

GSA SUMMARY REPORT OF EQUALITY CONSIDERATION AND ASSESSMENT OF EQUALITY IMPACT

Date of Assessment:	25 AUGUST 2018 (UPDATED 31 AUGUST)	
School or Executive Group Area:	SCHOOL OF FINE ART	
Department:	BA (Hons) FINE ART PROGRAMME Baseline EIA	
Lead member of staff: e-mail:	Dr Gina Wall g.wall@gsa.ac.uk	
Area of decision making/title of policy, procedure, programme or relevant practice:	BA (Hons) PROGRAMME	
Please indicate if this is:	New:	<input type="checkbox"/>
	Existing/Reviewed:	<input checked="" type="checkbox"/>
<p>1. Summary of how equality, diversity and participation have been considered and due regard given to the Public Sector Equality Duty (PSED):</p> <p>Due consideration has been given to the Public Sector Equality Duty: Equality Act 2010 (PSED) and the attendant impact on groups with protected characteristics in relationship to the statistical evidence provided by Registry, student feedback and the periodic review process. This baseline Equality Impact Assessment of the BA (Hons) Fine Art has been informed, in part, by the EIA completed for the Major Programme Amendment in 2017/18. It is also informed by the School of Fine Art Periodic Review, which was undertaken in 2017/18. In line with the GSA's Guidance on Undertaking an Equality Impact Assessment, the baseline programme EIA, is to be considered iteratively and will focus specifically on:</p> <ul style="list-style-type: none"> • Curriculum design • Curriculum delivery • Assessment and feedback • Student engagement 		
<p>2. Evidence used to make your assessment:</p> <p>The evidence used to assess the BA (Hons) Fine Art Programme Major programme Amendment includes:</p> <ul style="list-style-type: none"> • Student feedback from a range of sources including Quality Enhancement Questionnaires, Student Staff Consultative Committees, and the National Student Survey; • SFC: Higher Education Students and Qualifiers at Scottish HEIs 2015-16; • SFC: Gender Action Plan 2016; • Successive PMAR Equality and Diversity Statistical evidence relating to recruitment and the demography of students joining the programme from 2013-2014 to 2016-2017, with reference to the PSED; 		

- Consultation with staff and students as the periodic review and major programme amendments process has unfolded;
- Consideration of the student recruitment strategy with regard to protected characteristics;
- External Examiner Reports.

3. Outline any positive or negative impacts you have identified:

- Curriculum design
- Curriculum delivery
- Assessment and feedback
- Student engagement

Curriculum design

Positive Impact:

The Fine Art Critical Studies course specifications and curriculum have now been amended (29.08.18) reducing the summative assessment loading by utilising a 20 credit rather than 10 credit framework. This will increase the formative feedback opportunities for students which will be to the benefit of the entire cohort but particularly those students with specific learning differences (disability), and returners to education after lapse of time (age).

The work undertaken to date to review the curriculum content with the aim that it is representative of a broad range of subject positions which has the potential to impact positively in relation to PSED, especially in relation to race, disability, gender reassignment, sex and sexual orientation. Although not the exclusive responsibility of the FACS team, this development has the power to foster good relations between different groups of students and the wider community. As previously reported, it is important to acknowledge that this is work which requires care and attention in approach, it will require support from subject experts and will take several iterations before we fulfil our aims. In the intervening period between the writing of this EIA and the EIA which assessed the Major Modifications to the BA Hons Fine Art Programme, the FACS team has been restructured to create a smaller number of permanent positions as opposed to a highly fractional temporary staff team. This has been essential work, and absolutely critical to the ongoing stability of the Department and student experience. This itself should have a positive impact in terms of PSED. However, as a result, a number of unintended and unforeseen expertise gaps have opened up, these are specifically in: Intersectional Feminism, Queer Theory and Postcolonial Studies. As this is highly pertinent for GSA more broadly, strategic recruitment may be the only way to address this expertise gap to complement the Department's existing expertise, so that together its staff can address student interests and concerns in effective and meaningful ways.

The Programme Aims and ILOs have been reconfigured to ensure that they are aligned with the QAA benchmark Statements. This work has been undertaken to ensure that graduate skills are developed and clearly articulated through the programme. This includes the inclusion of specific Aims and ILOS relating to enterprise and professional skills, ethics and safe working practices. This will be a positive impact for students/graduates as it will enable clearer articulation of *graduateness* in terms of skills, capacities and capabilities. Clearly mapping graduate skills development through the programme supports the understanding that these skills are acquired and developed rather than being innate or the preserve of a particular group. It is anticipated that this work will include careful examination of any differentials in both attainment and employment destinations between students from different protected groups.

