

TEF Year Two provider submission

1. Provider context – a leading specialist university

1.1. UAL consists of **six renowned art and design colleges**: Camberwell College of Arts, Central Saint Martins (CSM), Chelsea College of Arts, London College of Communication (LCC), London College of Fashion (LCF) and Wimbledon College of Arts. We offer 100 undergraduate courses across our colleges: 79% of our 14,000 undergraduate students study art and design; 10% creative media subjects; 8% fashion business; and 3% related subjects. This makes us a specialist university, the first of our kind to be established in the UK with title awarded in 2004, and the largest in the world.

1.2. We are internationally regarded as the UK's **pre-eminent provider of undergraduate art and design education**. QS World University Rankings 2016 placed UAL 5th in the world for art and design. In 2016, HEFCE judged our teaching "*world-leading*" with the award of the Institution Specific Teaching Allocation. Its independent scrutiny panel, composed of leaders in the arts across the world, agreed that UAL has "*a genuine and consistent reputation within its peer group for providing world-leading teaching*". Of the 16 institutions which received this award, UAL is the only one to provide art and design teaching at undergraduate level. Demand is high with 33,564 applications for our 5,387 places in 16/17 (consistently 6:1 in previous years).

1.3. UAL's success is founded on an **immersive, enquiry-led creative education**. Each student is required to develop a unique and original form of creative practice. We are committed to a cumulative model of learning, culminating in each student's final major project. From the beginning of their studies, students undertake projects within a carefully calibrated, complex environment of experiences and facilities, not simply within their course but across their college. Each college provides an extensive, and indeed expensive, environment of studios, technical workshops, libraries, informal study and 'crit' spaces, and galleries, alongside the seminar rooms and lecture theatres found in any university.

1.4. **Specialist teaching staff** support student learning in importantly different ways, with groups of staff – academics, technicians, librarians and student support experts – providing inputs and creative voices to each student's original project. In addition to course content, each college and the University provide projects, events, lectures, talks, exhibitions, clubs and societies that augment the student experience, designed and integrated to deliver a very particular form of immersive education.

1.5. We make an ongoing **investment in technical workshops** in which the most sophisticated objects can be produced, supported by our technicians who hold a high level of subject and technical expertise. Several important technically intensive courses are no longer provided elsewhere in the UK but we remain equally committed to material and digital forms of production. Learning is also enabled, and work developed and exhibited, through our digital infrastructure and environments.

1.6. London is the epicentre of the UK's creative industries, which we turn into a major competitive advantage for our students. Our **symbiotic relationship with the creative economy** is facilitated by an unusually high percentage of staff who are simultaneously professional practitioners and work within UAL. This includes academic and technical staff. Our portfolio, the development and delivery of our courses, and the learning experience of our students are constantly informed by professional experience. As a result, each of our courses has a distinctive engagement with industry, ensuring **students can enter the creative economy upon graduation**. Our outcome metrics demonstrate this with 95.7% of our graduates in employment or further study from our 14/15 cohort. UAL is the largest single provider of creative graduate skills in the country.

1.7. Our offer encompasses the creative resources and cultures of the world's most creative city. **Every course explicitly engages the creative industries** and cultures of London as an integral part of their degree, ensuring they make a strong contribution to the professions which they join on graduation. Students are required to explore and make use of all the city provides. Our close engagement with London as an inspiring and influential centre of creativity is evidenced in our investment in moving Chelsea College of Arts and Central Saint Martins to important creative quarters. Within five years, we will redevelop London College of Communication in a revitalised Elephant and Castle. We will also bring London College of Fashion's six campuses together for the first time on one site as a cornerstone of the creative enterprise zone at Queen Elizabeth Olympic Park in Stratford.

1.8. Our international students from 144 countries form 41% of our undergraduate body. This demonstrates our commitment to a **global and connected context for learning** and is a key reason for the success of our alumni on the international stage and our strength in graduate employment across all student groups. Further, UAL has agreements with over 250 international institutions under which students come to study with us through our exchange, study abroad, or government sponsorship programmes. UAL was chosen as the only UK destination institution for art and design scholarships awarded by the Beijing Government. This is a reflection of our internationally respected approach to teaching and learning.

1.9. Our alumni enter creative employment rapidly, **achieve early recognition and become influential** names in arts, design, fashion, communication, media and performance. Thirty-seven of the 80 Royal Academicians are UAL alumni; a further 17 are serving or former staff. Our alumni are heavily represented in the most prestigious art and design awards and include multiple winners of the BP Portrait Award; Jerwood Prize; Taylor Wessing Photographic Portrait Prize; Minerva Medal; BAFTAs, Golden Globes and Oscars. UAL alumni have won the Turner Prize 16 times in the 30 years since its inception, featuring in 23 shortlists and accounting for over half of all nominees. UAL alumni make up half the recipients of British Designer of the Year and over half of the fashion designers showing during London Fashion Week. Seven have won the Prince Philip Designers Prize. 40 of the current 148 Royal Designers for Industry are UAL graduates.

1.10. These factors – our physical and digital environments, our staff profile, engagement with industry and London's creative cultures, the international and cultural diversity of our students, and the fact that we prepare students for professional practice from the outset – account for the extraordinary success of our students and graduates. They also present issues for the management of learning and challenges for students. We recognise that this uncompromising model of creative learning is not always appreciated at the time students complete their NSS.

2. Teaching quality – a distinctive teaching approach

Student Engagement (TQ1)

2.1. Students are drawn to UAL because our distinctive teaching approach helps them become successful artists, designers, and professionals in related disciplines such as media and business across the creative economy, and because we:

- Place curiosity, making, critical questioning and rigour at the heart of our curriculum.
- Use teaching methods based on the best creative practices, and work-based and research-informed learning, to equip students for their future careers.
- Engage with our students to develop flexible modes of teaching delivery, taking into account the characteristics of a London education and advances in digital technologies.
- Ensure diversity and inclusivity are at the core of recruitment and education for staff and students.

