



UAL Level 3 Applied General Diploma in Art & Design 603/1457/6

Candidate number: 609654394

Pathway: Illustration and Graphics

Project title: Percy Jackson

EXTERNAL ASSESSMENT BRIEF - DIGITAL PORTFOLIO GUIDANCE

Please use this UAL Awarding Body approved template to develop, present and submit your response to the theme set out in the External Assessment Brief. Slide headers and Learning Outcomes are provided as a presentation guide, however evidence for any Learning Outcome will be acknowledged and assessed in any of the slides in your presentation.

Your DIGITAL PORTFOLIO submission must adhere to all guidance parameters stated within the External Assessment Brief issued to you. Your digital portfolio must be a maximum of 34 slides (30 slides independent portfolio evidence & 4 UAL pre-prepared slides).

You must submit evidence against all Learning Outcomes. Failure to submit sufficient evidence will result in a portfolio being judged incomplete and your work may be assessed as a FAIL.

EXTERNAL ASSESSMENT BRIEF - DIGITAL PORTFOLIO GUIDANCE

Slide Header	Portfolio Evidence	Number of slides
Visual and contextual research (LO1, LO2)	Detailed evidence of primary and secondary source research showing clear links and synthesis to practical experimentations and outcomes with relevant annotations	
Materials processes and practical skills (LO3, LO4)	Detailed evidence of the materials, processes and practical skills used in the development and resolution of your thematic enquiry in response to the UAL External Assessment Brief	
Exploration of ideas and problem solving (LO3, LO4)	Detailed evidence of how ideas are explored, and problems solved in the development and resolution of the thematic enquiry outlined in the UAL External Assessment Brief (for example, but not limited to, example sketches, illustrations, photos, videos, audio recordings, annotations, practical trials, experiments, models, prototypes)	MAXIMUM OF <u>30</u> SLIDES IN TOTAL
Development of ideas and outcomes (LO4, LO5)	Detailed evidence of how ideas are developed and resolved, outcomes produced and effectively evaluated in the development and resolution of the thematic enquiry outlined in the UAL External Assessment Brief (for, but not limited to, drawings/sketches, sequential photos, screen shots, video, audio recording, material trials and selections)	
Presentation and evaluation (LO4, LO6)	Detailed evidence of how experimentations, project development work and outcomes are effectively presented and evaluated in response to the thematic enquiry outlined in the UAL External Assessment Brief (for, but not limited to, photos, drawings/sketches/illustrations, video, audio, written text, annotations/reflections)	

fear	grave	grief	Death	compost bin	mumification	growth	Light	Death
ghosts	Death	family	Birth	Decay	surrection	joy	Life	Birth
Thanatos hela/Aphrak neuroper	Life / after life	decay	Relationship		Reality	family	Life cycle	Spring
car	Transport	taxi	Transport	JOURNEY	Dreams	adventure	Monsters	Lucid dreams
avropine	town 	bus	Careers	Success	self	goals	Imagary	Nightmares
Friends	RETIREMENT	happiness	socialism	capitalism	money	others	Pain	self harm
Promotion	Careers	Stress	culture	Success	fame	ego	self	growth
Money	MORTGAGE	Stability	raw you measure it	business	happiness	mirror	health	healing



As a class we generated ideas through these lotus blossom mind maps

cable car	Footpath	Boat	literature	Typography	Reading	Nomadic lifestyles	Refugee	culture
cycling	@travel	Train	Punctuation	Books	fiction	Setting / temporary	Migration	change
under-ground	Plagne	Bus	Religious Texts	Language	Non-fiction	Geopolitical issues	VISA	Move
evolution	Improve	nature	travel	Books	Migration	nightmares	SLEEP	Illusions
ages	Growth	Time	Growth	JOURNEY	Dreams	rest	Dreams	fantasy
life stages	big / little	change	Recycle	Vehicle	Progression of Relationships	lucid	inhabitant	reality
reduce	Carbon footprint	milk bottle	neuroper	car	walking	Love	care	jealousy
re-use	Recycle	Plastic	avropine	Vehicle	train	Pain	Relationships	Positive / negative
pollution	environment	Paper	Spaceship	Drone	Bus	Friends	mutual	Family

GPS	Alien	Tand brip	wisdom	children	Death	faith	Spring Grad.	Death
Treasure hunt	maps	Pirate	Dementia	ageing	life	Dreams	spiritual journey	Quiza board
Destination	travel	holiday hotels	Plastic Surgery	Wrinkle cream	Birth	change	ghosts	Church
Anxiety/ & Paranoia	Autism/ ADHD	Dyslexia/ Dyscalculia	maps	ageing	spiritual journey	Paranormal	faith	religion
Diagnosis	mental health	therapy	mental health	JOURNEY	beliefs	God and the Devil	beliefs	Athiesm
Stress	Stigma	Invisable	family	production	changing body	Prophet	dis beliefs	Trust
generation	birth	relation- SHIP	production line	Film	money	Purity	Gender Crisis	age
Support	family	Care	Capitalism	Production	products	Plastic Surgery	changing body	body image
TRADITIONS	Love	History/ Heritage	Supplie Demand	Jaffa Cakes	Shortages	disease	balding	eating disorders



Country	Suit case	Tickets	universe	Big Bang	School	Fashion	Migration	Nature
Holiday	Travel	Plan	Death	Life	Trauma	Education Education	HISTORY	Family
Train	relax	Pass- Port	Dentist	growing up	Birth	Slaves	evolution	Relity
Treasure	maps	Sailing	Travel	Life	HISTORY	Drugs	counselling	Self harm
Compass	PIRATES	Steal	PIRATES	JOURNEY	addiction	Recovery	addiction	gambling
clothes after journies	gyroscopes	explorers	interior design	Time	Process	food	alcoholic	addiction to a person
Chair	Cush	Shirts	watch	Death	illness	food	indomation	people
Wall Plastering	interior design	Lighting	hour glass	Time	clock	KTC	Process	education
Evolution	Dick Egg	carpet	Adulthood	Digital	youth	money	Fridge enters	Documents



I decided to do a more relevant mind map to narrow down the topics



concrete migration office	slow trade	fish to australia	mercury	weather	business trip	money	riches	leverage
bird migration details	immigration	visa passport	luggage	holiday	cause	interests	change	maps/works
people making	refugees asylum seekers & escape	citizenship	the beach	road trip	different country	clothing	self discovery health	growth
destination	GPS google maps atlas	adventure	immigration	holiday	change	breaking down	health	hunger
destination	MARS	compass key	MARS	JOURNEY	digestive system	digestive focuses	digestive system	large intestine
travel new atlas with map	with atlas contour lines	accuracy	books	kidnapped	reading	ceus	tubes	food
coral reefs	train routes	bus routes	Ford transit van	children	money	genre	war	news paper
plane	routes	short cuts	killing	kidnapped	SWAT team	illustration	reading	real world tasks
roads	snickit	family	hostile	trauma team	recovery	dystexia	words	plot

I did a survey asking people what their favorite Percy Jackson book is, this is the result:

The light thief x1

The mark of Athena x2

The battle of the labyrinth x2

The house of hades x3

The titans curse x2

The last Olympian x1

The blood of Olympus x1

In this project I'm going to explore the characters journey through the books.