The recent NSS results point to the fact that the School of Fine Art needs to make a step change in its strategic enhancement of learning, which is currently focussed upon the productive alignment of Academic Discipline, People (students and staff), to develop robust Communities for Learning.

Key to this is the development of opportunities for Integrated Study which place the student at the centre of learning. Nested around this are commitments to enhancement which aim to reduce duplication, confused communication, and increased clarity for students about their studies. We conclude that the benefit will be felt across the student cohort as a whole with positive impact for disabled students, for example those with specific learning difficulties, mental health conditions and neuro diversity.

Assessment and feedback

A highly positive development which was initiated during 2017/18 was the delivery of Assessment Feedback to students in advance of the feedback session (by email). This had a positive impact upon all students but its benefit in terms of PSED relates to the processing time that it gives students, particularly those with specific learning difficulties, mental health conditions and neuro diversity. The delivery of feedback in advance aids students with anxiety to manage the emotional complexity of the situation and prepare questions for staff in advance. It also opens up the time for students to discuss feedback with other students, friends, family or care workers if required. Working in this way should move the emphasis towards improving performance rather than judging ability.

Potential for Negative Impacts:

Curriculum Design

Although the content for the new Mack 1 and Mack 2 courses is currently being developed separately to the BA (Hons) Fine Art Major courses, (albeit with representation from Fine Art), this has precipitated the review of the First Year Experience due to the impact on the credit across the remainder of SCQF 7. One of the main issues pertaining to the current curriculum development is the distribution of the learning hours across Year 1 of the programme which has the potential for positive impact across the entire student cohort if handled carefully. If this is not well managed, there is the potential for the greatest negative impact to be felt by those students with disabilities, pregnancy, maternity and those with caring responsibilities. Impacts may also be felt by race given our Overseas student demographic, a proportion for whom English will not be their first language. We aim to build much of this planning in to the following stages of the curriculum development but need to retain clear sight of this as we move forward.

The BA (Hons) Fine Art does not currently have a part-time route which impacts negatively upon a number of groups, particularly disabilities (such as long-term illness), pregnancy, maternity and those with caring responsibilities and age. Although the current programme does not include plans to introduce a part-time route, the School of Fine Art is committed to exploring the options for part-time study. This would include a review of the fee structure and a review of the demand for study of this kind, given the gradual but substantial drop (-27% since 2006/07) in part-time students in Scotland (*Source: [SFC: Higher Education Students and Qualifiers at Scottish HEIs 2015-16](#)*). Notwithstanding this observation, the rationale for undertaking a development of this kind would be motivated by the drive to widen participation and advance equality, rather than opening a particular educational market.

Curriculum Delivery

In recent years a high proportion of GSA students have become deeply engaged in identity politics and diversity studies and are requesting more of this content within the FACS curriculum. These requests are made via local student feedback channels such as SSCCs, QEQs, the Director's Forum, Boards of Studies and the FACS curriculum development consultation in 2017-18 as well as through the NSS. Further evidence of students' commitment to and interest in these subjects is found in the recent establishment of two new GSA student societies, the Intersectional Feminist Society and the People of Colour Society. The growth of interest in diversity studies is part of an international Higher Education student movement calling for a decolonising of the curriculum, as seen in South Africa's 'Rhodes Must Fall' campaign and the UK's National Union of Students 'Why is My Curriculum White?' initiative. Currently, GSA is lacking teaching and research expertise in diversity studies and therefore filling this gap should be treated as an urgent strategic priority, specifically Intersectional Feminism, Queer Theory and Postcolonial Studies.

Promotion of positive impacts:

Studio learning

Studio-based course curriculum is largely determined by the individual practice and learning intentions of each student. Students identify their own programme of study (particularly in the later stages of the programme when this is formalised in documented format) and tutorials and assessment feedback offer the opportunity for individual guidance. Student critiques and seminars encourage students to develop their knowledge, understanding and practice in response to a broad field of critical debate and discourse. Individualised learning enables students to pursue topics of particular interest, opening the possibility for issue based response which aligns with students' experiences. In this regard, studio learning promotes positive impacts as students take their individual concerns into the learning space for critical debate.

Lectures and seminars

The lecture and seminar-based courses foster the positive contribution of others. In seminars students are encouraged to situate their work in a broad context and to gain an advanced appreciation of the critical perspective of their peers and of other contributors to their field of enquiry. Work needs to be undertaken to ensure that the School of Fine Art makes the fullest use of Lecture Capture for the benefit of all students. This will have a positive impact on students with specific learning difficulties, anxiety, neuro diversity and caring responsibilities. It may also assist students who are returning to study after a lapse of time (age).