2.2. British art and design education is known for the primacy we give to **the studio way of working**, a set of principles which students and practitioners use to develop their creativity. The core principle is “practice”, a form of active enquiry-based learning and making characteristic of Britain’s world-leading creative industries. Enquiry-based learning is central at UAL and is the focus of our Enhancement Theme 2015-17. The process of enquiry is as much a part of the assessment of student learning as the final end products or concepts. Learning through practice integrates making, thinking and critical reflection. In deliberate preparation for the demands of professional practice, it requires and teaches autonomy, independent investigation and personal resilience. *“Attitude is important and you learn that by the end, if you gain the right attitude you will get into the industry.”* (TEF student input group). From the start, students learn within a high trust and progressively more independent learning environment. *“Courses are different from years 1 to 3, you don’t really understand that until you get to year 3 but it is well designed to get you there in the end.”* (TEF student input group). This is a different teaching paradigm to many mainstream subjects that place greater emphasis on direction and knowledge transfer.

2.3. We insist **students own their practice**, developing their individual working processes and a body of creative work to the highest standard while still at UAL. “Crits” involve students and staff discussing and evaluating creative work. The presentation and communication skills our students develop through this experience link to our positive destination data as evidenced in our metrics. The dynamic and open nature of crits differ from the more standardised forms of assessment, something that we are aware some students find unsettling at the time. The creative sector is very aware of our students’ work and it is not uncommon for students to move directly into senior positions. Jefferson Hack founded *Dazed & Confused* while studying. Alexander McQueen, Stella McCartney and John Galliano all had their graduating collections bought by fashion outlets. Zac Posen, actors Tom Hardy and Emilia Clarke (*Game of Thrones*), and Stephen Jones also had their break as students or immediately on graduation.

2.4. We explicitly teach our students that **developing creativity is about taking risks** to produce innovation. As our Chancellor Grayson Perry says: *“It’s tricky, but if you’re being creative, you’ve got to make mistakes. I’ve got ‘Creativity is Mistakes’ written in concrete in my studio”*. Our teaching offers challenging creative environments where students learn to expect, recognise and value mistakes. This is deliberately uncomfortable for them, especially so in their final year, which we consider a further factor in our NSS scores and in the negative flags in our TEF metrics. The NSS does not in our view measure the effectiveness of our teaching and learning, but rather satisfaction at a point before our students fully appreciate the value of their experience.

2.5. **Critical reflection** about others and oneself is central to learning at UAL. In a 2016 graduation speech, Odira Morewabone, BA (Hons) Graphic Design, said: *“Every Central Saint Martins student always has something to complain about. The reason we complain is because we’re not prepared to settle for less. We complain because we’re taught to have high standards in our various practices and in our lives, and we expect the same from people we work with... and that is what I believe is at the core of our education; to always demand more of ourselves.”*

2.6. As a result, UAL provides a fertile environment for the art school tradition of **student feedback via political activism and direct action** on campus. Our Students’ Union has long resisted the NSS and now opposes the TEF on principle. It declined to participate in this provider submission, take part in UAL’s preparations, or comment on a draft. The Students’ Union also vigorously backs the boycott of NSS 2017. We have close and productive relations with the Students’ Union, supported by our Dean of Students, and respect their position on TEF. To inform this submission, **we convened a student input group** to discuss teaching at UAL in light of TEF. The group noted that UAL’s courses evolve over three years in a deliberately unexpected way that *“is well designed to get you there in the end”*. They recognised that the teaching approach is designed to elicit the *“right attitude [to get] into the industry”*, albeit that *“some students probably need to be pushed more”*. They also emphasised their desire for enhanced

links with students across courses, and access to technical facilities across colleges. Other more specific insights are highlighted at relevant points through the submission.

2.7. Students learn to **integrate the theory and practice** of their discipline. Theory and historical awareness is often closely integrated with students' creative practice which makes our students informed, curious, intellectually agile and employable. UAL Teaching Scholar, Dr Mark Ingham, worked with 400 LCC design students on a conference about their creative text outputs called 'Thesis in Form'. The External Examiner called it *"a well-designed and delivered programme that empowers the students in their knowledge and critical thinking, and in the presentation of that work"*.

2.8. UAL's distinctive teaching approach to learning is called **Practices of Enquiry**. Students respond to creative project briefs and are given facilities, teaching and technical support to respond with the delivery of artefacts (a painting, garment, experience, poster, or piece of journalism) or concepts. Students respond to project briefs with high levels of learning autonomy. As students progress, courses encourage self-initiated projects to the industry standards learnt in earlier stages. This enables students to develop professional practices that are sustainable beyond UAL. Staff provide advice and steer students towards research resources. Students may work to a project brief set by an industry client or professional practitioner using a real and live example of work they are undertaking, and in many cases students get the opportunity to showcase or implement their work outside of UAL in a professional setting. All projects are assessed and feedback is provided by staff through formal mechanisms and continuous formative feedback individually and in groups. Students are also encouraged to develop feedback amongst their peer group: *"Working with and getting feedback from other students is really important, they help you learn."* (TEF student input group)

2.9. The composition of our teaching staff is designed to **connect us to current practice in the creative industries**. We employ an unusually high proportion of hourly paid Associate Lecturers (ALs) and many permanent staff are part-time. This reflects the teaching heritage of our founding colleges, which until at least the 1970s taught students mainly through associate lecturers. In the modern era, it continues to enable us to use staff who are also working professionals and bring industry experience into the University. These staff run their teaching and professional careers in parallel. Our 2,843 academic staff represents an FTE of 947; of this total 1,933 ALs, or 297 FTE, make up 31%. We have 375 full-time staff (40%) and a further 535 on part-time fractional contracts who make up 275 FTE (29%). In a recent UAL sample survey, 97% of ALs confirmed that they are active in practice. In the same survey, an AL commented: *"When I'm talking to students I can talk about my own design dilemmas and decision making processes. I can introduce them to things they will come across as a professional but not have to deal with as a student."* As shown above, the full-time academic staff body is smaller than at most universities our size. This pattern of staffing is essential to our teaching approach – *"Staff do vary but it is the mix that is good, some only work in college but others have real jobs and that mix is fantastic."* (TEF student input group) It requires permanent staff to undertake the duties of course leadership, admissions, and quality assurance. We developed a two day 'Thinking Teaching' course to support the development of ALs who teach fewer than 250 hours a year. We require all teaching staff above 250 hours a year to complete our teaching PG Cert.

