by the designated Departmental Safety Officer. The Head of School and Safety Officer visit all the rooms in the department regularly and have the authority to remove or disable electrical equipment which is deemed to be unsafe.

5. In the interest of safety, smoking is never permitted in the School buildings at Bullingdon Road or 74 High Street. This includes the area outside the entrance to the Bullingdon Road site and the steps of the High Street building. From 7 January 2019 the prohibition has been extended to cover the use of electronic cigarettes or similar devices ('vaping').

6. It is forbidden for students to tamper with the fabric of the building or any of its services in any way. Please note that this includes the application of paint to any electrical or heating installation, however small.

7. Students intending to display their works (e.g., in connection with an examination) must obtain express permission from the Head of School and ensure that they comply with the conditions set in each case for affixing and removing such works. Action taken by the Proctors against offenders might affect students’ permission to graduate or result in increased fines (perhaps with compensation orders to enable the School to remove the works and make good any damage).

8. Materials other than those used in normal practice i.e., chemicals, unusual paints, organic materials etc must be checked with the Safety Officer before being used in the studios.

9. All plans for installations that effect access in both buildings, should be made in consultation with the Safety Officer.

10. All passages, staircases and walkways must remain clear of stored materials or other obstructions, especially for examinable exhibitions.

HEALTH AND SAFETY
Safety is a very important element at the RSA. Both students and staff are working in intimate and sometimes demanding spaces with many different processes. Constant supervision is carried out by the Departmental Safety Officer, academic and technical staff and by students themselves. Regular inspections are conducted under the supervision of the Head of School and the Departmental Safety Officer. Many substances in use in the school may be volatile or hazardous. These are strictly controlled and supervised under COSHH guidelines. Students may not bring unauthorized materials into the studios. All processes and materials are monitored through the Safety Officer. General tidiness and awareness of prohibited storage areas is essential. Walkways and fire exits are continually inspected to be certain of unrestricted passage in the event of emergency.

The Health and Safety Officer at the Ruskin is Jon Roome.

Workshops
Students may only use power tools after they have been instructed in their use by a qualified technician or member of staff. Sensible clothing must be worn in all workshop areas. Ear-defenders, gloves, goggles and face masks are provided at all work stations. Special aprons and other protection are available for specialist work, such as welding, etching, grinding, etc. Eye wash stations are provided in workshop areas.

Electrical Equipment
All electrical equipment is checked by the safety officer and technical staff, and specialized equipment is monitored by experts. Students may not bring unchecked electrical equipment into the School. All items are marked safe and dated.

First Aid
Staff at 74 High Street and 128 Bullingdon Road have been trained in First Aid. Most of the accidents in the school are trivial and often caused by lack of attention, minor cuts from Stanley knives being the most regular. While all is done to guard against accidents, individual awareness and responsibility are still key factors in prevention. On every level in the High Street and at Bullingdon Road there are first aid kits available for your use when needed. All accidents, however trivial, should be recorded in the appropriate accident book.

Fire
Fire alarms are fitted throughout the School. Fire extinguishers are stationed in all buildings and staff and students are required to familiarize themselves with their location. Fire alarms are tested every week at BR on Monday mornings, and at the HS on Friday mornings. Tests last just a few seconds. If the alarm rings at any
other time or lasts longer than a few seconds you should follow the building evacuation procedures. Fire drills are conducted periodically when you should follow the building evacuation procedure.

Safety meetings are held once a term to examine potential problems and update information received from the University Safety Department. Special meetings and memos may occur throughout the term about specific subjects e.g., arrangements for the degree show etc.

Safety notice boards are in both buildings. These are updated when appropriate and should be consulted. The Safety Officer is available for consultation or advice on any safety matter.

**SPECIALIST SERVICES**
**Equality and Diversity at Oxford**

“The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected. We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our research and enhances our teaching, and that in order for Oxford to remain a world-leading institution we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish.” University of Oxford Equality Policy

As a member of the University, you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the ‘protected characteristics’ of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details or contact us directly for advice: edu.web.ox.ac.uk or equality@admin.ox.ac.uk.

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges and a central Harassment Advisory Service. For more information on the University’s Harassment and Bullying policy and the support available for students visit: edu.web.ox.ac.uk/harassment-advice

There are a range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit: edu.admin.ox.ac.uk/religion-and-belief-0

**Student Welfare and Support Services**

The Disability Advisory Service (DAS) can provide information, advice and guidance on the way in which a particular disability may impact on your student experience at the University and assist with organising disability-related study support. For more information visit: www.ox.ac.uk/students/shw/das

The Counselling Service is here to help you address personal or emotional problems that get in the way of having a good experience at Oxford and realising your full academic and personal potential. They offer a free and confidential service. For more information visit: www.ox.ac.uk/students/shw/counselling

A range of services led by students are available to help provide support to other students, including the peer supporter network, the Oxford SU’s Student Advice Service and Nightline. For more information visit: www.ox.ac.uk/students/shw/peer

Oxford SU also runs a series of campaigns to raise awareness and promote causes that matter to students. For full details, visit: www.oxfordsu.org/communities/campaigns/

There is a wide range of student clubs and societies to get involved in - for more details visit: www.ox.ac.uk/students/life/clubs
**Dyslexia**
The University offers support to students with dyslexia. This might include being allowed extra time in written exams, assistance with essay writing, or the provision of special software. If you wish to be tested for this, please contact your College office and they will make the arrangements for you.

**Financial Hardship**

**College hardship funds**
Many Colleges offer hardship funds to support students who are experiencing unexpected financial difficulties. Information is usually available from the College Office.

**University Hardship Fund**
The Committee on Student Hardship makes awards on the grounds of unforeseeable hardship and may provide help in the form of a grant or loan, depending on the applicant’s circumstances. Awards to successful applicants are made on the basis of a comparison of a student's finances for the current academic year with University estimates of finances required.

Further information at: http://www.ox.ac.uk/students/fees-funding/assistance/hardship

**International Student Advisory Service**
This University service offers orientation programmes and further advice on visa and immigration-related matters to international students. On their website, you will also find information on study abroad opportunities.
Further information at: www.ox.ac.uk/students/international_students/

**Childcare Services**
Full information available at: http://www.admin.ox.ac.uk/eop/child