



Welcome to Ruskin School of Art

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. You will be supervised by, and have access to, people at the forefront of their field who will encourage and support you during 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.

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 in the seminars that take place throughout the year. Our professional and studio staff will do everything in their power to ensure that your needs are met and to guide you through any administrative hurdles you encounter or technical challenges you face on your progress through the MFA programme. Most of all we hope you find your experience here rewarding, exciting and enjoyable.

Ian Kiaer
Head of School

Oreet Ashery
Course Director

Onyeka Igwe
Course Leader

MASTER OF FINE ART 2024-25 HANDBOOK V 1.0

The information in this handbook is accurate as at 1st October 2024. It may be necessary for changes to be made in certain circumstances:
<http://www.graduate.ox.ac.uk/coursechanges>

If changes are made, the department will publish a new version of this handbook with a list of changes and students will be informed.

The handbook is designed to assist students with the navigation of administrative processes that they will encounter whilst studying on the MFA.

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ACRONYMS USED IN THE HANDBOOK

AC	Academic Committee
BR	Bullington Road
Crits	Critiques
DGS	Director of Graduate Studies
DPhil	Doctor of Philosophy (PhD)
EdC	Education Committee
Exam Regs	Examination Regulations
GJCC	Graduate Joint Consultative Committee
GSA	Graduate Studies Administrator
GSR	Graduate Supervision Reporting
H&S	Health and Safety
HAF	Head of Administration & Finance
HoS	Head of School
HS	High Street Building/Site
HT	Hilary Term
Hum Div	Humanities Division
MFA	Master of Fine Art
MT	Michaelmas Term
REP	Representative
RSA	Ruskin School of Art
TT	Trinity Term
UG	Undergraduates

Introduction

The MFA (Master of Fine Art) is an intensive 9-month programme built around three compact eight-week terms, with students expected to continue working through the winter and spring breaks. Students will conduct their practice within the context of an inter-disciplinary postgraduate, arts research environment.

The MFA programme encourages students to enhance their understanding of materials, media, processes and technical skills; to reflect critically on 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 programme are deeply woven into the learning methodology and comprise an essential part of the holistic tutorial, seminar, and studio learning environment.

Finding your way around

MFA INDUCTION AND STARTER INFORMATION

A starter pack is sent to students before the start of term containing Induction Schedules, Course Timetables, Student Registration, and other information.

Anyone who has not received a starter pack should contact graduate@rsa.ox.ac.uk

HANDBOOK

This handbook applies to students studying for the Master of Fine Art at the Ruskin School of Art, Oxford, during the academic year 2024-25. It is intended as both a source of information in its own right, and as a guide to other sources of information.

Any queries about the handbook should be sent to the Graduate Studies Administrator at:

graduate@rsa.ox.ac.uk

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>

ACCESS TO RUSKIN BUILDINGS

For 2024 to 2026 the High Street offices and studios have relocated to the Old Music Hall (OMH) on the Cowley Road. Both OMH and Bullingdon Road buildings are open from first week to ninth week Monday to Friday. On Saturdays of weeks one to eight, both sites are open in the morning. 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.

Please note that Ruskin buildings are for the use of Ruskin staff and students only.



MFA studio space

RUSKIN BUILDINGS

OPENING TIMES:

Bullingdon Road and OMH:
Mon-Fri 09:00 – 21:00 (Weeks 1-9)
Saturday 09:00 – 12:45 (Weeks 1-8)



See page 39 and CANVAS for further information on Ruskin spaces and facilities:

<https://canvas.ox.ac.uk/courses/280594/modules>



Accessibility Guide:

<https://www.accessguide.ox.ac.uk/ruskin-school-of-art>

Studying on the MFA

At the forefront of our learning and teaching strategy on the MFA is a desire to create an inspiring, challenging, and supportive learning environment for every student. The curriculum has been built with the understanding that students will only be able to fully develop their competences with effective engagement across the various components of the course and peer learning. As the course is short and intensive, it is expected that students will commit fully to the curriculum and attend all their scheduled sessions.

OVERVIEW

The course comprises regular one-to-one tutorials and seminars, focused on students' research and practice, and their interdependent development. There are no separately taught history and theory modules on the course. A programme of dedicated masterclasses and skills workshops, specifically for the MFA, runs alongside the Ruskin's fortnightly Visiting Speakers series.

MFA students work with a designated Studio Practice Tutor for the whole year, and an Extended Text Tutor in Michaelmas and Hilary terms. Elective tutorials are also scheduled with visiting artists and Ruskin tutors each term. Students participate in a twice-termly Critical Studies seminar throughout the year and group studio crits with MFA faculty and visiting tutors take place each term.

TIMETABLE

The MFA Timetable is on the Master of Fine Art course page in Canvas. The timetable gives detailed information about each term's scheduled teaching and events:

<https://canvas.ox.ac.uk/courses/280594/modules>

STUDIO SPACE

MFA students are provided with a studio on the first floor of the Bullingdon Road building. The MFA space comprises individual studios alongside flexible shared areas, creating a spacious and responsive learning environment.



See page 39 for information about facilities at Bullingdon Road.

Students attend Masterclasses with visiting artists and Ruskin tutors, which are programmed specifically for the MFA and take place across the year. Workshops are scheduled to support students in gaining specific technical knowledge and skills. Group and individual sessions are held with the Course Leader to help prepare students for submission of the three components of the final assessment: the Extended Text, digital Portfolio of Studio Practice, and Final Exhibition. Students' Final Exhibition, submitted and examined in June, opens to the public as the MFA Degree Show, which is conceived and coordinated collectively by MFA students with support from MFA tutors and staff, studio staff, and technicians.

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 studious enquiry into the forms, meanings, knowledges and experiences that emerge from the production of a body of artistic works, and to assist students in recognizing the questions, ideas or themes that motivate their practice. Students present their studio work to academic staff and peers on a regular basis in tutorials, practice seminars and studio crits. These forums allow students to engage in processes of reflective assessment in order to analyse chosen working methods and see how their research is progressing, 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.



See pages 12 - 14 for MFA teaching and learning strategy and learning outcomes.



See page 9 for more information about the Final Exhibition and Degree Show.



See page 17 for guidance relating to the Final Assessment.