2.10. London is **an extraordinary teaching, learning and professional resource** for students. International graduates frequently comment that a key disadvantage of leaving London is that they must leave the incredible creative network they built up via UAL. We build London into the curriculum through long and short-term relationships with businesses (see 3.9), by our active presence in various creative quarters across the city, and through strategic partnerships with other institutions. For example, LCF worked with UCL and Loughborough (London) to create the Global Disability Innovation Hub in the Queen Elizabeth Olympic Park. There are nonetheless well-known disadvantages to learning in London to do with cost of living and transport. For example, our 12 teaching sites are widely distributed, which affects students who need or want to move from site to site. And many of our full-time students also hold jobs, which creates out of

hour demands for facilities. In common with other London HEIs, this has a negative impact on the student experience which is reflected in NSS scores. We increasingly look for ways to mitigate this impact. For example, in response to student feedback, the library at CSM in King's Cross is now open overnight on four days of the week during peak usage periods, when it is used by students from all colleges (46% of overnight users are non-CSM students).

2.11. UAL's enhancement programme, Making a Difference, **targets courses with low NSS scores**. It works with staff and students with the guidance of a facilitator, addressing key issues, opportunities and barriers. In 2015, 349 attendees attended 21 half day events. UAL fund the Students' Union to support this programme with enhancement workshops. Out of 14 courses supported in 15/16, 10 achieved enhanced NSS scores in the 2016 NSS, one with a 38% increase in satisfaction. Our subject mix can create anomalies when compared with multi-disciplinary institutions. For example, while well recognised subject trends in NSS scores are balanced out at most HEIs with whole institution data, the trend is accentuated at UAL. Given UAL's size, subject range and contribution to benchmarks, it is difficult to arrive at a benchmarking methodology that genuinely allows for our place in the sector.

Valuing Teaching (TQ2)

2.12. **UAL's Teaching and Learning Exchange** team of staff enhance student learning and employability in close partnership with local teams, staff and students across the colleges, led by the University's Dean of Learning Teaching and Enhancement. HEA commendations in accreditation feedback (Dec 16) stated: "*The Teaching and Learning Exchange promotes mutual learning and collaboration across Colleges. Internal funding for learning and teaching projects requires applicants to have achieved an appropriate category of fellowship.*" We offer a long-standing and highly-rated HEA accredited PgCert/MA Academic Practice in Art, Design and Communication that supports the professional development of academic and academic-related staff. 80 staff took the PgCert in 15/16 (9 went on to PgDip and 5 to MA) and 70 have achieved HEA Fellowship; the 14/15 figures were 70 PgCert, 3 PgDip, 5 MA and 68 HEA Fellowship. The PgCert has been commended by the HEA and its External Examiner for attracting a wide range of participants from across our colleges, job roles and career stages: "*The rationale for this provision demonstrates concern for the development of holistic and coherent provision for staff, with appropriate provision across roles and career stages and defined progression routes.*" (HEA feedback on accreditation application, Dec 16).

2.13. This course influences staff teaching practice. According to one participant, the course "*has enriched my teaching content and feeds directly into project planning*" (Associate Lecturer). "*The course has made me a more confident educator, and I hope more qualified to help students contextualize their learning. I received a student teaching award last year and I'd like to think the course contributed to that.*" (Course Leader). All course participants complete projects that impact on their teaching practice and their visual and educationally rich reports are shared online to enhance the teaching of their peers. Examples include:

- An investigation into the ways Chinese students at UAL perceive and experience creativity, yielding insight in how to support these students;
- A project exploring the benefits and challenges of mobile and interactive technology in the classroom, generating examples of good practice in merging digital and physical learning;
- A three-week group work intervention for weaving students that encouraged them to share knowledge and support each other while more effectively prioritising technical support.

2.14. We are committed to the **UK Professional Standards Framework**. 469 UAL staff are HEA Fellows and we have 12 Associate, and 9 Senior Fellows; 3 Principal Fellowships have been awarded. 9 staff have been awarded National Teaching Fellowships and lead enhancement activities. For example, Terry Finnigan co-leads a 20 credit unit on equality and diversity in the curriculum. A Course Leader reported that as a result: "*I am piloting some ongoing interventions on my course and within my School at LCF [...] I am working with student ambassadors on my course as we test out co-created approaches to inclusivity in learning and teaching.*"

2.15. In terms of **reward and recognition**, we were selected for the HEA Promotion, Process and Policy Change Programme in 2015. The UAL Project 'Promoting Teaching Excellence' worked on all aspects of reward and recognition and is a key strand in our Learning, Teaching and Enhancement Strategy. One output was the UAL Teaching Excellence Profile that staff use to identify their teaching strengths and development needs. The HEA accreditation panel 2016 commented: "*Clear strategic links are made to the UK Professional Standards Framework and the professional recognition of staff within institutional policies.*"

2.16. We **reward excellence** through the UAL Teaching Scholar Scheme. In three years, 10 members of staff have achieved UAL Teaching Scholar status. Staff receive an increment and £5K to support and disseminate teaching excellence and to apply one must be a HEA Fellow and progress to Senior Fellowship within two years. Teaching Scholar Dr Natascha Radclyffe-Thomas from LCF ran an interdisciplinary project between students in LCF and City University Hong Kong in which 90 LCF students were tasked with launching a UK-based brand into an international market. One student said: "*the importance of cultural differences within the market place is one of the lessons I will take with me for a long time*". Dr Radclyffe-Thomas was made an NTF in 2016.