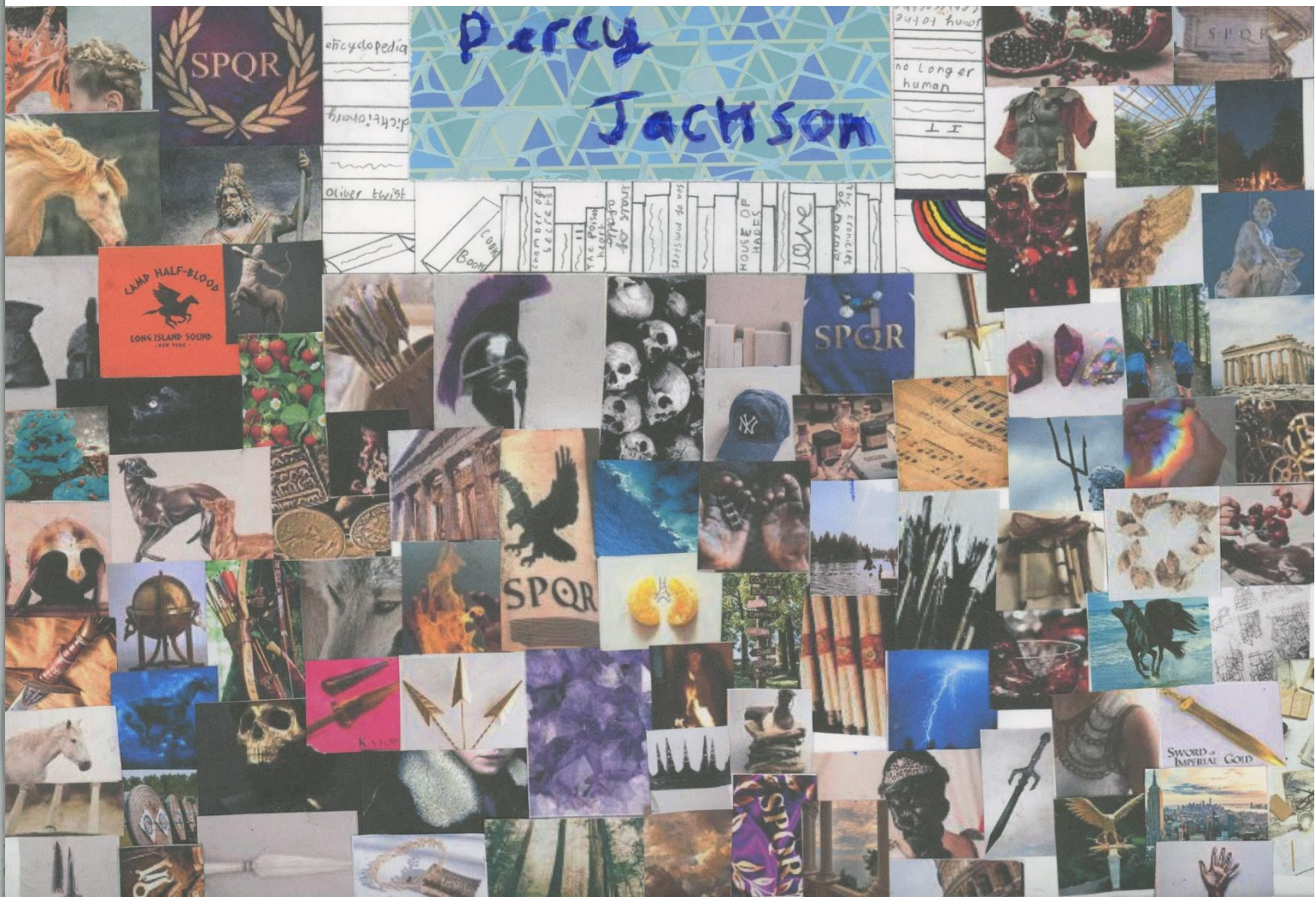
The Percy Jackson books are about the children of the Greek gods. These children are called demigods because they are half-god half-mortal.

The demigods are usually claimed by their godly parent before their 12th birthday. They are sent to camp half-blood where they are trained to fight so they can defend themselves against monster attacks.

Some demigods have superpowers depending on their godly parent.

Children of Zeus for example can play with lightning and create storms. Children of Hades can summon the dead and travel through shadows.

The plot of the books usually revolves around the god messing up and the demigod having to fix their mess. They usually start their quest by consulting the oracle of Delphi that will give them a prophecy.



source material risks pleasing no one - teens, who know the books are meant for younger kids, and the younger kids, who will be angry and disappointed that the books they love have been **distorted into a teen movie**. I haven't even seen the script yet, so I don't know how much the story has changed, but I fear the movie will be **dead on arrival** with a **seventeen-year-old** lead. (At this time I had no idea who might be cast)

I've spent the last four years touring the country, talking about the movie. I've seen hundreds of thousands of kids. They are all excited about the movie, **but they are also anxious**. Most of these kids have no idea which studio produces which film, **but everywhere I go, they say the same thing**

These are 5 screen shots from the author of the books to the film company. The characters are 12 in the books not 17 as a result. He is worried it will be "dead on arrival" and it was as it was targeted at the wrong group of people. Here Rick Riordan talks about how fans are anti anti-ans

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to see the film as they don't know how it's going to be with such a big change.

This is why I'm not using the films in the project.

In this he talks about how the film is fixable and how can be changed so fans enjoy it but they refused his help. He also talks about how he was plunged into despair as he read the script as if they had completely has been completely

The good news: **it is eminently fixable**. When I first read the script I'll admit I was **plunged into despair** at just how bad it was. If I were intentionally trying to sabotage this project, I **doubt I could have done a better job** than this script. But as I began to make notes and look specifically at what was bothering me, I realized that the script could be made palatable to fans and the general movie-going audience without really changing its present scene

destroyed by the film producers. He also said even if he was intentionally trying to sabotage the film he couldn't have done a better job than what they had done.

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Having said that, here's the bad news: The script as a whole is terrible. I don't simply mean that it deviates from the book, though certainly it does that to point of being **almost unrecognizable as the same story**. Fans of the books will be **angry and disappointed**. They will leave the theater in droves and generate horrible word of mouth. That is an absolute given if the script goes forward as it stands now. **But the bigger problem is that even if you pretend the book doesn't exist, this script doesn't work as a story in its own right**.