HOLISTIC APPROACH

There are no taught history and theory modules on the course. The theoretical and scholarly aspects of the programme are deeply woven into the learning methodology and comprise an essential part of the holistic tutorial, seminar, and studio learning environment.



See page 17 for details of the three components comprising the final assessment, which are marked by the examination panel with a concern for their interrelation.

STUDIO PRACTICE TUTORIALS

Students will be designated a Studio Practice Tutor who they see regularly for three tutorials each term. In addition, students are invited to sign up for one elective tutorial with visiting artists and Ruskin tutors each term. Studio tutorials are usually around an hour long, and Studio Practice Tutors may conduct a combination of individual and group tutorials with their tutees over the year.

The tutorial system is at the heart of the MFA teaching strategy. During a tutorial, observations and evaluations are made regarding the work presented for discussion. Tutorials assist the student to analyse their 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. Students are not expected to make or complete works specifically for tutorials, but to prepare what they would like to focus on and discuss.

RESEARCH SEMINARS - MICHAELMAS TERM

The seminars take place weekly throughout Michaelmas term, supported by MFA staff. Each week, two or three students bring source material from their research (authored by someone else) to discuss with the group. Students are encouraged to experiment with the form of the seminar according to the orientation of their studio practice and research interests. The Seminar addresses debates within contemporary art, theory, art history, critical theory, aesthetics, and philosophy and is also intended to provide a critical resource for students' Extended Texts.

TUTORIALS: PEOPLE

MFA students see their allocated Studio Practice Tutor and Extended Text Tutor for individual and small group tutorials. Students also sign up for tutorials with visiting artists and Ruskin tutors on scheduled days over the year. Students are encouraged to look at MFA faculty and tutor profiles on the Ruskin website and research visiting artists' practices. MFA tutors and visiting artists are listed on the termly course timetable on Canvas:

<https://canvas.ox.ac.uk/courses/280594/modules>

TUTORIALS: CONTACT TIME

Over the year, MFA students see their Studio Practice Tutor for nine tutorials and sign up for three elective tutorials with visiting artists and Ruskin tutors. Students see Extended Text Tutors for three individual tutorials and two group tutorials in Michaelmas and Hilary terms. Throughout the course, students meet the Course Leader for individual tutorials and group sessions relating to the Extended Text proposal and the digital Portfolio of Studio Practice.

PRACTICE SEMINARS - HILARY TERM

Five students will install their work for discussion with the peer group, MFA staff, and tutors. The Practice Seminars are intended to stimulate critical and constructive discussion amongst the group and to help orientate students towards their final exhibition in a critical and self-reflective manner.

For those presenting, the practice seminar offers a key opportunity to reflect with peers on the development and exhibition of artwork. Staging work for a group encourages thinking through the work's reception and its mode of address when it is made public. Whether the work presented is finished or still developing, it should be installed with an exhibition situation in mind, taking account of the audience and the space in which it is being presented. It is this approach that will most assist students' understanding of how the work stages its subject and generates meaningful interpretation. This will also assist the peer group in reflecting on one another's artistic decisions and so offer the most astute discussions of the work's connotations and implications. For those not presenting work, the practice seminars are 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 discourses of contemporary art; and to practice the articulation of viewpoints.

WORKSHOPS AND MASTERCLASSES

Throughout the year, students can sign-up for workshops led by Ruskin tutors and staff. Some of these will focus directly on developing practical skills for professional practice, others relate to production and fabrication.

STAGING ARTWORK

Students should install their work for the seminar with an exhibition situation in mind. The MFA space comprises individual studios and flexible shared areas, including a large project space, allowing students to experiment with situating their work in varied spaces as it is developing. Students have time ahead of their seminar to set up and install work in the MFA project space or Bullingdon Road project space. The presenting students should work together to prepare the space and thoughtfully install their work for discussion.

In June, students install their Final Exhibition in the MFA space. Over the year, students are encouraged to actively consider the specific architecture, layout, and possibilities of the space as they work in it together.

Masterclasses with visiting artists encourage students to engage experimentally with a particular approach, technique, medium or way of working. The masterclasses will assist in developing problem-solving skills and innovative means to respond to a range of different creative circumstances and situations.

FINAL EXHIBITION & MFA DEGREE SHOW

At the end of Trinity term, students submit their Final Exhibition in the MFA space at Bullingdon Road, with studios and shared areas reconfigured to support a compelling and thoughtful installation of everyone's work. Throughout the course, in practice seminars and studio crits, students will consider how staging artworks for exhibition shapes their development and realisation. Students will gain experience of working together within the varied MFA spaces through group seminars, group tutorials, group crits, and masterclasses.

Students are supported to collectively curate the space, taking account of the overall layout and how audiences will navigate and experience the works. Individual artworks will be best served in a group show that is well conceived and integrated within the space as a whole and where the interrelationship of works has been carefully considered throughout. It is therefore important that discussion about each student's plans begins early in Trinity term with peers, studio staff, the Degree Show Tutor, and MFA staff. There is much to do and learn during this intense period and productive working relationships will ensure the process is rewarding.

@ruskinmfa Instagram account is run by MFA students to showcase work and publicise events, such as the Degree Show. Students using social media to post content online, including student-run Ruskin accounts, must familiarise themselves with the University's full social media guidance:

<https://www.ox.ac.uk/students/life/it/socialmedia>

We strongly recommend that learning environments, such as seminars, do not feature on social media. If students do post content from seminars online they should obtain permission from all students and tutors present.



For more information, see Communication on page 36

After the Final Exhibition has been examined, the MFA space will be opened to the public for the MFA Degree Show, which runs concurrently with the BFA Degree Show. Organization and promotion of the event is done collectively by the MFA. To facilitate coordination and equitably share responsibilities, students may form working groups at the end of Hilary term to oversee, for instance, the development of a publication and strategies for publicising the show online.

After the Degree Show closes, students deinstall their work and clear the MFA space before the Bullingdon Road building closes at the end of Week 9.

GRADUATE SUPERVISION REPORTING

In Weeks 6 and 7 of 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 receive a link by email to submit their report. GSR should not be used as a mechanism for complaints.

Aims and Objectives

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 associated critical



For further information on Graduate Supervision Reporting see Canvas: https://canvas.ox.ac.uk/courses/280594/pages/study-skills-and-other-useful-info?module_item_id=2746785

and theoretical concerns. Understanding of varied contexts, materials, media and technical skills will be developed to enable students to employ them flexibly in a range 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 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 alternatives.