2.17. Our **Student Nominated Teaching Awards** are a vibrant connection between staff and students. In 2016, 500 nominations were received with 45 staff receiving awards from the Vice-Chancellor and the SU at our graduation ceremonies. Student comments include: "*He is constantly inspiring us to be bigger and better in every way and also teaches us that our own individual voices are important and valid. He takes a genuine interest in our work, and helps us work around any problems.*"

2.18. Our Pro Vice-Chancellor Digital leads our **digital learning for students**. Through well-attended workshops and consultancy, our Digital Learning team supports staff – and particularly tutors – to engage, inspire and manage digital learning. Our in-house online studio platform, Workflow, helps students to collaborate and showcase their work to industry. The platform provides an authentic bridge between courses and employers: "*The practice of uploading research and experimentation into Workflow by individual students [...] has been exciting as a way of promoting peer learning, debate and discussion about individuals' ideas.*" (Lecturer, LCC). Our digital learning expertise makes us a long-standing partner of the international *Designs on e-Learning* conference which we hosted in 2015.

2.19. UAL leads the specialist sector in **pedagogic scholarship**. In January 2016 we launched *SPARK*, our open-access multimedia journal to share excellent and innovative teaching and learning. The journal is a valued showcase with contributions from staff and students. Three students authored an article, "Everybody phones out: teaching experiments with Instagram". Reflecting our creative context, submissions can be in written or visual forms.

2.20. UAL makes a vital contribution to the ongoing health of the specialist sector through the provision of pre-degree creative arts qualifications through our Ofqual approved awarding body. **UAL Awarding Body** awards specialist qualifications to 37,000 students a year from 170 FE colleges, 6th form colleges, schools and universities across the UK. It is the second biggest provider of Applied General qualifications in England, and the biggest provider of both the one-year Foundation Diploma in Art & Design and the two-year Extended Diploma in Art & Design. All UAL Awarding Body qualifications retain the dedication to enquiry-based learning to which UAL is committed.

2.21. UAL has an enhancement-focused **teaching peer observation scheme** and our most recent data shows that 294 staff completed observations over the past 3 years. Learning points are collated and discussed in Learning Teaching and Enhancement Committees at college and University levels. Staff value peer observation and lessons learnt have a direct impact on teaching: "*I observed a colleague who taught the applied statistics part of the Cosmetic Science year 2 unit, on which I taught the lab based part. ... what was significant about that session is*

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that it had a large impact on me, an observer. As a consequence of knowing how the challenges and benefits of SPSS work in our specific class setting, I was able to adjust my teaching.”

2.22. UAL collaborates with the SU to organise the **Staff-Student Collaborative Fund** which awarded £20,000 in 2015/16 to student and staff teams to design and deliver 11 projects that would have a positive impact on student experience. For example, 400 staff, students and alumni take an active part in the Pop Up Digital Maker-Space across three colleges (Camberwell, Chelsea and Wimbledon). The project develops staff and student inter-disciplinary resources and expertise, supporting emergent digital practice through a pop-up Maker-Space and community network. *“It’s an incredible opportunity to bring together likeminded individuals across the colleges to create a truly interdisciplinary experience – a place to learn, create and genuinely be excited about the potential of new technology and how, as artists, we can take the next step forward in our own practice and forge new ways of communication and collaboration.”* (Joey Phinn, Camberwell technician).

Rigour and Stretch (TQ3)

2.23. We developed the UAL **Creative Attributes Framework** following a successful 2015 bid to the HEA Embedding Employability in the Curriculum Strategic Enhancement Programme. It expresses our knowledge of what makes our students and graduates enterprising and employable. The framework was created in consultation with major employers including John Lewis, Estee Lauder, BAFTA, Jack Wills and NotOnTheHighStreet. We are proud of this framework, which is understood to be the first to address the capabilities and entrepreneurial context of creative graduates. Rapidly adopted since becoming policy in June 2016, the framework has been used in 37 curriculum development and college strategic development meetings. It is being illustrated by a number of recent graduates for an exhibition, *Attributes Illustrated*, in February 2017, and will be widely publicised as part of UAL’s determination to make our approach to teach transparent. The framework is showcased on the HEA website and the attributes are:

- Making things happen (Proactivity, Enterprise, Agility)
- Showcasing abilities and accomplishments to others (Communication, Connectivity, Storytelling)
- Life-wide learning (Curiosity, Self-efficacy, Resilience)

2.24. Our **strategic approach to enhancement works on three principles: Identify, Share and Support**. Working with students, we identify examples of outstanding practice, evaluate and share them via our Learning, Teaching and Enhancement Committee, and so support best practice across UAL. We coordinate enhancement systematically:

- UAL’s two-year cross-university enhancement theme (2015-17), Practices of Enquiry, develops and embeds our enquiry-based approach. Students worked with staff to explore how enquiry is used as a tool for learning. This led to the first UAL Undergraduate Research Forum in 2016 where 40 student attendees presented work, raising the status of undergraduate research. The project also employed students to report on excellent enquiry-based teaching methods and produce teaching-based artefacts in response. 43 students were involved and the artefacts were presented in a student-curated teaching exhibition attended by 267 UAL staff and students and colleagues from HE providers seeking to learn from the work, including Royal College of Art and UCL.
- We identified some excellent practice in involving students in the appointment process for new teaching staff that was worth sharing. As a result we made it UAL policy in 2015 that teaching in front of students should be part of the interview process for entry level teaching posts across UAL.