The film company Change all the main plot point in the books making it almost unrecognizable from the books this made the fans of the books angry and is why I won't be involved including the film in my projects. Riordan also states the script doesn't work as a stand alone film as it doesn't as it has major plot holes in the film

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The target demographic of the books are 9-11 years old, where as the film is targeting 16-19 year olds, so most fans won't enjoy it. The author of the books wouldn't recommend it, show he would rather not get any publicity than get it from this film

I'm talking with **fourth and fifth** graders all the time about this upcoming movie. I would be **horrified** if I steered them into a movie with this kind of **content**. I wouldn't see it. I wouldn't let my kids see it. **I wouldn't recommend anyone else see it**, and I certainly wouldn't want my name associated with it. Please do not **sex up** my children's story. If you take out all the lines I've flagged and put in something funnier and fresher but not blatantly crude, you will have a stronger script with a wider appeal.

The story of the books is about a 12 year old so not only is the setting up the story inaccurate it is gross. The comedic relief character gets over his personality changes from a timid hero to a someone obsessed with girls and sex.

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I took pictures of people who look like people in the characters in the book to base my drawing on.



Magnus ←



← Paul

Hazel →



Piper



Seleena

← Sally



Percy

→ Rachel

← Lester



Meg

Jason

Frank

Annabeth

Leo

Clarisse

Nico





The blue sky reminds me of camp as it is always sunny: the bridge does as well because it look like the pillars used to build the cabins there. The bridge also reminds me of the time the drove off one because they were being chased. The light remind me of the material called celeital bronze that all the wapons are made out of.



The sunset always remind me of camp half blood as their t-shirt is bright orange. It also reminds me of quests as they always set of at sunset or sunrise.



These photos remind me of New Rome with the brick roads and the old buildings.

Bright green grass reminds me of the battle arena at Camp Half-Blood as this is how I imagine it.



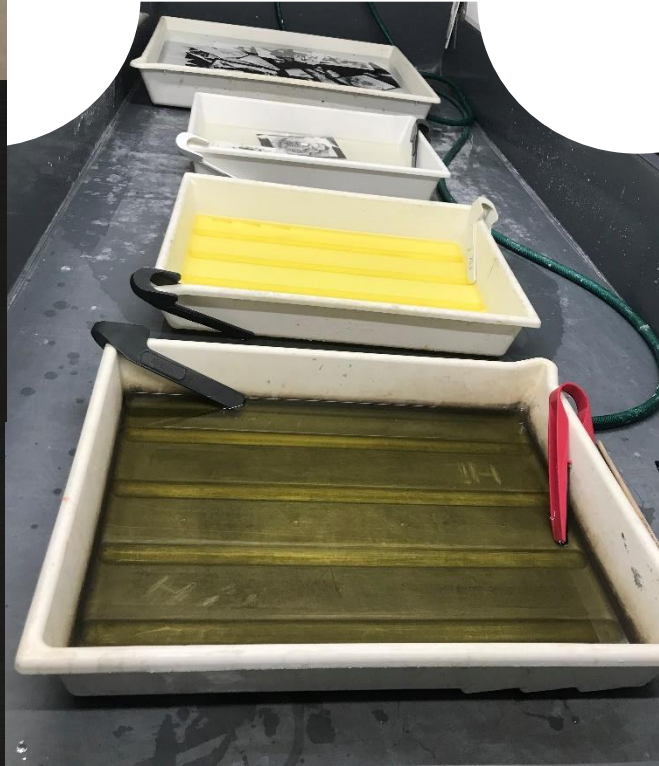
These photo remind me of the woods at camp half blood where the play war games so they are ready to fight monsters if they get attacked.



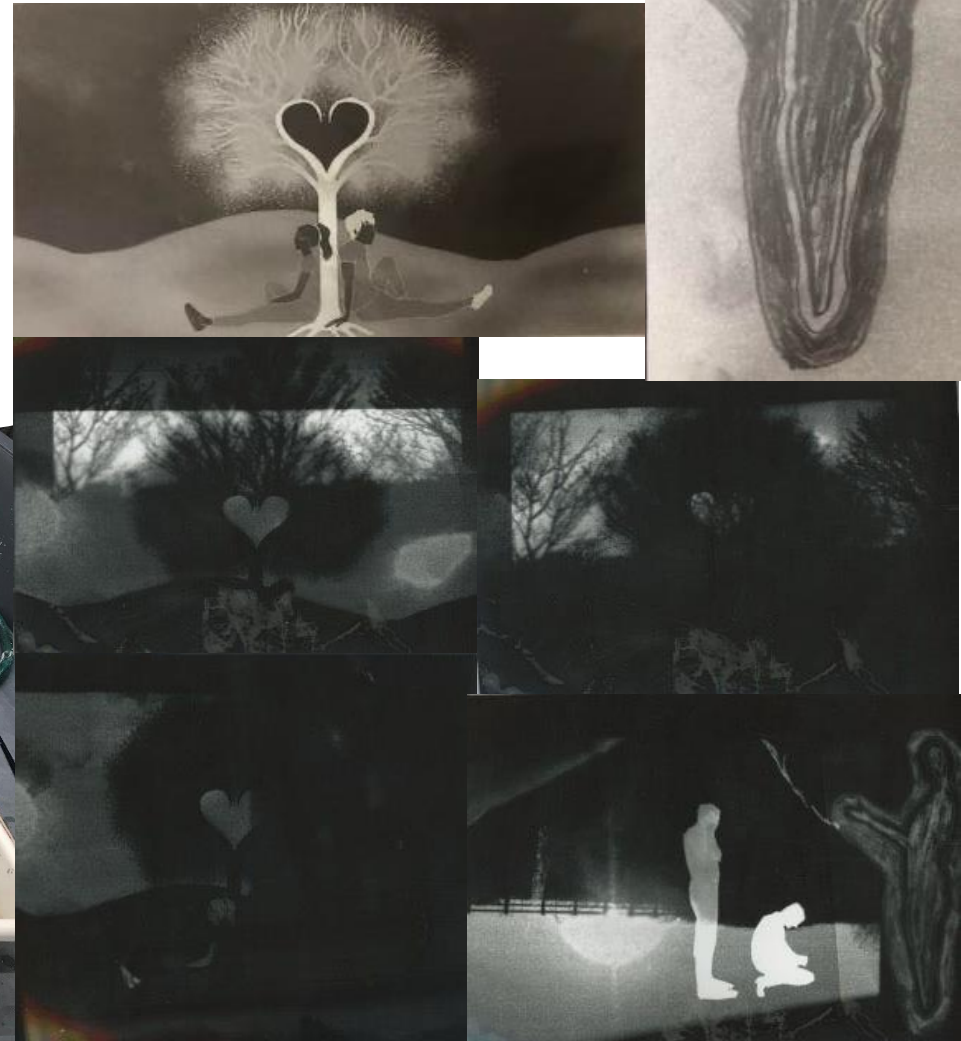
For this workshop I combined my photo with my drawings and used different development techniques. I did this by printing inverted version of them and printing it onto tracing paper.