ORGANIZATION, COMMUNICATION AND DISTRIBUTION

Students are expected to develop the capacity to plan, manage and direct creative projects, to communicate their intentions, processes and perceived results to an informed audience, and develop a reflective balance between these.

It is expected that they will be able to see how the 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.

Teaching and Learning

TEACHING STRATEGY

The course relies on a range of teaching methods, including individual tutorials, peer-led discussion, research and practice seminars, masterclasses, workshops, and studio walkthrough crits. Students explore different modes of communication and expression in a mutually supportive, peer-group environment.

The aim is to assist students in developing their own resources and skills to support their creative abilities as agents who can shape contemporary art and its discourses. The MFA fosters learning across research, practice, and professionalization with an understanding that these are interrelated, and that skills are not developed in isolation but through the interweaving of diverse activities.

LEARNING STRATEGY

We believe in the importance of students achieving independence of thought in the way they approach their studies, and they are offered considerable freedom in how they interpret the assessed components of the programme and its learning

outcomes. The curriculum is designed to support students in developing this independence. They are expected to commit fully to it and to actively participate in all their scheduled sessions.

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.

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 emerge 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 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.

Learning outcomes

FINAL EXHIBITION

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

PORTFOLIO OF STUDIO PRACTICE

- Document the development of the final project.
- Evidence development through documentation of significant works made, and research undertaken, during the year.
- Demonstrate critical reflection and analysis of research in significant stages of development.
- Communicate in clear, comprehensible form across effectively selected visual and textual components.
- Use source materials effectively and creatively.

EXTENDED TEXT

- Identify and use research methods relevant to the studio practice.
- Identify artistic questions, hypotheses and concerns informing the studio project.

INTERRELATION OF COMPONENTS

Although the learning outcomes 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. The course has an holistic approach that values the interconnectedness of all three components.

- Analyse and synthesize different methods and approaches.
- Communicate intentions, experiences and understandings in clear and comprehensible language.
- Conduct self-directed research.
- Evidence awareness of issues within contemporary art and art theoretical debates of relevance to personal studio, writing and research practices.

Examination

Students should familiarise themselves with the Examination Conventions (p 24 in this handbook) for the MFA, which give information about how the final work is marked and what happens if work is submitted late.

The Extended Text is submitted via Inspira. Students must familiarise themselves with the system prior to submission. There is a wide range of resources to help students on the Oxford Students website:

<https://www.ox.ac.uk/students/academic/exams/submission>

PLAGIARISM

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition.

Plagiarism may be intentional, reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.

Students must familiarise themselves with the University's guidance on plagiarism: www.ox.ac.uk/students/academic/guidance/skills/plagiarism

DISCLAIMER

The Examination Regulations relating to the MFA are available at:

<https://examregs.admin.ox.ac.uk/Regulation?code=moffineart>

The MFA Examination Regulations are the definitive guide for the submission timeline. If there is a conflict between information in this handbook and the Examination Regulations, then students should follow the Examination Regulations. Please contact the GSA with any queries about Examination Regulations: graduate@rsa.ox.ac.uk



For more information about Oxford Examinations and Assessments see:

<https://www.ox.ac.uk/students/academic/exams>



See page 24 Examination Conventions for the MFA.

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 before the research is undertaken.

Please see CANVAS for more information:

https://canvas.ox.ac.uk/courses/280594/pages/guidance-on-formatting-and-plagiarism?module_item_id=2746779

Components of the final assessment

The final assessment comprises three components, which are submitted separately: the Extended Text (25%), digital Portfolio of Studio Practice (25%), and the Final Exhibition (50%). Although the appointed panel of examiners allocates a percentage of marks to each of the components, the marking will be informed by a holistic concern for their interrelation.

Draft submissions of the Extended Text and Portfolio of Studio Practice will be read and viewed by MFA staff and tutors, who provide feedback in a combination of group and individual tutorials. Although draft submissions are not examined, the drafting process and associated discussions with tutors and peers form an important part of the development of students' work towards the final assessment.



Students should contact the GSA if they are unsure about whether their research may require ethics clearance:
graduate@rsa.ox.ac.uk

Submission deadlines

All submission deadlines are noon on the listed dates. If students have queries about the submission process or if they are unable to submit draft or final work by the deadline, they should contact the GSA as soon as possible. Work submitted after the final deadline will incur penalties on the mark. Detailed instructions for submission processes will be provided nearer the time.

Michaelmas

Week 3	1 November	Extended Text	Draft proposal
Week 5	12 November	Extended Text	500 word proposal

Hilary

Week 1	20 January	Extended Text	2-3000 word draft
Week 2	27 January	Portfolio	First draft
Week 9	17 March	Extended Text	FINAL

Trinity

Week 1	28 April	Portfolio	Second draft
Week 8	17 June	Portfolio	FINAL
Week 8	17 June	Final Exhibition	FINAL

CANDIDATE NUMBER

Submitted final work is marked “blind” by the appointed examiners. Students should not include their name anywhere on the submission, only their candidate number. This page explains where students can find their candidate number:

https://uni-of-oxford.custhelp.com/app/answers/detail/a_id/736/~/where-can-i-find-my-candidate-number%3F

Extended Text

CONTENT

Students will write a text of at least 4,000 words and not more than 6,000 words. The text can be an account of the methodology used in the studio project, an exposition of its theoretical framework, or an essay on another topic of direct relevance to the student's practice.

The written text will be considered an integral part of the student's overall artistic production during the year. Writing will be based on the student's artistic and related research interests and will evolve in relation to experiences and learning during the programme. Students are encouraged to take an experimental approach to the practice of writing, particularly if such an approach complements the studio practice.

Michaelmas

WEEK 3	1 November	draft proposal	PDF by email to GSA
WEEK 5	12 November	500 word proposal	PDF by email to GSA

Hilary

WEEK 1	20 January	2-3000 word draft	PDF by email to GSA
WEEK 9	17 March	4-6000 word FINAL	PDF via Inspera

WORD LIMITS

Word limits stated include footnotes, endnotes and appendices, but exclude acknowledgements, bibliography, glossary, image captions, table of contents.