Critical Feedback

Studio learning is premised upon students' robust engagement with critical debate and discourse. One of the primary mechanisms to facilitate this is the crit or critical feedback session. The crit is a learning space which is either tutor or peer-led. The parameters of the crit should be clearly established and the potential for negative impact carefully managed as student expectations of this learning space become increasingly divergent. By and large staff manage this very well but there is the potential to enhance the running of critical feedback sessions through targeted staff development around unconscious bias and good feedback practice. Necessary adjustments should be made for students whose IRF, linguistic competence or protected characteristic prevent them from verbal presentation or contribution.

Recruitment

Enrolment statistics indicate very clearly that work needs to be done to encourage applications from a broader demographic to ensure that the student cohort is diverse and representative of a range of ethnic backgrounds. The overwhelming majority of the students on the BA (Hons) Fine Art programme in 2016/17 identified as White: **82%** with 48% White, 32% White Scottish and 2% Other White. The next largest demographic is Chinese 5% and Other Asian 3%. 4% of students refused to provide information. Of immediate concern is the lack of representation of the British Asian and Black British community on the BA (Hons) Fine Art. There is a need to develop recruitment strategies to support the fine art disciplines to be seen as a positive destination for study amongst school leavers from diverse ethnic backgrounds. These strategies, like those to tackle the under-representation of males detailed below, need to be nuanced and take cognisance of the current barriers to application.

In terms of the targets outlined in the SFC's [Gender Action Plan 2016](#) which aim for the threshold of representation to be no greater than 75%-25% by 2030, the BA (Hons) Fine Art sits below the borderline by global number. From 2013/14, the figures fluctuate between 29.2%/31.8% Male to 70.8%/68.2% Female. 2016/17 saw a global figure of 27.8% Male; 70.6% Female; 1.6% neither Male nor Female. However, the ratio for specific Departments varies: over the last four years the variant was SEA (71.5-80%); P&P (68.5-72.3%) and FAP (56-60%). There does seem to be a general upward trend in the number of Female students studying SEA with a high of 80% in 2016/17, which puts SEA inside the extreme gender imbalance category (+75%). Although we acknowledge that there is always likely to be a higher proportion of female students in all of our Departments, specific, highly nuanced Departmental recruitment plans will need to be devised if we are to begin

to tackle this trend.

Becoming more attractive to under-represented groups is reliant upon us taking steps to diversify our staffing base. Although this is no substitute for a longer-term plan for the diversification of staffing, a central focus will be ensuring that visiting staff represent gender and ethnic diversity, allowing for a range of voices and perspectives to be heard. The employment of visiting tutors will be informed by equality considerations.

Assessment and feedback

The NSS results have consistently pointed to the fact that work requires to be undertaken in relation to Assessment and Feedback. This has been addressed in part by the structure of the feedback mechanism which was changed in 2017/18 (see above). Further enhancements are required to make Assessment and Feedback more transparent to all students but with the potential for positive impact upon students with specific learning difficulties, mental health conditions and neuro diversity. The provision of clear feedback to students which explains attainment of ILOs using clearly articulated criteria for assessment. This will require a three pronged approach:

- i) The development of Assessment Criteria which describe the benchmark for the attainment of the relevant ILOs;
- ii) The development of simplified, student friendly course ILOs mapped to the Programme ILOs;
- iii) Staff Development in Good Assessment and Feedback practice and the sharing of good practice.

Student engagement

Student engagement here refers to the engagement of students in the co-design of curricula through formal student engagement activities, and the initiation of more frequent, routine opportunities for students to provide feedback on their learning experience and consequently make a contribution to the course content and delivery.

GSA utilises a number of methods to elicit feedback from students, these include high level surveys, formal committee structures, Heads of Department Class Rep Meetings and Institutional Fora (for example the Director's Forum). The Quality Enhancement Questionnaires (QEQs) used historically by the School of Fine Art have been highly narrative based and difficult to analyse as they lack quantitative detail.

The Programme Team (PL, HoDs) along with the SoFA L&T Forum will review the opportunities for students to feed back on the programme with a view to ensuring all voices can be heard, especially those students whose specific needs make voicing concerns in larger groups difficult.