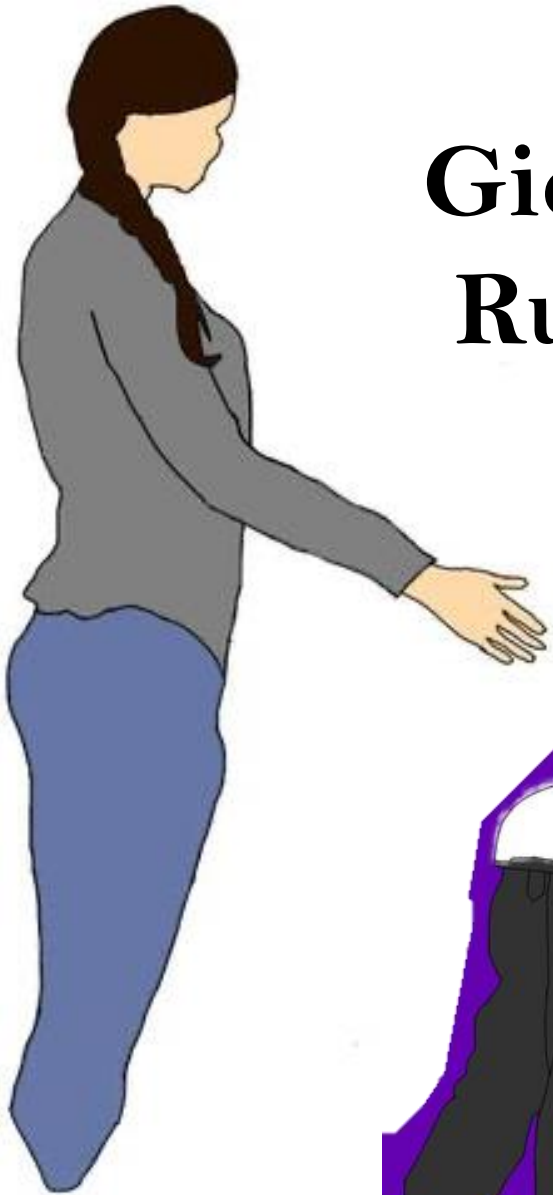
In the photo below are the chemicals we used. The first one is the develop in which you soak the photogram for 15 seconds. Making sure none of the liquid transfers you then place it in the second box, the stopper. After it has soaked in there you again making sure none of transfers you place it in the fix. Finally, once all the liquid has run off you place in the last box, the water to wash the chemicals off.



I tried different combinations of the images to see what looked best. Some of the photogram were overexposed so I turned it down and they improved.



Gideon Rubin



Gideon Rubin is a contemporary Israeli artist and a rising star in the international art scene.

His work is about the memory of something that is at the point of fading away. By blurring identifying details, erasing the facial features of human beings, he invites the viewer to complete these unexisting details by using his very own memories. This "dialogue" creates a very personal relationship between the artwork and the audience and evokes a feeling of intimacy and nostalgia.

I enjoy how this technique can represent some one fading. This relates to the books as the heroes are under so much pressure they sometimes loose sight of who they are.

I like how it creates a personal relationship with the viewer as you can connect to the characters in the book without reading it and how it creates feelings of nostalgia as the book is nostalgic to people because they are childrens books.



I admire how simplifying a picture you can still understand what is going on without having to spend hours on tiny details to get the message across.

I also found that I could show what a person looks like without giving away exactly who I drew.

More than anything it's an abstraction tool, a way I enjoy directing and dissecting what I see and the surface of the painting.

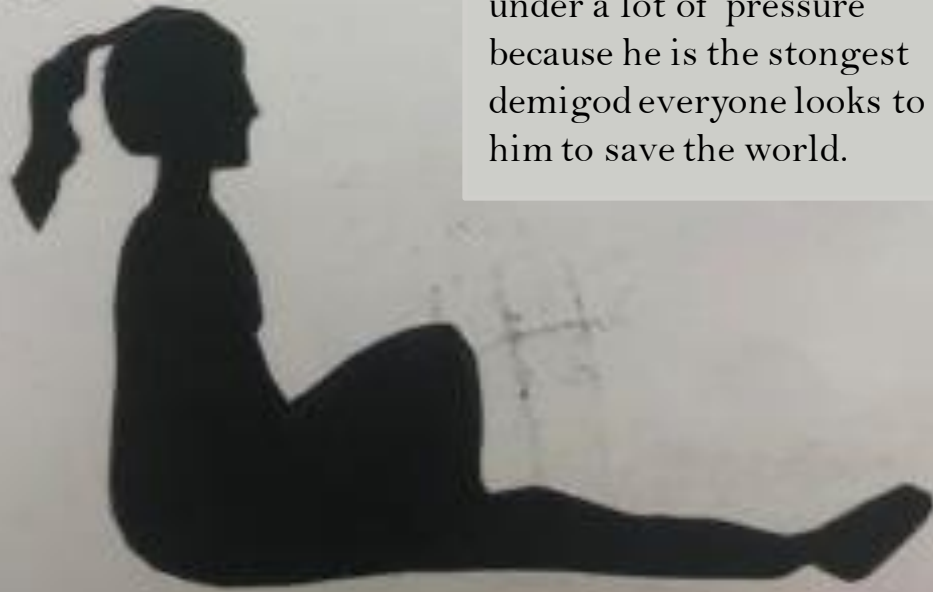
Simplifying it.

Growing up I was fascinated by the little figures in my grandfather's landscape paintings; just little blobs of paint to describe a face, limbs or body. In my work I try to strike a balance between the general and the specific, the 'public' and the 'individual', which I find fascinating.

When I began erasing the facial features it was something altogether different. Painting old toys I was reacting to the physical erasure of the doll features after years of being handled and played with kids. As my work shifted back to portraiture, I found out fairly quickly that I can describe what I need without the



I created this by sketching the design onto black paper and cutting it out. This character is always elected leader of the group so she is under a lot of pressure to make the right decision because her friends lives are on the line. I drew her byherself relaxing as she she dosen't get to do this with so much responsibility. Now I'm going to draw Percy in a similar way as he is also under a lot of pressure because he is the stongest demigod everyone looks to him to save the world.



Kara Walker



Walker made it clear that her intent as an artist was not to create pleasing images or to raise questions with easy answers. She also explained her use of the silhouette by stating that "the silhouette says a lot with very little information, but that's also what the stereotype does."

In 2006 the Metropolitan Museum of Art in New York City featured her exhibition titled *After the Deluge*, which was inspired in part by the devastation wreaked the previous year by Hurricane Katrina in New Orleans. The exhibition juxtaposed pieces from the museum's own collection—many of which depicted black figures or images demonstrating the terrific power of water—with some of her own works. The intermingled disparate images created an amalgam of new meaning fraught with a discomfiting ambiguity characteristic of much of Walker's output.