STYLE AND FORMATTING OF WRITTEN TEXTS

Students should familiarise themselves with the guidance on styling and formatting their texts for submission: https://canvas.ox.ac.uk/courses/280594/pages/guidance-on-formatting-and-plagiarism?module_item_id=2746779

Portfolio of Studio Practice

CONTENT

The digital Portfolio of Studio Practice should detail the processes used and the provenance of strategies and ideas manifest in the Final Exhibition of artwork. The Portfolio should include documentation of the studio practice by photographic and/or other means and textual material of up to 2000 words, to include notes of explanation and any contextualising statements. Throughout the programme, students are encouraged to construct approaches to documentation appropriate to their artistic research methods, studio practice, and artworks developed for the Final Exhibition.

Hilary

WEEK 2	27 January	First draft	PDF by email to GSA
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Trinity

WEEK 1	28 April	Second draft	PDF by email to GSA
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WEEK 8	17 June	FINAL	PDF via Inspira
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The first and second drafts of the Portfolio are discussed with the Course Leader in a series of individual and group tutorials. Students are also encouraged to discuss their developing Portfolio with their Studio Practice Tutor.

WORD LIMITS

The word limits stated include all textual documentation, labels and notes of explanation, as well as footnotes, endnotes and appendices, but exclude acknowledgements, bibliography, glossary, image captions and table of contents.

Final Exhibition

Every candidate must submit a presentation of fully realised artwork, or body of works, in any medium, including 2D, 3D installation, performance, moving image, writing and sound. This requires students to develop, create and present a coherent, thoughtful installation of work within a group exhibition in the MFA studios at Bullingdon Road.

Planning of students' Final Exhibition is done in consultation with the MFA cohort, Studio Practice Tutors, Degree Show Tutor, MFA staff, and studio staff.

Trinity

WEEK 8	17 June	Final Exhibition	+ submission confirmation
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Students must complete a confirmation of submission for their Final Exhibition on 11 June. Detailed guidance on the submission process will be provided nearer the time.

PREPARING FOR THE FINAL EXHIBITION

Technical support for students making and installing their Final Exhibition is determined by the capacity of studio staff at Bullingdon Road. Students should speak to studio staff well in advance if they require substantial technical support for the creation of artworks and the installation of their Final Exhibition.

Problems completing assessment

There are a number of University processes in place to help students if illness or other personal circumstances are affecting their assessments or if students experience technical difficulties with an online submission.

Full information is available on the Oxford Students website:

<http://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>

Please note that extensions are applied for through colleges, but MFA students should inform the GSA as soon as possible if they are applying for an extension, giving clear information about which of the submissions will be affected.

MITIGATING CIRCUMSTANCES (MCE)

If students believe their performance in an assessment has been impacted by serious personal circumstances, acute or chronic illness, they can submit a Mitigating Circumstances notice to the examiners (MCE) either directly or via their college. Notices need to be submitted within three days of the last exam or submission deadline. See Student Guidance for more detailed information (<https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>)



Oxford Students website:
<https://www.ox.ac.uk/students>

EXTENSION

Students may apply for extensions due to ‘illness or other urgent cause that is unforeseeable, unavoidable and/or insurmountable’. Applications need to be made within fourteen days of the original deadline and should be made via the student’s college office.

Applications are considered by the Proctors, which can take up to 10 working days. MFA students can apply for an extension for one or more element(s) of the submission for final assessment. Detailed information can be found in <https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>

If students apply to extend the submission deadline for the Final Exhibition (which may be possible in exceptional circumstances) they will not be able to exhibit work in the public Degree Show. University regulations state that the Final Exhibition submission cannot be made public before it is examined.

SPACE & TECHNICAL SUPPORT IN CASE OF EXTENSIONS

If students require an extension to the Final Exhibition submission deadline it is vital that they communicate with the GSA before applying for a new submission deadline. Students should be aware that access to Ruskin’s buildings and support from technicians outside the planned examination schedule may be limited.

EXTENSIONS & THE DEGREE SHOW

Students applying to extend the deadline for the Final Exhibition are not able to participate in the public Degree Show. The final submission cannot be made public before it is examined.

Exam Conventions

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award. The Supervisory body responsible for approving the MFA examination conventions is the Ruskin Committee. Note that any submission in breach of University Statutes and Regulations will be reported to the Proctors' Office for further action.

Assessment, monitoring & examinations

Although a percentage of marks is allocated to each of the three assessed components, the marking will be informed by a holistic concern for their interrelation. Reconciliation of marks will take place through a discussion of each student's submission by the internal examiners and the external examiner to determine the final results, following University rules and guidance.

Students are graded on a Distinction, Merit, Pass and Fail basis using the University scale for standardised expression of final marks. An overall award of distinction may be made to candidates who have shown excellence over the whole examination. An overall award of merit may be made to candidates who have produced work of particularly high quality in the whole examination.

EXAM REGULATIONS & MARKING CONVENTIONS

This section of the handbook applies to students studying for the Master of Fine Art in the Ruskin School of Art who will sit their exams during the academic year 2024-25. The final version of the Examination Conventions for the MFA will be available in this handbook not less than one whole term before the examination takes place.

The Examination Regulations for the MFA can be found here:

<https://examregs.admin.ox.ac.uk/Regulation?code=moffineart>

University Statutes:

<https://governance.admin.ox.ac.uk/legislation/statutes>

University Regulations:

www.ox.ac.uk/students/academic/regulations

Distinction

Outstanding work that achieves a level of excellence which consistently exceeds expectations and challenges received views while demonstrating high levels of proficiency in professional, linguistic, academic and artistic competencies. It will demonstrate an exceptionally high level of artistic intelligence and creative coherence between the different components of the examined work.

Merit

Work that shows a high level of artistic competence within its chosen media and formats. The work should show evidence of astute analysis and sophisticated questioning with the field and a developed knowledge of the work's contemporary context.

Work across all submitted elements should be well-organized and articulate while revealing visual intelligence, inventiveness and originality. There should be a clear and considered relation between the components of the examined work and all the components should be completed to a professional standard.

Pass

Work that shows a good level of artistic competence within its chosen media and formats. The work should show evidence of a broad-based engagement with the field and a developed knowledge of the work's contemporary context.

Submissions should be well-organized, clearly argued and comprehensibly articulated while revealing visual intelligence, inventiveness and originality. There should be clear and considered relation between the components of the examined work and all the components should be completed to a professional standard.