2.25. Our commitment to excellent teaching is further demonstrated by our investment in the **Curriculum Development Fund** which provides £40,000 annually to projects that enhance the student experience. In 2015-16, the 14 successful projects addressed sustainability, inclusivity, and enterprise and employability. For example, the Access Through Tools project at LCC

enabled academic and technical staff to support students from BA Design for Graphic Communication. This helped them curate and deliver their own festival and explore working in a collaborative, agile way. *“The times when we stepped up and made our own decisions were the best moments in the project, because we stopped being students At those moments, we just did what was needed. ...It was annoying having to sort out problems ...but it changed us from students to practitioners.”* (Student)

2.26. Many of UAL’s professional courses are **accredited by national bodies**. Our Fashion Business School is a member of the Chartered Association of Business Schools and rose 41 places from 91st to 50th out of 127 business schools in the Complete University Guides Business and Management Studies league table 2016. Nine other national bodies accredit UAL undergraduate courses, including RIBA and the British Psychological Society.

2.27. Students are asked to complete a **unit evaluation for every credit rated unit** they undertake - 11,100 evaluations in 15/16. Taking an average over the past two years for all units across UAL, 78% of students agree or strongly agree that *“The unit challenged me to develop my thinking”*. Course teams act on this unit feedback. For example, on BA Graphic Design at Camberwell, *“Through consultation with students in Year 1, we tested a new model which was very successful, which we called the assessment tutorial.”* (Course Leader). Unit evaluation was designed to ensure a rich seam of student comments to support and help understand the data. It has helped enhance student teaching and learning at the course level and ensured the student voice has been an important element in policy review at the University level such as the review of the Introduction to Study unit (see 3.14).

2.28. Course development involves in-depth examination of the subject and teams explore the appropriate balance between breadth and depth, practice and theory, and between the acquisition of skill and the development of a creative voice. Validation always involves **industry input to validation** from professionals from relevant business sectors (28 industry experts contributed to 27 validations in 14/15) and academics from other universities. For example Animation industry experts discussed with the course team the planned use of software for a new course at LCC in 2015. They emphasised the importance of reflecting progress within industry including real time and generative animation, and this led to a revision of plans for software procurement to support this course.

Feedback (TQ4)

2.29. Assessment and learning are integrated at UAL and projects are carefully designed to encourage students to take control of their work, and require outputs in the form of artefacts, journals and essays that can be assessed against the learning outcomes of the unit. Our vast experience at designing projects feeds into this with assessment requirements that stretch students to demonstrate their learning in their work. Students receive **continuous formative feedback** through studio teaching which reflects the iterative ‘learning through doing’ approach of our teaching. Because this ongoing dialogue is such a feature of their education, we are aware our students do not necessarily recognise, when asked about it in the NSS, that it constitutes feedback. Staff now clarify forms of feedback, including in briefings to students on the NSS.

2.30. We have made improvements to the quality and timeliness of **assessment feedback**. The introduction of a UAL-wide common assessment criteria matrix has improved student satisfaction [NSS Q5 on criteria 2014 (70%) to 2016 (73%); NSS Q9 on helpful feedback 2014 (67%) to 2016 (71%)] and a new turnaround time policy has led to improvement: 2015 (year of introduction of policy), 75% of assessments returned within target, 2016, 86% and the NSS satisfaction with this particular aspect assessment has also improved over the past three years: NSS Q7 “Feedback on my work has been prompt” 2014 at 71% to 76% in 2016. We have also developed a popular Online Assessment Tool to make it easier for students to get results and feedback and in 15/16 we can see that 19,028 students accessed this tool to get 103,942 instances of feedback.

3. Learning environment – learning through making

Resources (LE1)

3.1. **Learning in the studio takes place through making** – this is at the heart of the UAL experience. Students research and develop ideas through putting them into practice to judge their outcome. Studio-based learning is integrated with technical facilities where academic and technical staff work together to provide guidance and support. The studio is more than just a space, it is an environment where students interact and we continually consider how best to make it work as a learning environment and community. For example, on BA Fine Art at Chelsea, students developed a set of studio principles and guidelines covering areas such as flexible use of space, recognising the need for studio arrangements to support discourse and the exchange of ideas as well as making work. We aim in this way to provide a blueprint for communities of makers and learners that can sustain studio practice after graduation.

3.2. Our 376 **technicians intensively support students** by introducing them to the skills and techniques they will encounter in professional practice, developing their skills as artists and designers through experiment and problem solving. They do this through emphasising the proficiency and understanding of the use of specialist tools, machinery and equipment; the development of discipline and technique through taught, tacit and haptic engagements with materials and ideas and through the promotion of independent and diagnostic thinking to problem solve. This anonymous student comment is one of many similar from NSS 2016: “*Workshop technicians have been incredibly inspiring, motivating and accommodating.*” (BA Fine Art, Chelsea, 2016).

3.3. Technicians are **integral to course teaching teams** and are often creative practitioners in their own right. Almost one third (120) of our technicians hold a PgCert in teaching. Our technicians support students as their work emerges and engage critically with them during their practice. “*[It’s about] working one-to-one with individual students, taking the student through the process of an idea to realization. Challenging thinking, creativity and problem solving.*” (Technician).

3.4. Across our colleges we have over **60,000 sq. metres of specialist facilities** including photography darkrooms, ceramic workshops, rehearsal rooms, printmaking studios with traditional presses and equipment, laser cutters and 3D printers, foundries for metal casting, weave and knit studios, and print and dye rooms, TV and broadcast studios, a working newsroom and two theatres. We continuously invest in new technology to explore its creative potential, often before its widespread adoption in industry. For example, digital pattern cutting is a standard technique taught at LCF, giving graduates an advantage in the fashion industry. We have also brought in sophisticated virtual reality technologies in order to investigate the implications for drawing, architecture and theatre design. Students value workshops and the **demand for their use is always high**. “*Great technical facilities [...] we’d love to be able to use them in other colleges.*” (TEF student input group). This demand requires effective planning and time management by UAL and students themselves, who learn the project development and delivery skills they will require following graduation.