A black silhouette on a white background as this way it almost blends into the background but I do enjoy how this way it like the person is leaving fading into the shadows.

Kara Walker, (born November 26, 1969, Stockton, California, U.S.), American installation artist who used intricate cut-paper silhouettes, together with collage, drawing, painting, performance, film, video, shadow puppetry, light projection, and animation, to comment on power, race, and gender relations.

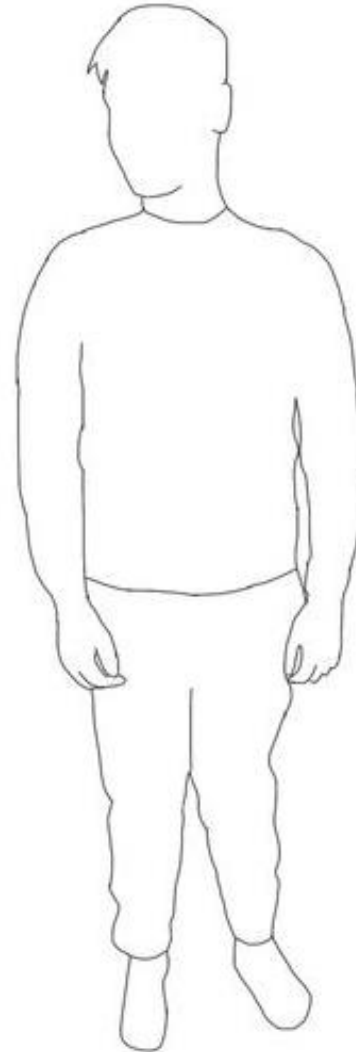
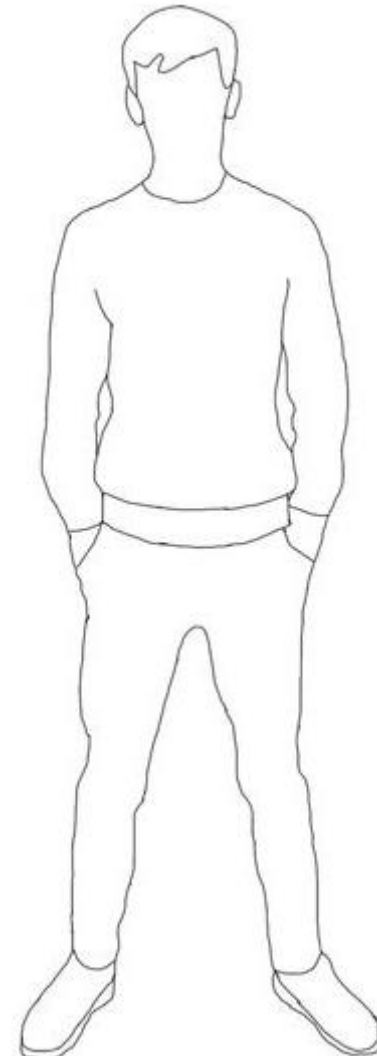
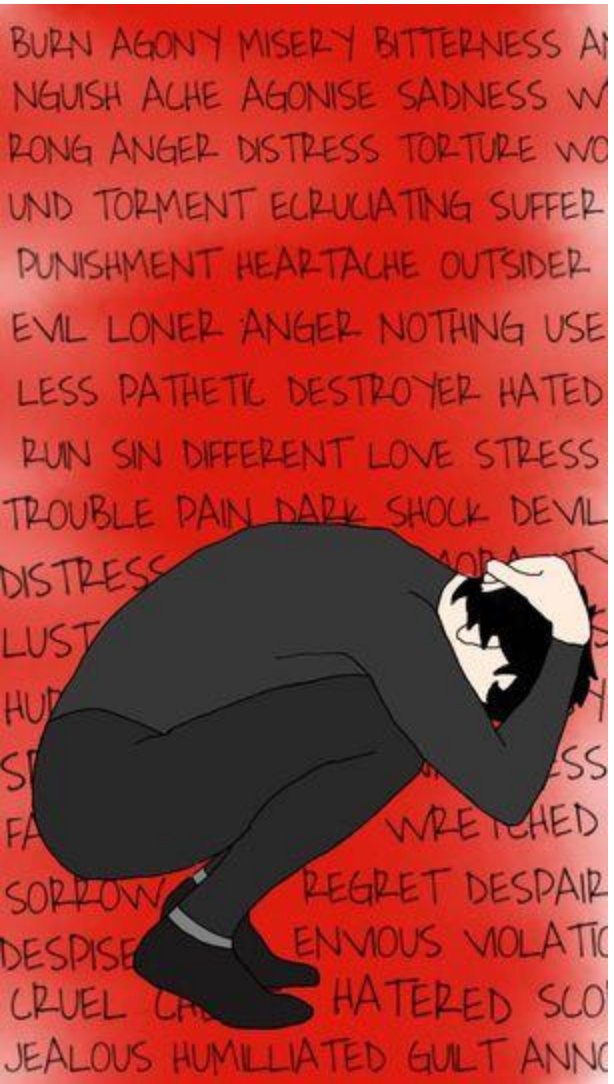
Kara works are usually murals so the images could come off as intimidating as they are bigger than the viewer. It also makes you want to move away from it so you can see the whole picture.

I admire how you see what the artist is trying to say without a lot of detail.

I enjoy the ambiguity of silhouette as a the silhouette could be of anyone from a distance but if you look closely at it you could deduce who it was due to the body proportions and facial features.

I like the contrast of the white silhouette on a black background and as I think it makes the silhouette stand out more than the other way round.

The drawings are of the character Nico. The first one is after he runs away he is so full of anger, hate and sadness it was overwhelming. I drew this as these emotion and how he handles them have a big impact on him. The other is him using one of his powers called shadow travel. I included this because to prove himself he uses his powers too much nearly killing him which helps to show the people around him how much he is struggling.



A god is an immortal being worshipped for having power over nature, human fortunes or characteristics. The Greek gods evolved from the Mycenaean gods. Not a lot is known about the Mycenaean gods worshipped chthonic gods (gods associated with the underworld). Poseidon being head god and more of a god of earthquakes rather than the ocean. There is no Mycenaean god for Hades historians think that he split from the Mycenaean Poseidon in the same way Pan split from Hermes because he is associated with Persephone and the underworld. Once the Greeks took over they put Zeus as head god and didn't speak about the chthonic gods in fear of them appearing so would often use other names for them e.g. Despoina, and Kore for Persephone or the one with many names and the one who receives many guests for Hades.