GRADING

Work submitted for the MFA examination is graded using the University scale for standardised expression of final marks:

Distinction	70 – 100
Merit	65 – 69
Pass	50 – 64
Fail	0 – 49

Fail

Work that shows a lack of artistic competence within its chosen media and formats, and that is deficient in understanding and depth. Submissions in this class may show evidence of poor judgment, lack of organization and even ignorance of, or disengagement from, the subject. There may also be a shortage of finished work or supporting material.

Rubrics for individual submissions

FINAL EXHIBITION (50%)

Distinction

An exceptionally original, well-planned and professionally executed presentation of work that shows outstanding artistic competence within its chosen media and formats. This presentation should be informed by a challenging and reflective use of critical frameworks appropriate to the body of work and a sophisticated awareness of current issues within contemporary art.

Merit

An innovative, well-structured presentation of work that shows artistic refinement and originality within its chosen media and formats. The presentation should be informed by a challenging and reflective use of critical frameworks appropriate to the body of work and an in-depth and specific employment of current issues within contemporary art.

Percentage of marks allocated to each component:

Final Exhibition	50%
Portfolio of Studio Practice	25%
Extended Text	25%

Pass

An innovative, well-executed presentation of work that shows a good level of artistic competence within its chosen media and formats. This presentation should show reflective use of the student's research and a good awareness of concerns in contemporary art.

Fail

A poorly executed presentation of work that is insufficiently supported by evidence of the student's use of their research in a purposeful manner.

PORTFOLIO OF STUDIO PRACTICE (25%)**Distinction**

Work that documents and communicates the development of the final presentation of artwork in inventive and original ways. The ideas, analysis and research methods deployed should show an unusually astute and complex acknowledgment of the wider context in which the research is situated.

Merit

Work that documents and communicates the development of the final presentation in clear, inventive and original ways. The methods and ideas focused upon are described in a manner that shows rich understanding and astute reflection as well as a complex acknowledgement of the wider context in which the research is situated.

Pass

Work that clearly documents and communicates the development of the final presentation and reflects cogently upon the important phases of the learning and

creative process, using source materials in a highly competent manner. The work should show a reflective awareness of the learning processes involved and an understanding of the wider context in which the research is situated.

Fail

Work that does not complement the final presentation, gives little or no account of its development and uses documentation in a poor and/or insufficiently professional manner.

EXTENDED TEXT (25%)

Distinction

Work of an exceptional quality in which the methods of writing, composition and construction are coherent, inventive and informative. A self-reflective and nuanced understanding of the relationship between the written text and the student's research interests should be demonstrated. The text will be informed by a sophisticated awareness of the wider context in which the overall body of work is situated and relevant theoretical issues associated with it.

Merit

High quality work with methods of construction that are coherent, inventive, and informative. A self-reflective and nuanced understanding of the relationship between the written text and the student's research interests should be demonstrated. The text will be informed by a sophisticated awareness of the wider context in which the overall body of work is situated and relevant theoretical issues associated with it.

Pass

Work that, using well-chosen methods and appropriate use of language, deploys creative writing methods and/or academic conventions directly relevant to the student's research interests. It should also reveal an ability to engage with the wider context in which the student's overall body of work is situated and show awareness of relevant theoretical issues associated with it.

Fail

Work that shows little awareness of the contemporary context for the practice, is highly derivative, poorly written and researched, and/or unreflective about the methods of its construction.

Penalties

SHORT-WEIGHT CONVENTION

There are no formal penalties for short-weight in the Portfolio of Studio Practice and the Extended Text.

PENALTIES FOR LATE OR NON-SUBMISSION

The scale of penalties agreed by the board of examiners in relation to late submission of assessed items is set out below. Details of the circumstances in which such penalties might apply can be found in the Examination Regulations (Regulations for the Conduct of University Examinations, Part 14):

<https://examregs.admin.ox.ac.uk/>

Late submission	Penalty
After the deadline but submitted on the same day	-5 marks
Each additional day (i.e., two days late = -6 marks, three days late = -7 marks, etc.; note that each weekend day counts as a full day for the purposes of mark deductions)	-1 mark
Max. deducted marks up to 14 days late	-18 marks
More than 14 calendar days after the notice of non-submission	Fail

Failure to attend an examination (whether online or in person) will result in the failure of the assessment. The mark for any resit of the assessment will be capped at a pass, and candidates who have initially failed any element of assessment shall not normally be eligible for the award of merit or distinction.

PENALTIES FOR OVER-LENGTH WORK

See Examination Regulations, Regulations for the Conduct of University Examinations, Part 16, Regulation 16.6: <https://examregs.admin.ox.ac.uk/>

The Board has agreed the following tariff of marks to be deducted for an over-length Extended Text or Portfolio of Studio Practice:

Percentage by which the maximum word count is exceeded	Penalty (up to a maximum of -10)
Up to 5% over word limit	-1 mark
Up to 10% over	-2
Up to 15% over	-3
Each further 1-5% over	-1 further mark

RESITS

In the event that an element, or elements, of the MFA examination are failed at the first attempt, candidates are entitled to one further attempt, with resubmission of the failed element to be at the end of the Michaelmas Term following the examination. Marks for any element that has been successfully completed at the first attempt may be carried forward, and therefore it will only be necessary for students to re-sit the failed element(s).

FACTORS AFFECTING PERFORMANCE

A candidate's final outcome will first be considered using the classification rules / final outcome rules as described above. The exam board will then consider any further information they have on individual circumstances, as well as on the whole cohort. Where a candidate has made a submission, under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen circumstances may have had an impact on their performance in

RESUBMISSION

Candidates are permitted to rework material from their first attempt to be resubmitted at the end of Michaelmas Term.

an examination, a subset of the board (the 'Mitigating Circumstances Panel') will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating very serious impact.

The Panel will evaluate, on the basis of the information provided, the relevance of the circumstances to examinations and assessment, and the strength of the evidence provided in support. Examiners will note whether all or a subset of submissions were affected, being aware that it is possible for circumstances to have different levels of impact on different submissions. Please note the limited circumstances in which results can be adjusted following the consideration of an MCE: <https://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment>

Examiners

All the work submitted for examination will be independently marked by at least two internal examiners. The external examiner reviews a selection of the work submitted for examination and monitors the reconciliation of marks. Candidates should not under any circumstances make contact with individual internal or external examiners in relation to the examination. Enquiries about the examination should be addressed to the GSA.



