Diploma Programme

Visual arts: Frequently asked questions

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The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS
We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE
We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS
We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS
We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED
We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED
We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING
We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS
We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED
We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE
We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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General questions

How can teachers best support students in developing their art-making as inquiry across the core areas—create, connect and communicate—when students are working with diverse media and concepts within the same cohort?	The teaching of skills and practices within each of the visual arts syllabus core areas—**create**, **connect** and **communicate**—should support students in developing a practice of **art-making as inquiry**. While in some instances dedicated teaching time might be given to one specific core area, learning activities will often integrate the other core areas as well. Teachers must cover all core areas. • The core area "create" supports inquiry through experimentation with materials, techniques and processes. • The core area "connect" encourages students to investigate the works of others, and to discover how these connect to their own art-making. It also invites students to investigate their own and other artists' context(s), and to develop an understanding of cultural significance. • The core area "communicate" offers opportunities for students to develop their ability to enter in critical dialogue about their work and push themselves further. As students explore art-making through these approaches, they will naturally develop their conceptual directions and use of media. It is the role of the teacher to facilitate this inquiry and learning across the three core areas. The *Visual arts teacher support material*, accessible on the Programme Resource Centre, offers practical guidance on planning the course and supporting art-making as inquiry.
Why does the new *Visual arts guide* use the plural "journals" rather than the singular "journal"? Some schools give students a sketchbook to work on: is this no longer required?	The use of the plural "journals" serves to maintain continuity in terminology between the old and new course guides while updating the approach to the visual arts journal. The use of the plural reflects a move away from the requirement of one sketchbook. It emphasizes the use of journals in a dynamic and authentic way. It is also better aligned with how journals might be used by students working digitally as well as in online teaching modalities. Providing students with a sketchbook remains a recommendation, because a sketchbook is a particularly valuable tool for learning. However, teachers should also accept and encourage more flexible approaches to journalling. During the course, the visual arts journal might extend to several formats. These can include a range of sketchbooks, notebooks and lecture pads, digital folders of text, images and video files on a laptop, a box, folio or drawer of art-making experiments, or a collection of SD cards or USB drives. Any of these, including a combination of them, might best support

	each student's style of learning, or the nature of their artistic practice.
Are any examples of course planners for the new visual arts course available?	Three examples of course planners are included in the teacher support material (TSM) for visual arts available on the Programme Resource Centre. In addition, one section of the TSM is focused on supporting teachers in planning their course. The examples are intentionally very diverse; they model a variety of possible approaches, but many others are equally valid. The three examples share the use of the new assessment objectives as a framework that integrates learning, teaching and assessment. This is an invitation to all teachers to plan guided by assessment objectives, not by assessment tasks. This will allow much more authentic experiences in the classroom as studio.
How can teachers make the most of the classroom as studio when they have a shared, small or seemingly inadequate classroom?	The concept of the classroom as studio is as much about how visual arts is taught as it is about the physical space in which learning and teaching take place. While adequate physical space is important for students to engage in art-making safely and creatively, it is crucial to give students the mental space and social climate to develop ideas for their art-making. The *Visual arts guide* and TSM endorse the structures for learning outlined by Hetland, Winner, Veenema and Sheriden in *Studio Thinking 2: The Real Benefits of Visual Arts Education* (2nd ed.; 2013; Teachers College Press). These structures provide students with a toolkit of routines that they can use to develop their art-making inquiries. These include demonstrating art-making, students-at-work, dialogues and critiques, research, exhibits and displays (including presenting artworks digitally), and promoting communities of learning.
Which assessment task should be taught first, so that it can be completed in the first year?	In the new visual arts course, teaching is not driven by the assessment tasks. Rather, teaching is focused on the core areas of the syllabus, and on authentic visual arts practice. The course assessment objectives offer frameworks for learning and teaching, and for formative assessment. The compilation of the visual arts digital submissions should become the focus of the final part of the course. Only by then will students have had the time to develop their personal practice and an understanding of how to best curate evidence of their art-making as inquiry to respond to the different requirements of the three assessment tasks. In the first year of the course, the emphasis on playful experimentation lends itself towards the creation of evidence for the art-making inquiries portfolio. Students can be supported in learning a range of methods and technical skills, and engage in teacher-guided units of learning. From this foundation, they might progressively develop a more independent and personal practice. Regularly asking students to document their work will encourage them to build a body of evidence that, towards the end of the course, they can curate to form the art-making inquiries portfolio that addresses the assessment criteria.