4.Actions you have taken or planned as a result of your findings:

Action	Equality Impact	Person responsible	Time frame
Develop Assessment Criteria which describe the benchmark for attainment of the relevant ILOs	Advance equality	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2018/19
Develop simplified, student friendly course ILOs mapped to the Programme ILOs	Advance equality	BA (Hons) Fine Art Programme Leader; Undergraduate Team; Teaching staff	2018/19
Staff Development in Good Assessment and Feedback practice and the sharing of good practice, unconscious bias training	Advance equality Foster good relations	BA (Hons) Fine Art Programme Leader; Undergraduate Team; Teaching staff	2018/19

Review student to staff feedback mechanisms on all courses	Advance equality	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2018/19
School of Fine Art to review use of Lecture Capture across programmes and external events. Consider the purchase of dedicated laptops for use at external venues.	Advance equality	DHoS; HoS; UG HoDS; PGPLs; ASM	2018/19
Introduce a robust statement on Ethical Good Practice in specifications and documentation.	Advance equality Foster good relations	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2018/19 Complete for Programme Specification
Introduce a robust statement on Health & Safety in specifications.	Advance equality Foster good relations	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2018/19 Complete for Programme Specification
Distribution of the learning hours across Year 1 of the programme (120 credits at SCQF 7)	Advance equality	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2017/18 (course specifications) 2018/19 (course development) Under the purview of the FYE Curriculum Development Working Group
FACS course specification rewrite	Advance equality	Head of Department: Fine Art Critical Studies	2017/18 First stage complete
FACS curriculum content development	Eliminate discrimination Advance equality Foster good relations	Head of Department: Fine Art Critical Studies	2017/18 First stage complete
Studio 4 ILO review and development	Advance equality	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2017/18 Complete
Programme Aims ILO mapping: QAA Subject Benchmark Statements	Advance equality	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2017/18 Complete
Review of part-time routes at undergraduate in the School of Fine Art	Advance equality of opportunity	BA (Hons) Fine Art Programme Leader; Undergraduate Team	2019/20
Recruitment (students); develop strategies to diversify application by gender and ethnicity	Eliminate discrimination Advance equality Foster good relations	Heads of Department (Studio); Undergraduate Team	During 2018/19 for 2019/20 entry
Staffing: develop strategies to diversify staff base: short-term and long-term	Eliminate discrimination Advance equality Foster good relations	DHoS; HoS	Commenced in 2017/18 SoFA strategy development 2018/19 (GSA aligned with Equality Outcomes 2017-21)
Complete s full baseline EIA for the BA (Hons) Fine Art programme	Eliminate discrimination Advance equality Foster good relations	BA (Hons) Fine Art Programme Leader; Undergraduate Team	September 2018

5. Where/when will progress and the outcomes of your actions be reported and reviewed:

All actions will be included in programme level annual quality enhancement action plan and reported upon through the Programme Monitoring Annual Report (PMAR) process and as part of a Periodic Review with the Programme Team. All quantitative and qualitative data collated over the academic year will be reported and examined in the annual PMAR process. Some actions will be delivered this session (2018/19) but work to deliver others will commence in 2018/19 for delivery in 2019/20.

Iterative consideration of equality impact will be a key element of implementing and evaluating action and this is expected to mainstream PSED relevant activity within annual quality enhancement plans on an ongoing basis.

6. How will your actions and intended outcomes contribute to the delivery of GSA's equality outcomes:

The actions and outcomes of this EIA fully align with GSA's Equality Outcomes 2017-2021 by:

- Ensuring that the programme recruitment model supports GSA's commitment to increase the number of students from under-represented groups (EO: 3)
- Ensuring that the programme continues to be responsive to mainstreaming in its design and delivery thus promoting ethical good practice as central to it (EO: 1 and EO: 2)
- Ensuring that the programme continues to promote good practice in Health and Safety thus supporting the needs of all students (EO: 1 and EO: 2)
- Engaging all staff and student in curriculum development in terms of scholarly and research activity and the potential for the enhancement of curriculum that further supports a diversity of perspectives thus enabling students to operate within an international context.
(EO: 1 and EO: 2)
- Developing a diverse body of staff to engage in learning and teaching (EO: 5)

The outcome of your assessment:

No action (no potential for negative or positive impact)

Action to remove barriers/mitigate negative impact

Action to promote positive impact

Sign-off, authorisation and publishing

Review Lead

Name	Dr Gina Wall
Position	BA (Hons) Fine Art Programme Leader
Signature	
Date	29.08.2018

Executive Lead

Name	Professor Alistair Payne
Position	Head of the School of Fine Art
Signature	<i>Alistair Payne</i>
Date	30.08.2018

Equality Lead (Head of Student Support and Development)

Signature	Jill Hammond
Date	10.09.2018