Students should contact the GSA with any questions about the examination: graduate@rsa.ox.ac.uk

**MFA EXAMINATION PANEL
2024-25**

tbc

Student Representation

GRADUATE JOINT CONSULTATIVE COMMITTEE (GJCC)

Week 3 every term

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)

Tues, Week 4 every 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

Tues, Week 6 every 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.

MFA STUDENT REPRESENTATIVES

Each year two MFA representatives are sought and elected. All MFAs are strongly encouraged to volunteer during their year in Oxford to take this opportunity to help communicate students' issues to the School.

GJCC

The GJCC is a termly forum for students to be proactively consulted on matters related to their educational experience and for students to raise issues they wish to be discussed. The GJCC is a venue for two-way dialogue between students and staff.



Read more about the GJCC and the role of Student Representatives:

<https://canvas.ox.ac.uk/courses/280594/modules>

Both Undergraduate and Postgraduate Student Representatives may attend this Committee meeting for unreserved business matters.

Other committees: Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (Oxford SU). Details can be found on the Oxford SU website along with information about student representation at the University level.

Course Review & Feedback

Student opinion of the MFA course and curriculum is greatly valued and termly feedback is received from student representatives at meetings of the Graduate Joint Consultative Committee.

The MFA is subject to a review every 5 years with the next review due to be completed in 2028.

Students on full-time and part-time matriculated courses are surveyed once per year on all aspects of their course (learning, living, pastoral support, college) through the Student Barometer. Previous results can be viewed by students, staff and the general public at: www.ox.ac.uk/students/life/student-surveys

Communication

RUSKIN MAILING LISTS

Students should use their Oxford email address for all University correspondence. The GSA adds each student's address to the MFA 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 mailing lists for MFA students are:

MFA students + GSA, Course Director,
and Course Leader:

ruskin-justmfastudents@maillist.ox.ac.uk

MFA students + *all* MFA staff and tutors: ruskin-mfastudents@maillist.ox.ac.uk

All Students (BFA, MFA, DPhil) + staff: ruskin-allstudents@maillist.ox.ac.uk

Please be mindful when emailing to a mailing list. Students should not use the mailing list to forward information that should be distributed by staff members. Please note that any misuse of the mailing lists will result in immediate and permanent removal from the mailing list in question.

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.

UNIVERSITY CODE OF CONDUCT FOR USING IT FACILITIES

The University regulations relating to the use of Information Technology facilities can be found at:

<https://governance.admin.ox.ac.uk/legislation/it-regulations-1-of-2002>

E-MAIL

Students should use their Oxford email address for all University correspondence.

WHICH MAILING LIST?

ruskin-justmfastudents

This is the main email address to use for sharing course materials and for any internal MFA student and Student Rep matters.

Since it is necessary to subscribe to a mailing list in order to be able to send messages to it, all staff are subscribers. Students should bear this in mind if they want to email groups of students only as they will need to compile their own mailing lists.

SOCIAL MEDIA

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 encourage students to engage, collaborate and innovate through social media; wherever and whenever students do this, they must be aware of the potential impact on themselves and other users. 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.

ANY ONLINE INTERACTIVE TOOL

Social media is defined in this context as 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.

ADDING A DISCLAIMER

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 students risk giving the impression that they are speaking on behalf of the University or their department. If in doubt, students should consider adding a disclaimer to make it clear that they are posting in a personal capacity.

POSTING ONLINE

Students must familiarise themselves with the University's full guidance on social media use before posting online:

<https://www.ox.ac.uk/students/life/it/socialmedia>

Students should take care not to infringe copyright by posting other people's content online without ensuring that they have permission to do so.

Students should be careful not to post confidential material online without permission. This might be personal confidential information about an individual or information that is confidential for professional reasons.

WEEKLY INFORMATION AND THE ONLINE CALENDAR

Events change and develop very rapidly in the School, and students need to keep up to date. The best way to do this is via email and Canvas. Students should check their email at least once a day during term time.

STUDENT POST AND UNIVERSITY MESSENGER

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.

Space & Facilities

The Ruskin School occupies two separate buildings, Old Music Hall (OMH) and 128 Bullingdon Road (purpose-built workshops and studio space). They are about a 6-minute walk apart.

Please see Canvas (link in sidebar) for detailed information about Ruskin's buildings and facilities, as well as important Health and Safety rules which all students must read before starting their course.

Students will need to attend programmed workshop and health and safety inductions in order to use Ruskin's facilities.

BOOKING MEDIA SUITES AND EQUIPMENT

There is a booking system within the school so that Fine Art students can book Bullingdon Road media suites and take out cameras, sound and film equipment on loan: <https://www.rsa.ox.ac.uk//book>

BULLINGDON ROAD

Spaces and facilities at Bullingdon Road include the Project Space, Printmaking Studio, Media Lab, Casting Room, Metal and Wood Workshops. For detailed information on Ruskin's workshops, equipment, and facilities see:

<https://canvas.ox.ac.uk/courses/280594/modules>

CANVASSES

For information about accessing painting supplies, including canvas (making stretchers and stretching canvas up to 1680x3000mm), and making stretchers, students should contact John Grieve john.grieve@rsa.ox.ac.uk

Learning resources

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.

BODLEIAN ART, ARCHAEOLOGY AND ANCIENT WORLD LIBRARY (FORMERLY SACKLER LIBRARY)

The Art, Archaeology and Ancient World 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 library 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.



Search Oxford University Libraries:
https://solo.bodleian.ox.ac.uk/discovery/search?vid=44OXF_INST:SOLO

THE RUSKIN SCHOOL OF ART LIBRARY

The Ruskin has its own specialised in-house library of more than 7,000 volumes, comprised of lending and reference collections, both of which include written material on art history, art theory, art techniques, human anatomy, exhibition catalogues, art journals pamphlets, 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 Art, Archaeology and Ancient World Libraries.

The Ruskin Library is a small and welcoming departmental library mainly for students and staff at the Ruskin School of Art. The library is fully integrated into the university's electronic catalogue system (SOLO) and students are able to borrow items from the Ruskin Library main collection.