	Working in this manner, students will complete work and gather evidence that can be used in assessment tasks, while engaging in authentic art-making practices. The experimentation and inquiry-based making that students undertake will lead directly to the documentation of lines of inquiry in the art-making inquiries portfolio. Student work will not always lead to resolved pieces to be used for the resolved artworks or selected resolved artworks assessment tasks. It is important to note that failure and repurposing are, for example, also valuable as part of art-making as inquiry. In-class learning and teaching of the assessment objective "situate" will allow students to then exercise it meaningfully in the standard level (SL) connections study or higher level (HL) artist project. HL students might also explore this objective in their selected resolved artworks task. The visual arts TSM contains several suggested course outlines that demonstrate different ways to prepare for assessment tasks throughout learning and teaching. The discrete development of the HL artist project as a stand-alone unit at the end of the first year or start of the second year of the course directly fulfils the assessment task. The second year, when students have shifted from experimentation to more focused making, will lead to the development of resolved artworks. Only later in the course do students develop the discernment to be able to select their best accomplishments and be critically aware of their artworks. Planning some time towards the end of the course for students to finalize their digital submissions should allow them to work more authentically in the classroom as studio.
Can students use artificial intelligence (AI) to help them reduce the word count of their written materials?	Yes. However, if students take this approach, teachers should make them aware of the risks of the process and teach them to remain in full control of the content they submit for assessment. Students should always check that what AI proposes matches their intended meaning. If students do choose to take this approach, they must clearly reference the AI tool used in both the body of their work and the bibliography. The in-text citation should contain the prompt given to the AI tool and the date that it generated the text. For more information, refer to "Appendix 6: Guidance on the use of artificial intelligence tools" within the *Academic integrity policy*.
Can students use AI to generate inquiry questions?	In art-making as inquiry, questions and generative statements should emerge from students' making, and should be part of a creative process. That is, the generation of inquiry questions is not just about phrasing questions, but about pursuing a process of discovery, investigation, experimentation, synthesis and resolution. The use of AI can be integrated in this process; however, its scope should not be to substitute students' work—as this will reduce the artistic experience—but to enhance it, expanding understanding or possibilities.

	Students can pose inquiry questions and generative statements to initiate and progress their creative processes and practices. Inquiry questions might also emerge from students' making, or retrospectively when they reflect, review and curate their own work. These retrospective questions can include overarching questions across different projects. All these types of questions are suitable to include in the art-making inquiries portfolio. Inquiry questions and generative statements are intended to help the critical curation of visual and written materials selected by the student from their artistic practice to meet the assessment task requirements and assessment criteria. Students must always acknowledge when they use AI. They should also reflect on how the use of AI might impact the level of achievement in assessment criteria where generative processes, and inquiry, reflection and practical investigation are involved.
How will the coursework authentication form (6/VACAF) and process of authentication evolve and apply for the new visual arts course?	A new coursework authentication form will be in use for the new course from May 2027. A copy of the updated form is available on the Programme Resource Centre. It is a more streamlined form, which asks teachers to sign a series of statements about authenticity. Students must also sign the form. Prior to each examination session, schools will have access to the form via the relevant iteration of the *Diploma Programme Assessment procedures*.
How should teachers present the SL and HL visual arts courses to prospective students now that the requirements are more distinctly different? How might teachers plan the extra 90 hours of teaching time for the HL course?	The SL and HL courses share the same assessment objectives, but the new visual arts course better differentiates the demands in terms of time commitment and personal engagement with the subject at SL and HL. In the new course, the evidencing of learning connected to some of the assessment objectives is now much more clearly differentiated. While it is suggested that many of the teacher-led units are taught at both levels and the assessment objectives are shared at both levels, the HL assessment tasks require evidence of greater breadth and depth. The HL-only assessment tasks—the artist project and selected resolved artworks—require more contextual analysis than the SL connections study and resolved artworks. Some extra teaching time should therefore be devoted to developing HL students' critical and contextual analysis skills. The artist project, as a discrete HL-only task, requires dedicated extra time and accounts for a good part of the extra hours allocated at HL. Both the resolved artworks and selected resolved artworks tasks require five resolved pieces. However, there is an expectation that students who chose to study visual arts at HL will produce a greater number of artworks, and develop the skills to undertake and justify the authentic process of selecting some of their artworks to present a coherent body of work.