The myth of how the gods were created

Kronos was 1 of 12 titans children of Ouranos (the sky) and Gaia (the earth). Kronos married his sister Rhea together they have 6 children Kronos eats the first 5 in fear they will overthrow him as his father had warned. Rhea annoyed at this gives the last child (Zeus) to nymphs to raise after giving Kronos a rock to believe the child was trapped. Zeus returns to Kronos in disguise getting him to puke up his siblings saving them. The gods then forgot the titans for reign over the world the god won and sent the titans to Tartarus. Zeus then named himself king of the gods but decided to split the world up so they had equal territory. He decided his brothers and himself would roll a dice for control of different parts: the underworld, the sea, and the sky the earth being neutral territory. The sisters weren't involved as the Greeks didn't treat women with respect and this was reflected in the gods. Zeus rolled highest and chose the sky, Poseidon was next and chose the sea leaving Hades with the underworld. The other gods apart from their three siblings and Aphrodite are children of these gods and represent a range of things like: love, childbirth, music, war, wine, the harvest, the sun.

I drew some other Greek gods symbols using acrylic paint in various techniques. I did this because in the book the children are descended from gods and when a god claims them their symbol glows above their head. I like how they turned out so I might do more of this in my project.





For this I printed off a sketch I had drawn digitally to use as a guide. I had to mixed the inks to make the hair and skin colour. Then I applied the ink with a paint brush to the canvas. After I placed the canvas onto the fabric put this gel onto the canvas. Next I used a squeegee to spread the gel across and repeated this but on paper instead.

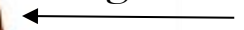


To create this gif I opened my 4 images into different layers on photoshop. I rearranged them so they were in the order I want. Then I created the timeline for the gif, making sure the speed was right.

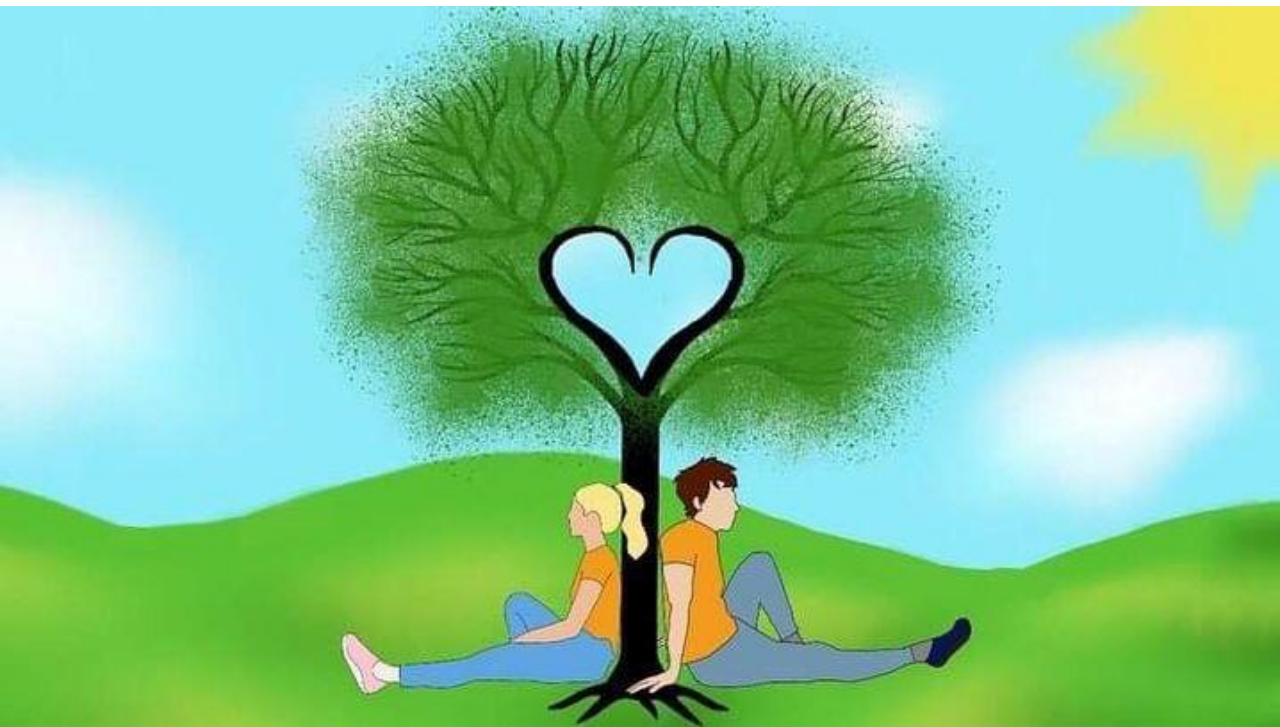
I did one of the character in a dress as they don't get wear them often as they get attacked by monster a lot so need to wear clothing suitable for it.



These are the different stages of the gif.



I this I drew couples in the books relaxing and enjoying each others company. This is to show their journey from friends to lovers. Percy and Annabeth are both very similar so I reflected this in the drawing of them which is why this one looks a lot different to the other but similar too. This is because they are still in a relationship just a different kind



Nico and Will are polar opposites on the outside but the same on the inside and I wanted to represent this in my drawing. I did this by doing a mirror opposite but the same in the middle. These being night and day and one having dark powers and the other light but also allowing the rainbow leaves to cross over. I also place a sunset in the heart as it is in the center of the drawing like how sunset/sunrise is in the middle of night and day.



I edited these photos so I can use them as backgrounds for my drawings. I made the colours brighter and more vibrant as the contrast of the bright colours and the black silhouettes will make them stand out more.

With this image I darkened it to make it more like a to edit onto one of my backgrounds