Library loan information:

Loan Type	No. of items	Loan Period	Renewals	Fines for Late Returns
Standard	6	14 days	6 times	20p per day
Short	2	3 days	6 times	£1 per day
DVDs	1	7 days	N/A	£1 per day

Please see <https://canvas.ox.ac.uk/courses/3697> for more information about how to use the library

THE RUSKIN LIBRARIAN

Laura Unwin is the Ruskin Librarian. Her normal working hours are Thursday 10am-4pm (Weeks 0-9). Please email her during term-time with any enquiries or should you wish to borrow a book:

laura.unwin@rsa.ox.ac.uk

Email info@rsa.ox.ac.uk outside term-time)



<http://www.rsa.ox.ac.uk/about/library>

Electronic information resources

CANVAS

Canvas is the central virtual learning environment for the Ruskin. Students should familiarise themselves with Canvas and the resources published there, including course handbooks, timetables, and schedules of School events, such as Ruskin's Visiting Speakers series.

<https://canvas.ox.ac.uk>

SOLO (SEARCH OXFORD LIBRARIES ONLINE)

Gives access to the largest electronic resources in any UK university, including the option of cross-searching many collections: <http://solo.bodleian.ox.ac.uk/>

OxLIP+

Oxford Library Information Platform is a gateway to all the University's extensive databases, electronic reference works, e-books and e-journals, which allows cross-searching: <https://libguides.bodleian.ox.ac.uk/az.php>

MUSEUMS AND COLLECTIONS

Information about holdings at the University:

<https://www.glam.ox.ac.uk/collections>

OXFORD ART ONLINE

Access and cross-search Oxford's art reference works: the Grove Dictionary of Art, the Oxford Companion to Western Art, Concise Oxford Dictionary of Art Terms, and the Encyclopaedia of Aesthetics: <http://www.oxfordartonline.com/>



The MFA course handbook, timetable, calendar, and MFA sign-up sheets are all published on Canvas:

<https://canvas.ox.ac.uk/courses/280594>

COPAC

The main library catalogue for (almost) all UK libraries: <http://copac.ac.uk/>

SUNCAT

Provides locations to journals throughout the UK, and links to articles and tables of contents: <http://suncat.ac.uk/>

OXTALKS + OTHER EVENTS

There is an Oxford-wide events list available at <http://www.ox.ac.uk/events-list> as well as OxTalks: <https://talks.ox.ac.uk/>

IT RESOURCES

For advice on the use of the Ruskin's IT facilities contact Jon Roome:
jon.roome@rsa.ox.ac.uk

UNIVERSITY LANGUAGE CENTRE

The University of Oxford Language Centre provides a wide range of general and specialised courses in foreign languages and Academic English.

<http://www.lang.ox.ac.uk/>

RECORDINGS

Please note the Educational Recordings Policy <https://academic.admin.ox.ac.uk/educational-recordings-policy>

TECHNOLOGY SKILLS & TRAINING

Students are encouraged to make use of the courses run by Oxford University Computing services in order to establish good basic research and presentational skills.

For IT courses run by the Oxford University Computing Services see: <https://www.it.ox.ac.uk/it-training>

Support

Equality and diversity

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

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

UNIVERSITY OF OXFORD EQUALITY POLICY

“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”

HARASSMENT

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

The University does not tolerate any form of harassment or victimisation and expects all members of the University community—including students—its visitors and contractors to treat each other with respect, courtesy and consideration. All members of the University community have the right to expect professional behaviour from others, and a corresponding responsibility to behave professionally towards others. All members of the University community have a personal responsibility for complying with this Policy and Procedure and must comply with and demonstrate active commitment to this Policy by:

- Treating others with dignity and respect.
- Discouraging any form of harassment by making it clear that such behaviour is unacceptable.
- Supporting any member of the University who feels they have been subject to harassment, including supporting them to make a formal complaint if appropriate.

Student welfare and support services

The college is responsible for pastoral care and the College Tutor/Advisor can always be approached with personal or academic problems. In many

RUSKIN'S HARASSMENT ADVISERS

Daria Martin daria.martin@rsa.ox.ac.uk
and Richard Sykes
Richard.sykes@rsa.ox.ac.uk

If any student needs to discuss, or make a complaint about, harassment in the Ruskin, they can approach one of these contacts.

More information can be found in the University's Equality and Diversity Unit: <https://edu.admin.ox.ac.uk/home>



For more information on the University's Equality and Diversity Policies and Procedure, please see: <https://edu.web.ox.ac.uk/policies-guidance-and-procedures>

colleges the Tutor for Graduates can also be approached for advice.

Ruskin MFA students should approach Susanne Heinrich, the Graduate Studies Administrator, with all administrative or logistical queries.

Any academic issues, concerns about progress or queries about the course can be discussed with the MFA Course Leader (Onyeka Igwe) and the Course Director (Oreet Ashery).

STUDENT MATTERS

Oxford Student Union represents and supports students with advice and resources and runs a series of campaigns to raise awareness and promote causes that matter to students. For details, visit: <http://www.oxfordsu.org/>

DISABILITY

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

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.



The University's main welfare provision can be found here: <https://www.ox.ac.uk/students/welfare>



The University Counselling Service offers assistance with personal, emotional, social, and academic problems: <http://www.ox.ac.uk/students/welfare/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: <https://www.ox.ac.uk/students/welfare/peersupport>



The Ruskin's Disability Co-ordinator for postgraduates is Susanne Heinrich, and the Disability Lead is Daria Martin. Both can be approached for advice on who to contact within the University about disability issues.

CHILDCARE SERVICES

Full information is available at: <https://childcare.admin.ox.ac.uk/home>

CLUBS + SOCIETIES

There is a wide range of student clubs and societies to get involved in. For more details visit: <http://www.ox.ac.uk/students/life/clubs>

Funding & grants

MATERIALS/RESEARCH GRANT

Students will 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, students should submit their UK bank details as soon as possible to the GSA who will make arrangements for the grant to be paid by the Finance

Department. Students may also be awarded up to a further £150 grant to support the costs of submitting their Final Exhibition. If students require this Grant, they must complete and submit an application form (obtained from the GSA) with an explanation and costings of how the additional monies will be allocated.