Assessment-related questions

How is the inclusion of sound as part of artworks submitted for assessment considered in the new course?	The *Visual arts guide* states that "Artwork is created in a variety of media; the assessment task submissions must include both visual and written materials, and sound is also permitted as part of resolved artworks … Soundtracks used as part of an artwork must also be clearly referenced". Teachers must make their students aware of the implications of using copyrighted materials, as explained in the *Visual arts teacher support material*. As part of internal assessment at both standard level (SL) and higher level (HL), students can submit resolved artworks that present sound elements. The artist project video can only include sound if this is part of the original project artwork itself, as it was presented. Examiners are instructed to turn the sound on and consider sound as an integral part of the artwork if present. Please note that the submission for assessment of soundscapes or sound-only art installations is not allowed. Visual elements should always be present in artworks included in the digital submissions for assessment.
When including sound in their artworks, must students use original soundtracks that they have produced?	No, this is not a requirement. Any non-original soundtrack that is included must be accurately referenced, and students must be made aware of copyright laws. Further guidance can be found within the *Visual arts guide,* the *Visual arts teacher support material* and the International Baccalaureate (IB) *Academic integrity policy*.
Will the submission dates for visual arts assessment remain the same for the new course?	The new course has been designed so that submission dates can remain the same or very similar for both internally and externally assessed components. For the new course, the externally assessed early submission component is the art-making inquiries portfolio, which is a common SL and HL task. For the most updated assessment submission requirements, schools must always refer to the *Diploma Programme Assessment procedures* publication relevant for the examination session for which they are registering students.
Will the annotations within scanned images of students' visual arts journals be included in the word count of externally assessed components?	Teachers and students should refer to the "Screen and word limits" section of the *Visual arts guide,* which clearly outlines what should be included when calculating word counts for visual arts digital submissions. Words in handwritten annotations are to be counted unless they are bibliographic references or image labels.
When outlining assessment task requirements, the guide states the maximum number of screens and words	The IB does not penalize students for submitting fewer than the maximum number of required screens or words. It sets