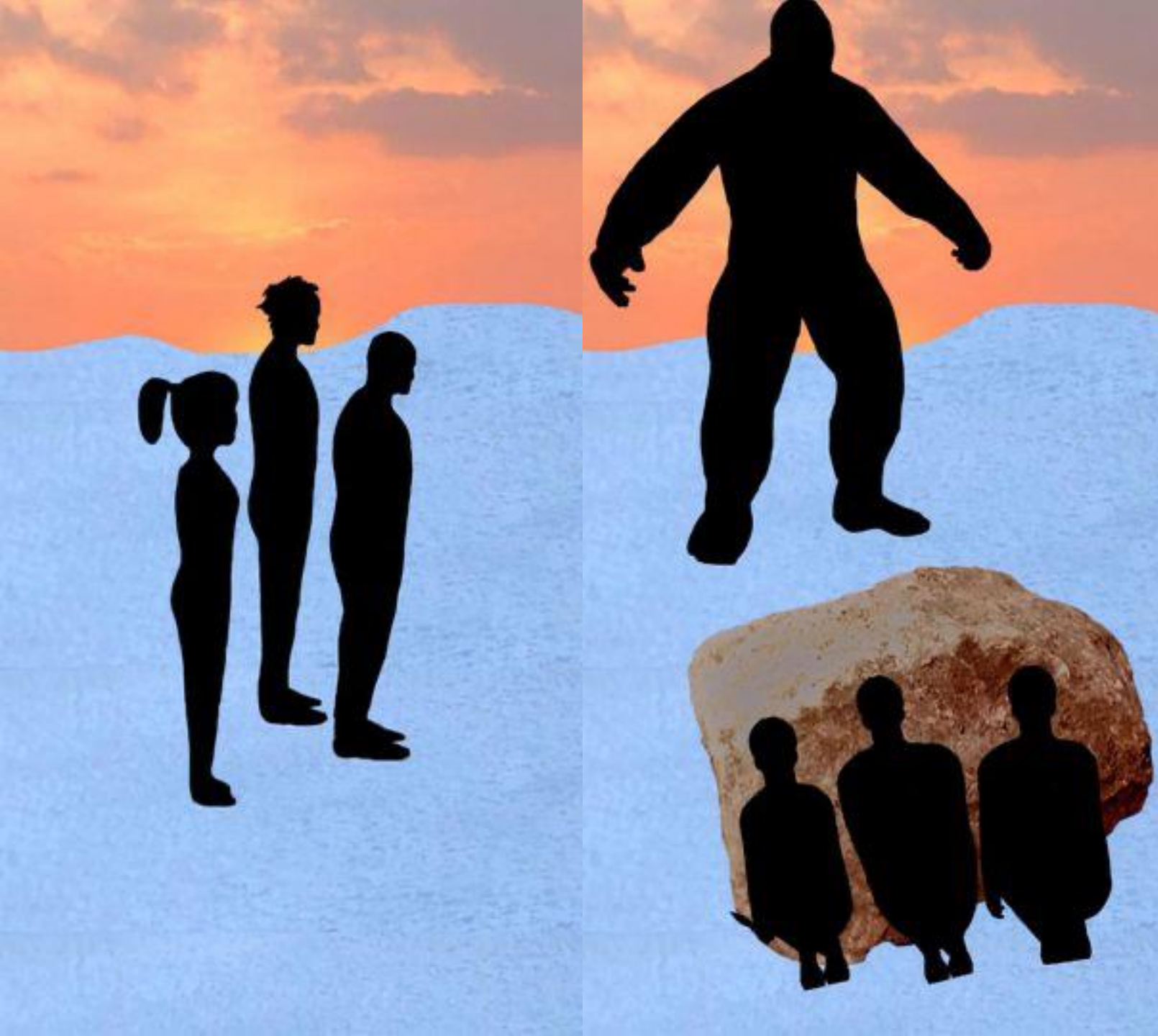


The inspiration behind this jug was a scene in the book when Nico is trapped in a Greek jar the idea was to make this. To do that we rolled out a slab of clay and cut it into a rectangle. After we rolled it around a cylinder and cut off the excess then used a serrated kidney on the join, before applying slick to it to make it stick together. Next we smoothed out the edge of the join with a rubber kidney and then I used the serrated kidney and slick again to join both the handles on. After that I started drawing my designs; I chose to apply coloured slick to my jug to add extra detail. The technicians then fired it for us so we could apply glaze. To apply the glaze I dipped it all the way into the box, once that was done it needed to be fired again.



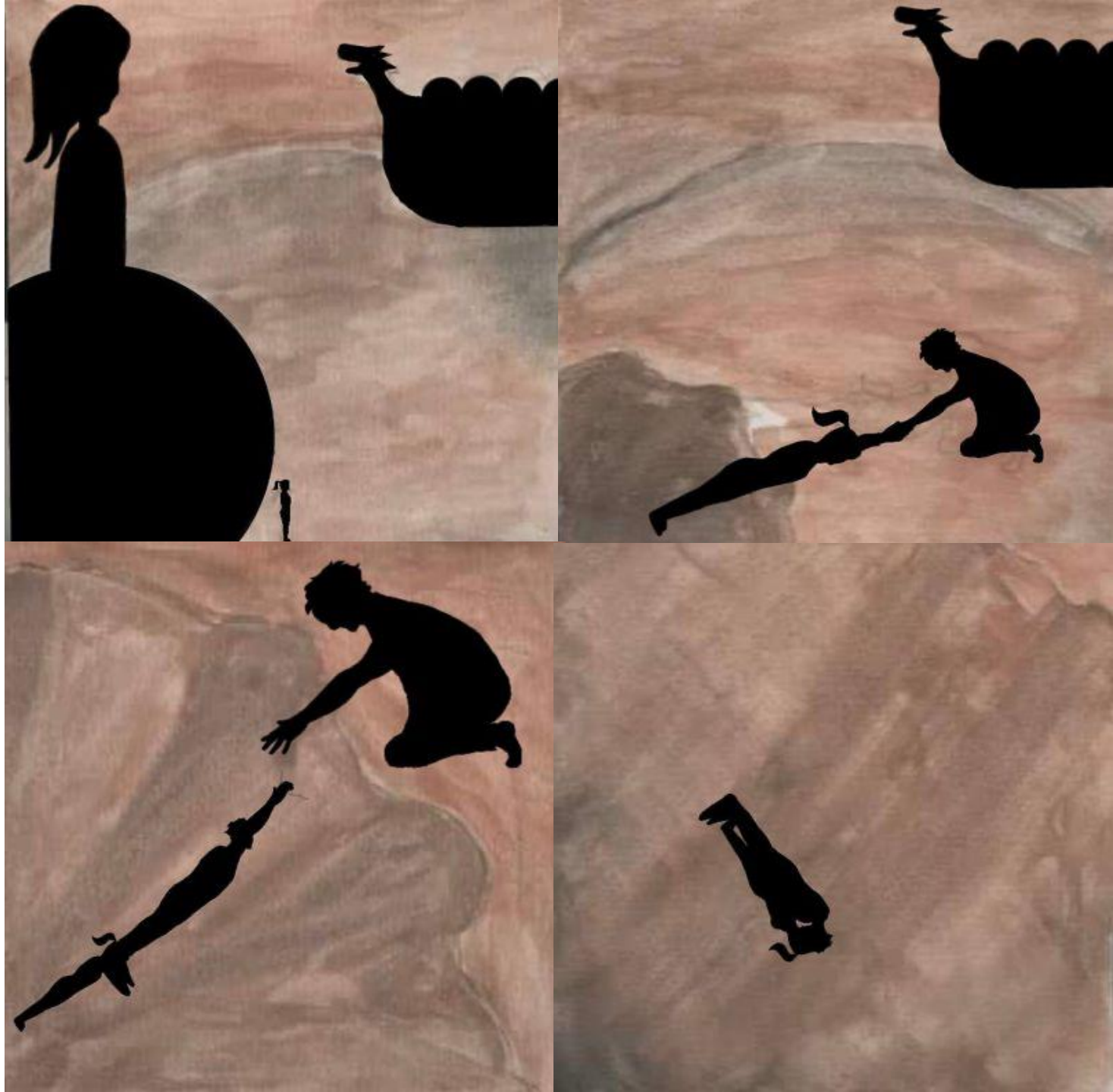
I recreated scenes from the books using silhouettes and photos of places I thought look like places in the books. I like how these turned out so next I will recreate scenes through a visual story board.