FINANCIAL ASSISTANCE

Many Colleges offer funds to support students who are experiencing unexpected financial difficulties. Students experiencing financial hardship should contact their college: <https://www.ox.ac.uk/students/fees-funding/assistance/review/colleges>

The University's Oxford Assistance Fund (OAF) makes awards to students experiencing unexpected and unforeseeable financial difficulties due to circumstances which could not have been predicted at the start of their course.

The OAF may provide help in the form of a grant or loan, depending on the applicant's circumstances:

<https://www.ox.ac.uk/students/fees-funding/assistance/oxford/oaf>

PAID WORK

The University has published guidelines for students undertaking paid work:

<https://academic.admin.ox.ac.uk/policies/paid-work-guidelines-graduate-students>

CAREERS SERVICE

The University Careers Service offers advice on any careers-related topic, including applying for jobs, further study, and developing skills:

<https://www.careers.ox.ac.uk/>

FUNDING

College should be the first point of contact for all research fund requests. For more information on funding, see: <https://www.ox.ac.uk/node/17098/>.

Complaints

COMPLAINTS AND APPEALS PROCEDURES

The University, the Humanities Division and the Ruskin School all hope that provision made for students at all stages of their course of study will result in no need for complaints (about that provision) or appeals (against the outcomes of any form of assessment). Sources of advice are available from colleges, faculties/departments and bodies such as the Counselling Service or the Oxford SU Student Advice Service. Students may wish to take advice from one of those sources before pursuing a complaint.

COMPLAINTS

If a student's concern or complaint relates to teaching or other provision made by the School, then they should raise it with the Course Director (Oreet Ashery) or the Director of Graduate Studies (Anthony Gardner) as appropriate. Complaints about departmental facilities should be made to the Departmental administrator (Richard Sykes). If students feel unable to approach one of these individuals, they may contact the Head of School (Ian Kiaer) who will attempt to resolve the concern/complaint informally.

If students are dissatisfied with the outcome, they may take their concern further by making a formal complaint to the Proctors under the University Student Complaints Procedure: <https://www.ox.ac.uk/students/academic/complaints>



For information on Harassment see pages 44–45. To discuss or make a complaint about harassment, students can approach one of Ruskin's Harassment Advisers:
Richard Sykes
richard.sykes@rsa.ox.ac.uk Daria Martin
daria.martin@rsa.ox.ac.uk



For the University-wide complaints procedure, see:
<https://www.ox.ac.uk/students/academic/student-handbook>

If the concern or complaint relates to teaching or other provision made by a student's college, they should raise it either with their college tutor or with one of the college officers, Senior Tutor, or Tutor for Graduates (as appropriate). The college will also be able to explain how to take a complaint further should the student be dissatisfied with the outcome of its consideration.

ACADEMIC APPEALS

An academic appeal is an appeal against the decision of an academic body (e.g. boards of examiners), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement. Students should first discuss any concern about their final marks with the Graduate Studies Administrator. Queries must not be raised directly with the examiners.

If students still have concerns they can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure:

<https://www.ox.ac.uk/students/academic/complaints>

Key contacts

Graduate Studies Administrator

Susanne Heinrich

graduate@rsa.ox.ac.uk

01865 (2)76941

The GSA supports the MFA Course Director and Leader and works with the DGS to address the School's graduate academic administration, including admissions processes, on-course support and examinations.

MFA Course Leader

Onyeka Igwe

onyeka.igwe@rsa.ox.ac.uk

The Course Leader is responsible for timetabling and oversees work towards the examined components of the course.

MFA Course Director

Oreet Ashery

oreet.ashery@rsa.ox.ac.uk

The Course Director has oversight of the MFA programme and its development. They follow the development of students' practice through weekly seminars and studio walkthrough crits.

Director of Graduate Studies

Anthony Gardner

anthony.gardner@rsa.ox.ac.uk

The DGS has general oversight of Ruskin's Graduate Programmes.

Head of School

Ian Kiaer

ian.kiaer@rsa.ox.ac.uk

The HoS is responsible for the governance of the Ruskin School of Art.

College Advisor

The College Advisor operates as an additional source of academic and pastoral support should this be required.

RUSKIN SENIOR TUTORS

The Ruskin's teaching staff also includes around fifteen to twenty Senior Ruskin Tutors in any given academic year. Ruskin Tutors are, in most cases, practitioners often working from London studios. They visit the School to provide teaching for an agreed number of days each term. Tutors can be contacted via pigeon-hole in the High Street main office or via email:

firstname.surname@rsa.ox.ac.uk

MFA Studio Practice Tutors

and Extended Text Tutors:

Anna Barham, Adham Faramawy,

Jennifer Lauren Martin,

Jade Montserrat, Jaimini Patel,

Harold Offeh, Giulia Smith,

Stephen Wilson

Final submission tutor: Eve Ess

Head of Administration
& Finance
Richard Sykes

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 students wish to raise in confidence.

Events & Communications Officer
Johanna Gullberg
info@rsa.ox.ac.uk

The Events and Communications Officer works from the OMH building and is also in charge of all room bookings within the School.

Electronic Media Specialist
& IT Manager
Jon Roome

Jon is also the School's Health and Safety Officer and is based at Bullingdon Road.

Senior Technician
Simon Lewis

Simon works at Bullingdon Road to support students with their studio work and workshop needs.

Technician
John Grieve

John is based in the OMH and can be approached if you need a stretcher, canvas, or painting supplies.

Lucy Till-Awny is the Ruskin's Undergraduate Administrator based at OMH.

Peter Chilton is the Bullingdon Road Evening and Saturday porter.

RUSKIN SCHOOL OF ART

Old Music Hall, 108 Cowley Road,
Oxford O4 1JE, entrance from Marston
Street (temporary address) &
128 Bullingdon Road, Oxford OX4 1UE
General enquiries: info@rsa.ox.ac.uk

Offices are usually open Monday-
Friday, 09:00 to 17:00 – Please note
these hours may be changed at short
notice

<https://www.rsa.ox.ac.uk/>
[https://www.facebook.com/theruskina
rtschool](https://www.facebook.com/theruskina
rtschool)
<https://twitter.com/TheRuskin>

EMERGENCY CONTACT NUMBERS

University Security Services
(Emergency)
01865 (2)89999 (24hrs)

University Security Services
General Enquiries
01865 (2)72944 (24hrs)