students can include in their digital submission. Is there a minimum?	screen and word counts to keep the tasks and workload manageable and fair. The design of the assessment tasks has carefully considered both the required number of screens and word counts, and these correspond to the minimum necessary evidence to allow for rigorous and fair assessment. The introduction of word counts encourages a greater focus on visual materials in this course and aims at reducing workload. A submission of only blank screens would be awarded zero marks, but students are free to submit work that uses as many screens or words up to the maximum to demonstrate their achievement against the assessment criteria. Submitting too few screens or insufficient explanatory text will generally be self-limiting for students, so a penalty for not meeting a perceived minimum is unnecessary. Conversely, examiners are instructed to award students with the highest level they have consistently achieved, so padding out a submission with weaker materials may be detrimental.
How should teachers predict grades when there are no established grade boundaries for the new course?	The grade boundaries for the first assessment of the new course have not yet been determined. Grade boundaries are established through a rigorous process known as grade awarding, which typically occurs after the end of marking as part of the assessment process during each examination session. Grade awarding guarantees consistency and fairness to students sitting examinations across sessions. See *Assessment principles and practices—Quality assessments in a digital age* to learn more about this process. The grade boundaries for 2027 will be established as part of the first assessment of the new course. The key resource that teachers should use to help decide their predicted grades is the set of grade descriptors for the arts, which are provided in the publication *Diploma Programme Grade descriptors*. Please note that a review of grade descriptors for the arts is ongoing, and an updated version of this publication will be available in 2026, after the last May-session examination for the legacy course. The grade descriptors set out the characteristics of typical work submitted for assessment at each grade. Teachers should use these descriptors to help them estimate the grade that a student's work is most likely to achieve in the subject. Often, a student's work does not fit exactly and consistently in a single grade descriptor; it is not unusual for work to display some of the characteristics of more than one grade. Teachers should therefore look for the descriptor that represents the best fit—rather than an exact fit—for the qualities shown in the student's body of work. The predicted grade should be based on evidence from all of a student's work submitted for assessment, and should reflect the qualities of the work. When there are multiple teachers of a subject, they should engage in a process of standardization of predicted grades.

Does the IB provide any examples of visual arts student work for the final assessment tasks of the new course?	Examples of student work for each of the three assessment tasks are available in the *Visual arts assessed student work* publication on the Programme Resource Centre. However, it is important to note that these examples are not authentic. They are fabricated examples, and should be considered as such. The comments supporting the marking of these examples illustrate how the assessment criteria might be applied and what evidence students might produce, but the global standards of marking will be set only when marking authentic student work during the live examination session in May 2027.

Questions relating to the art-making inquiries portfolio

Does the art-making inquiries portfolio task still require students to evidence work in at least two media at SL and three media at HL from two of the art-making forms represented in the legacy art-making forms table?	This requirement is not part of the new course. The *Visual arts guide* for the new course does not include the art-making forms table. It only requires that students provide evidence of work in a **variety** of art-making forms with a variety of creative strategies. In this context, "variety" means a minimum of two. This requirement encourages students to explore the properties of different art-making forms and media to determine what best enables them to realize their artistic intentions. It allows for greater depth and breadth while discouraging tokenistic approaches when evidencing artwork.
What does the new *Visual arts guide* mean when talking about "a variety" of art-making forms and creative strategies? How many is "a variety"?	The *Visual arts guide* states that "variety implies more than one", meaning a minimum of two. This definition is deliberately non-specific. Each student should have opportunities to explore a range of art-making forms and creative strategies most suited to their practice and their artistic intentions. The criterion A level descriptors for the art-making inquiries portfolio refer to "a variety". If this requirement is not met, the student will not be able to meet the higher levels of this criterion.
Must students evidence the making of all their resolved artworks and document all their lines of inquiry in the art-making inquiries portfolio?	There is no requirement that the evidence included in the art-making inquiries portfolio refers to the making of **all** the resolved artworks that are submitted as part of the internal assessment tasks. Nor is there a requirement that the whole process of making one artwork is fully evidenced. The guide states that in the art-making inquiries portfolio, the "student selects and organizes visual evidence of their personal investigations, discoveries and creations, supported by critical reflections … The portfolio demonstrates how the student developed and refined their visual language through one or more **lines of inquiry** and must explicitly include the **inquiry questions or generative statements** they worked with". The focus of the task is broader than evidencing the making of individual artworks. However, when curating their