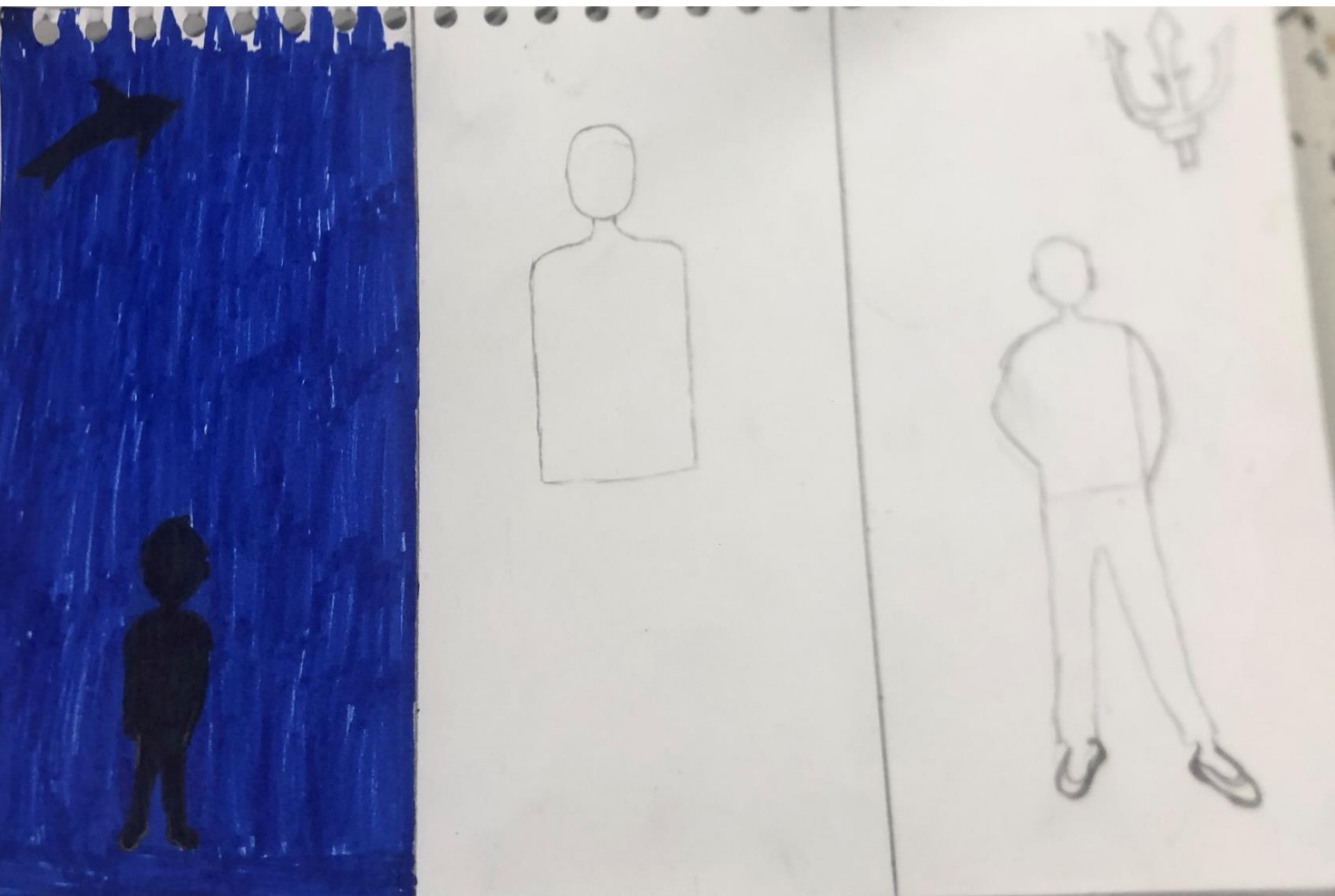
For these I edited three separate photos together and repeated one to create the snow I then drew the silhouettes over the top to create the scene. Creating a short story board like this helps to show what they go through in the books. Next I will try to do a longer scene to better show what they go through.

In this mixed my painting and digital art by scanning in the paintings I did so I could draw on top of it. I did this because I wanted a more textured background and I didn't have any photos that I could use. I think it tuned out well which was unexpected as I didn't know how the mediums would mix.



These are experiments for my final piece. I like how the figure of the girl turned out but decided to go with it as this doesn't show how the characters changed through the books.

I liked the idea behind the drawing of the drawing of Percy at the start, middle and end of the book series, but didn't like the medium used. I am going to try this idea in different mediums to see which I prefer.





This one turned out mostly ok but I didn't like the white spots in the silhouettes and how the trident smudged a bit. After that I tried it in digital and I much preferred it though I didn't like how bland the background was. As a result of these experiments I decided I wanted to do my final piece in digital but with more detail in the background.



For my final piece I decided to do Nico instead as he has a more character development in the books. The first drawing is him at the start of the books I used the colour yellow as it represents happiness, friendship and optimism all at this time. The third one is him in the middle of the books I used red as it can represent anger and war but also love all things he was struggling with at this time. The second is him at the end of the books I chose orange because it represents happiness, freedom and balance. I also chose it as it shows because it represents him accepting himself and his past. I also added his godly parents (Hades) symbol and sacred animal to show people that he is looking out for him even if he can't be there in person.



Referances

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Candidate authentication form

Notice to candidate

The work you submit for assessment must be your own. If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, your assessment may be declared void and you may be withdrawn from the qualification.

Any books, information from the internet or any other material which you have used to help you complete this work must be clearly acknowledged in the work itself.

Declaration by candidate

By ticking the box I am confirming I have read and understood the Notice to candidate (above). I have produced the work without any help from other people apart from that which I have declared in the work itself. I have acknowledged all source materials in the work itself.

Candidate number	Click to add text	Date:	Click to add text	Tick box	<input type="checkbox"/>
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Intellectual Property and candidate consent

University of the Arts London (UAL) selects candidate work to maintain understanding and to support ongoing development of its qualifications.

Candidate work may be used for the following purposes:

- As part of the standardisation materials to assist with training of UAL assessors who are responsible for marking candidate work.
- As part of the exemplar resources for the qualification, exhibited on the UAL Awarding Body website.

All personal data relating to the candidate will not be included as part of this use.

The work will not be used to promote the qualification or the business function of the UAL Awarding Body and it will not knowingly be shared with third parties.

If you tick the box on the far right, you are confirming your consent for your work produced in this digital portfolio to be used for the purposes outlined above.

Please note, consent is optional and has no involvement with the outcome of your assessed work.

Tick box	<input type="checkbox"/>
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