3.5. UAL has the **largest specialist art and design library in UK HE** with many collections of national significance and six college libraries providing varied study facilities. Library Services is rated highly by students. Each year the NSS satisfaction level for library resources and services has risen (89% in 2016) and the Service achieved Customer Services Excellence accreditation after in May 2016 which made many commendations and noted: “*Partners, Stakeholders and Customers (students) summed up several strengths by way of words which included: proactive, responsiveness, thoughtful, coordinating, facilitating, influencing, championing, networking, signposting and enhancing student learning. All were totally satisfied with all aspects of service delivery and see LS as ‘more than just a Library.’*”

3.6. UAL has been at the forefront of **hybrid social learning zones and maker-spaces** within libraries, and attracted significant external interest as an exemplar of good practice. The layout and ambience of these spaces encourages creativity, collaboration and empowers students. A student said: *“Facilities of the college (learning zones) build up a very stimulating atmosphere for learning.”* (NSS 2016)

3.7. UAL has **over 200 special collections** which provide a rich resource for learning, teaching and research. The CSM Museum and Study Collection has museum accreditation status and in 2015 the University Archives and Special Collections Centre was awarded archival accreditation by the National Archives, making UAL the 4th UK university to receive this recognition. The University also holds the extensive Stanley Kubrick Archive. The use of these collections is embedded into curriculum activities through object-based learning. In 15/16 over 4,770 students interacted with these collections either individually or through group workshops. Internationally renowned book artist and alumnus Les Bicknell said: *“The rich and varied Printing Historical Collection opened up a world of possibilities to me when I was a student at the London College of Printing. The collection formed the foundation of my understanding of the printed word and gave me a route to develop my own language”.*

Scholarship, Research and Professional Practice (LE2)

3.8. The high quality and volume of links with **professional practice** in the creative industries is a major strength and a reason why so many students choose UAL. These links are inherent to and embedded in all subjects including fashion business, journalism, and media and cultural studies. Our 100 courses include at least one and in most cases all the following features:

- Live projects set by industry practitioners
- Teaching staff who are active as professional practitioners
- Placements in industry

3.9. Our survey of **live projects** indicates that our 100 undergraduate courses work with 1,000 businesses every year. Unlike most universities, our students are so sought after that we are able to charge companies for access, which has become a revenue stream for our colleges. On average, we run 150 industry-funded consultancy projects a year with companies including Microsoft, Levis, Hitachi, and Unilever. A flagship initiative is the significant five-year investment by fashion giant Kering (Gucci, Balenciaga, McQueen, Stella McCartney) to develop with us a joint curriculum in sustainability. During this partnership, second year students worked on a project to explore sustainability issues in fashion. The expertise of the Chief of Sustainability at Kering was invaluable for the development of students' knowledge. Other sponsored teaching collaborations include Volvo; Nike; Renault, Sony Ericsson; Google; Sky Arts; LVMH; L'Oreal; Penguin Books; The Old Vic; English National Ballet; National Trust; Tate; V&A; and Amnesty International. Reflecting our international reach many live projects take place overseas. For example, 22 Textile Design students (Chelsea) were tasked to look at the production of Xiabu (grass fabric) produced in Chongqing, China. Students spent four weeks researching and developing ideas for products or designs which would sustain the craft industry and presented these to the local government.

3.10. Companies often elect to display student work. LCF students responded to a live brief to illustrate the V&A exhibition *Undressed: A Brief History of Underwear*. The winner, Araxie Boyadjian, BA (Hons) Creative Direction for Fashion, had her work exhibited at the V&A and King's Cross Station. She said: *“80 Creative Direction students participated, and I was the lucky winner. The whole idea was to illustrate liberation, how women felt in corsets and crinoline. I created a performance piece that highlights the journey women had to take, living a life that was full of constraint and pain... I am very excited to have this piece exhibited to such a wide and international audience [...] It truly shows how UAL enables creatives to connect throughout different platforms and mediums.”*

3.11. Formal credit rated **placements** are offered on most undergraduates courses and in 15/16, 1,656 students undertook a placement (12% of undergraduates), of which 380 were year-long. The year-long placement experience attracts a separate award, the Diploma of Professional Studies, highly valued by students and industry, and embedded as an optional, additional Year 3 in 16 of our degrees with many students choosing to work overseas. Shorter formal placements are a chance for students to experience the professional environment and engage in creative practice: *"The portfolio preparation classes have prepared me for my professional career after my degree, helping me refine a portfolio and giving guidance about how to present and talk about our work. The chance to have real workplace experience before you finish your degree in a design related field is a must."* (BA Graphic and Media Design, LCC). UAL's mobility offer through its Erasmus programme has grown in popularity by 52% over two years with 147 students studying abroad in 2013/14 rising to 223 in 2015/16.

3.12. UAL is a **world-leading centre for research** in art and design. In REF 2014 83% of our research was assessed as world leading and internationally excellent, a Grade Point Average of 3.12. This placed us in the top 25 of UK universities for the quality of our research. We are committed to making strong links between academic research and undergraduate teaching, and so we make the relationship a core criteria for progression to readership and professor. UAL has the largest number of practice-led and practice-based research staff and PhD students in the UK art and design sector, and the research methods thus developed have direct relevance to the studio model of our undergraduate teaching. We aim for our research to affect the curriculum directly, and not only at UAL but globally. For example, our flagship Black Artists and Modernism project is a three-year research project funded by the Arts and Humanities Research Council (AHRC) as a collaboration between University of the Arts London and Middlesex University. It aims to rewrite the curriculum of British art history by demonstrating the major but forgotten influence of Black artists throughout the 20th century. UAL also leads the HE sector in its expertise in **art and design research degrees**. 69 students at three specialist universities are studying for UAL research degrees (Arts University Bournemouth, Falmouth University of the Arts, Norwich University of the Arts).