	portfolio, students can include evidence about the making of one or more artworks, and the resolved artworks included in the portfolio can be the same as those submitted for internal assessment. The assessment model for the visual arts course has been designed so that students can meet the requirements by selecting evidence in response to each assessment task using the work they produced during the course while engaging in authentic art-making practices. While some of the same evidence of student work can be included in the different tasks, students must not submit the same curated digital content (one or more screens, or extended parts of a screen) for different tasks. This practice would constitute duplication of work in breach of academic integrity.
How is the number of words counted in the art-making inquiries portfolio? What is included/excluded from the word count?	The "Screen and word limits" section of the *Visual arts guide* presents a table that clearly outlines what should and should not be included when counting words for visual arts digital submissions. To keep within the word count in their portfolios, students should consider that around 200 words are advised per screen. This guidance is merely indicative; students can use fewer words on one screen, and more on another, as long as the total word count does not exceed 3,000 words. Students must avoid making screens illegible and overcrowded. They should instead emphasize visual evidence of their work accompanied by focused texts. Students should be encouraged to track their word counts as they curate the evidence for their portfolio. They must indicate the total word count on the PDF they submit for assessment. Source-matching applications that are used widely by schools to check for referencing oversights or plagiarism often have a facility that counts the total number of words.

Questions relating to the connections study

Must the artwork chosen for the connections study be one of those submitted for the SL internal assessment task?	Yes, this is mandatory.
Must the making of the artwork chosen for the connections study be evidenced in the art-making inquiries portfolio?	No, this is not a requirement. Evidence of work done to create the artwork chosen for the connections study can appear in the art-making inquiries portfolio, but this is not mandatory. Students are asked to consider different assessment objectives and criteria for each assessment task, so there should not be a risk of duplication of work. Nonetheless, teachers must be vigilant and instruct students that they cannot submit the same screen as part of two tasks. This

	practice would constitute duplication of content and infringement of academic integrity.
Should students select the artworks for their connections study before or after they make their artwork?	As part of their art-making inquiry, students should look at a variety of artworks to inform their own work. Some artworks will have a more prominent impact than others on the development of each student's art-making. For assessment, evidence of at least two connections is required. Students should select artworks to analyse in relation to their own resolved artworks during the process of making. They should make a final selection of two connections to include for assessment as part of the progression towards, and planning of, their summative digital submissions.

Questions relating to the artist project

What is the relationship between the artist project and other assessment tasks? Is the artist project separate from the art-making inquiries portfolio? Can one of the resolved artworks submitted for internal assessment be used for the artist project?	The artist project task is a stand-alone task. The lines of inquiry included in the art-making inquiries portfolio can include materials from which the artist project will have emerged. However, students must not include the work conducted to **develop** and **resolve** their artist project artwork in the art-making inquiries portfolio. The artwork for the artist project must not be one of the resolved artworks submitted for internal assessment. During the course, a student could decide that an artwork they are working on is best placed to become the focus of their artist project, rather than being part of their selected resolved artworks. From this point, the line(s) of inquiry focused on that piece must not be included in the art-making inquiries portfolio. To summarize, the artist project artwork can be connected with the rest of a student's practice, but it must be a stand-alone piece that they develop, bring into context and present to an audience. The artist project specifically focuses on aspects of sustained artistic practice, including: • the use of research to inform one's own artworks • writing proposals • using dialogue as part of art-making practice • situating one's own and other artists' work • understanding cultural significance • curation in context.
Can the artist project video show audience members interacting with the artwork in the space where it is viewed?	Yes, but it is not a requirement. Documentation of audience interaction with artworks can, in some cases, enhance examiners' understanding of the situatedness of the works. This documentation should always be undertaken with respect to local privacy laws and the IB requirement that the anonymity of work submitted for assessment be maintained as much as possible.