3.13. **All staff engaged in research also teach**, including staff from our nine research centres. For example the Design Against Crime Research Centre work annually with design students on current proof of concept and consultancy projects with collaborators from the public and private sectors. Prof Val Williams, Director of the Photography and the Archive Research Centre, conducts regular Year 3 crits on the BA Photography at LCC and runs an annual workshop with BA students around a research topic being explored at the Centre. In addition, through our Graduate Teaching Assistant programme PhD students are used to enhance the links between UG study and research. *"For GDC students it was a treat to have someone to do such a very specific, research based and focussed day."* (Course Leader, Graphic Design Communication, Chelsea). *"The GTA hours have been invaluable..... Tom's direct relationship to research into Painting has made him an exceptional addition to our course."* (Course Leader, BA Fine Art, Wimbledon).

Personalised Learning (LE3)

3.14. The creative journey is personal, but also shared, and the interactions that students have with staff and each other feed their learning. All undergraduate courses include an opening 20 credit unit, *"Introduction to..."* which is adapted to each subject, concentrating on getting students to use the resources provided and take responsibility for planning and mapping their own learning. A recent review of this unit collated all unit evaluations (c.100 variations of the unit), showing that 76% of students agreed that the unit challenged them to develop their thinking. Students are also encouraged to capture and reflect on the development of their creative practices in **reflective journals**. These provide a rich foundation for formally assessed work. Many courses now require students to use UAL's online studio and blogging platforms to collate and curate their practice. This makes the creative process visible across cohorts, fostering a

community of learning. It further provides a safe space to develop professional digital identities – a crucial factor for employability in the creative sector.

3.15. UAL re-launched its study support service as **Academic Support** in 2013, accessible to all and not only designated students. This service uses an enhancement model, enabling students to examine their approaches to learning and develop successful academic practices. Engagement with the Academic Support offer has increased. Face-to-face support rose from 4,000 students in 2013/14 to 6,000 in 2015/16 and, since Academic Support Online launched in 2015, 14,464 users have accessed resources. In 2015/16 Academic Support was cited as an area of good practice across UAL within continuous monitoring reports, and high satisfaction levels amongst students are also recorded on feedback forms. Quotes include: *“your help marked a turning point for me”, “I feel more confident to connect my work with who I am”, “the combination of practical and theoretical, it changed my thought process.”*

3.16. UAL has built a **peer mentoring network** of students to help first year undergraduates to orientate themselves. 254 are engaged in 2016/17 and mentors and mentees value the scheme, *“The Peer Mentoring scheme is a great place for knowledge exchange... It helps clear the pathway, helps solve part of the puzzle that is taking a degree”* and *“It helped me feel more comfortable and confident in the college and allowed me to organize myself better in my work, thanks to the advice and previous experiences of my mentor”*. A recent online evaluation survey showed that 91% of students involved in the scheme said that it helped them feel part of the UAL community and supported their learning.

3.17. UAL believes effective **widening participation** is essential to ensure that, regardless of background, people with creative potential have the opportunity to attend university and progress to the creative and cultural sector. UAL works with students who will be the first generation in their family to undertake HE study, supporting access to university. Examples include Saturday classes for Year 10 students, supporting attainment in GCSE Art and Design, as part of the National Saturday Club, and our Insights programme for Year 12 and 13 students, focused on ensuring successful application to HE creative education. UAL works hard to retain all its students and our metrics confirm that overall continuation is good, with the splits of our 8.8% non-continuation rate for all students varying only between 11.5% for mature students and 7.6% for non-disadvantaged. Our work in this area has concentrated on providing active interventions, working with BAME and First Generation students in the key areas where non-retention is most likely. As our metrics show, there are minimal differences in NSS and DLHE data between our students from WP backgrounds and other students and the former are only marginally more likely to withdraw from their studies.

4. Student outcomes and learning gain – creative enterprises

Positive Outcomes for All (SO3)

4.1. The UAL student population is a rich mix from across the world and the UK. Both our undergraduate overseas student population at 30% and EU at 11% are amongst the highest in the UK. Of our UK students 29% are of Black, Asian and Minority Ethnic (BAME) heritage, which is higher than the average for the UK HEI Sector (21%) and other Art and Design specialist institutions (16%). 22% of our students declare a disability, in line with the average for Art and Design specialist institutions and twice the average for the UK HEI sector. 33% of our UK students are from NS-SEC classes 4-7, in line with the figure for the UK HEI sector as a whole. This overall diversity can provide challenges for students and staff but at UAL we have listened, learnt and adapted our teaching to ensure that each student can integrate and find their own path to success and employment. We are committed to ensure **we reflect our diverse student body** and our race equality work supports our destination data, with our TEF metrics for BAME graduates achieving a ++ flag in both employability measures. A dedicated employability and progression practitioner within Careers and Employability supports students from WP and BAME backgrounds and is bringing in black mentors for students.

4.2. We deliver **diversity and inclusivity activities on employability** mindful of lower employability outcomes for students from WP backgrounds as reported in the DLHE. They range from a mentoring programme to a workshop series, in-curricula projects and staff engagement. In 2016, 413 students used these activities, against a target of 150. *“The experience has definitely changed the way I think. Prior to being mentored, I was thinking of just getting a job and forgetting about what I studied for the past three years, because I wasn’t feeling confident at all. Yinka gave me hope and a lot of confidence.”* (Darren Appiagyei, Mentee 2016)

4.3. UAL reflects **diversity in the curriculum** in various ways. For example, the Inclusive Curriculum Project works with course teams during revalidation of courses to develop inclusive curricula. In workshops facilitated by Aisha Richards, Director of UAL’s Shades of Noir programme for exploring issues of race and ethnicity, and Dr Deborah Gabriel from the British Black Academics Organisation, staff consider the student experience and the relationship between students’ sense of identity in relation to aspects of the curriculum including how it reflects the diversity of the student body. Aisha Richards has co-authored, with National Teaching Fellow Terry Finnigan, a guide published by the HEA, *Embedding equality and diversity in the curriculum: an art and design practitioner’s guide*, thus supporting the diversity agenda more widely.