	The inclusion or absence of audience interaction in the documentation for the artist project will not result in reward or penalty. Students must not digitally edit their submitted videos to add an audience.
What would happen if a student were to submit more than four screens for connections and fewer than three screens for proposal? Is this acceptable so long as the submission stays within the total screen count? Or does the examiner stop reading if a submission goes beyond the number of screens for each individual section?	Examiners of the artist project will stop reading a submission if it goes above the word/screen count in each required section of the submitted PDF. The allocation of screen count and word count is per section, as specified in the requirements and task description in the *Visual arts guide*. If a student submits less than what is asked by the requirements, the examiner will mark what is submitted.
Could a student create an artwork and then digitally situate it in a specific setting?	No, this is not permitted. The artist project task is about the student working in the real world, and learning to confront what they can do with the means they have and the constraints they might encounter. It is about their real-world practice and operating in their context, choosing what, where, how and why they create as artists. Students can utilize technology to better consider how to situate their artwork as part of the creative process. They might also use technology to address criterion F, imagining a future direction of the work realized for the artist project.
Can the video of the artist project have sound?	The *Visual arts guide* clearly states that the artist project video can only include sound if it is part of the original artwork itself, as it was presented. Any audio in the video must be an integral part of the artwork itself, rather than an additional accompaniment to the video, embellishing the submission. Soundtracks, if used in the artwork, must be referenced.
Must the student themselves take the video of their artwork? What if the student is performing in their artwork?	As clarified in the teacher support material, the expectation is that the artist project video is made by the student. There is no need for them to produce a high-quality "promotional" video. The purpose is to offer documentation of the realized project and to show how the student presented the project in the real context. Where the project artwork involves the student as a performer, an additional camera operator may be required. In this case, the student must still be responsible for editing the different shots together for submission. In editing, footage must not be enhanced to present what "could have been".

Questions relating to internal assessment tasks

Can students submit artworks that they included as evidence in their art-making inquiries portfolio as part of their body of	Yes, the same resolved artwork can appear as evidence submitted for different assessment tasks. The focus in each of the visual arts assessment tasks is on different assessment objectives and distinct aspects of the work.

resolved artworks or selected resolved artworks?	
Is the template for uploading the HL selected resolved artworks rationale mandatory? Or can students also create their own PDF presentation following the same format?	It is not mandatory to use the provided PowerPoint template. For example, students can work in another program and then create a PDF. It is a requirement to follow the exact **format** as shown in the template.
For the HL selected resolved artworks, could the three non-selected artworks that the student must evidence in the rationale be unresolved "scribbles"? Could including intentionally poor artworks as the additional three artworks benefit the assessment of the student's selected artworks?	No, students should not choose three unresolved "scribbles" as their non-selected artworks for the rationale. To meaningfully address criterion A, students need to justify the selection of the resolved artworks from their wider production. Differentiating or justifying the selection with a simple "these artworks are resolved, and the scribbles are not" will probably only address the lowest markband in this criterion.
The new *Visual arts guide* states: "Coherence does not require focus on a single subject matter or only on one thematic content. Artistic intentions and an overall meaning can be communicated coherently not just through imagery but also in many other ways—including stylistically, technically and conceptually". Does this mean that HL students need to show all the stylistic, technical and conceptual connections by combining all of them?	The use of "and" in this sentence from the guide indicates that these ways of cultivating coherence are connected. However, there is no need for a student to fully explore all these modes of coherence all the time. Coherence is found in the relationships among artworks that enable them to communicate an overall meaning effectively. It provides logic or consistency to a body of work. The visual arts course invites teachers and students to think about coherence beyond the literal choice of a theme. In examples of strong work, coherence is accomplished through the synthesis of conceptual and formal choices. The aspects of their work that each student wants to highlight and focus on can fall into more than one of the listed categories, but not necessarily all the different categories at the same time. Teachers might find the "Curating for coherence" document, available within the *Visual arts teacher support material*, a useful tool to introduce the idea of coherence.
Should school art exhibitions still be held now that evidencing an end-of-course exhibition has been removed from the assessment requirements?	Exhibiting is repositioned in the new course as a core structure for learning. There is a clear requirement for schools to continue to support students in sharing and celebrating their artwork, even if evidencing an exhibition for the purpose of summative assessment is not required. The intention is to provide more flexibility and authenticity to students' exhibitions, and to relieve teachers and students from the stress of setting up an exhibition at a busy time during IB examinations.
When can schools post pictures of students' artworks on social media to promote the subject or the school?	The IB recommends that schools wait until the conclusion of the relevant examination session before posting images of materials submitted for assessment. This practice protects students from potential academic integrity issues.