4.4. Our commitment to equality and diversity is evidenced in our **UAL Attainment Programme: Learning for All**. We have appointed Dr Gurnam Singh (Coventry University), a leading expert in diversity, equality and attainment, as Visiting Teaching Fellow and advisor to this programme. It focuses on quality and data; curriculum; staff development; and extracurricular student engagement.

4.5. UAL has a well-developed **dyslexia support network** as we have a higher proportion of students with Specific Learning Difficulties (including dyslexia and dyspraxia) than the national average (10% UAL, 5% UK HE). Professional support is provided directly to students and embedded in the way we teach. On our BA Fashion Print course at CSM, the Course Leader worked with the Disability Service to provide extra support with technicians to help students putting their final collections together: *“We work with the pattern cutting tutors to help the students to work their own way around pattern cutting creating their own simplified pattern cutting techniques. Dyslexia can be a daily challenge for the dyslexic but it can also be a gift. Many of the world’s leading designers and artists are dyslexic.”* The attainment rates for these students consistently outstrips those with no disabilities (70% 1sts/2.1s against 62% in 15/16).

4.6. UAL’s **International Student Support** programme provides inductions and events celebrating international diversity, and intercultural training for staff. Our International Community of Practice raises awareness of best practice, sector-wide policy and research related to internationalisation across UAL. Our highly regarded language service (British Council and BALEAP approved) runs pre-sessional and in-sessional support with classes focussed on language relevant to art and design. 3,000 students attended such classes last year. The BALEAP accreditation of our pre-sessional programme acknowledged the teaching staff on this programme are very well qualified and highly experienced, and that the course design engaged with the very specific nature of the study of art-related subject areas. It concludes, *“Overall, it is apparent the Pre-sessional at the UAL is a highly successful programme.”*

Employment and Further Study (SO1)

4.7. UAL has won four Queen’s Anniversary Prizes for Higher Education (one of only twelve universities with this number): the 2013 prize cited *‘major contributions to industry, commerce and the profession of design, both in the UK and internationally’*. **Competitive awards are an important part of art and design professional practice**, and can be a vital boost for early career portfolios. We teach students to enter major competitions to hone their work and compete with the best, helping give them a competitive professional edge as they enter the marketplace. As a result, over 200 students win prizes each year, including the most prestigious awards. Our

students are regular winners of the Yellow Pencil in the D&AD Awards, the preeminent international competition in design. Four current BA students were nominated for a BAFTA in games design in 2016. The same year, students on a single BA course at LCC landed the Jury Prize at ARFF Berlin, Best Short Film at Castellinaria Film Festival, and the Rising Star Award at the Edinburgh Short Film Festival. And our students are a regular feature of industry awards such as lingerie and beachwear (four Mare di Moda LINK awards since 2013) and 3D design (New Designers Awards 2015 and 2016).

4.8. We monitor **attainment figures** to identify trends and compare these nationally and internally. UAL rigorously safeguards the standards of its awards through its assessment processes with internal moderation and sampling by external examiners for all assessments that contribute to the classification of undergraduate degrees (only final year units contribute to classification). There has been no grade inflation at UAL over the past eight years. The proportion of 1sts and 2.1s awarded was 62% in 2007/08 and 62% in 2014/15 compared with the sector rise from 57% to 67% over that period. Our focus on attainment led to an invitation to join the HEFCE funded Learning Gain project. Already more students have engaged with the project at UAL than in the other five university partners (401 out of 1200). This work is helping us to identify ways to measure the impact of employability input and learning gain.

4.9. DLHE results confirm that UAL **graduates enter employment rapidly**, starting their careers immediately after they leave us. This is even more remarkable as we know it can take time to build a creative career. The UAL degree is sought after and UAL graduates have an edge in the employment market, with our alumni dominating some sectors. The largest single industry intake of our graduates is to graphic design: 200 UAL students entered the industry in the recent DLHE survey. Employers who recruit the highest number of our graduates include the BBC, Burberry, Selfridges, Harrods, Apple, Tate, and Marks & Spencer. It is worth noting that 47% of our graduates in 15/16 were non-UK nationals (44% - 14/15) and so UAL provides artists, designers, and media and fashion professionals across the world, with extensive influence: a recent article about the 10 top fashion designers in China included seven UAL graduates ('Chinese Fashion Designers you Should Know', *The Culture Trip/Asia*, Nov 2016).

Employability and Transferable Skills (SO2)

4.10. Our **award-winning careers and employability service** is tailored to the specialist needs of our students and the industries they enter. In 2014/15 DLHE, 24% of UAL graduates work freelance or are self-employed, compared to 5% nationally. To support this pattern a dedicated week of Enterprise activities is provided. 3,300 student have attended these events over the last three years, 79% of whom stated in feedback that as a result they are more likely to start a business upon graduation. The Service won Best University Careers/Employability Service Award 2015 at the National Undergraduate Employability Awards, and runner-up in the Employability Initiative category of the 2014 Guardian University Awards for our *Fair Internships Campaign*. We received a £10,000 HEA award to develop an employability and enterprise attribute model for arts and design education.

4.11. UAL provides a gateway to employment through close **links with the creative industries** and a range of degrees which reflects industry demands. Existing degree courses are adapted to reflect the way the creative industries are developing and new degrees with strong input from employers. This enhances the employability of our graduates. Our Careers and Employability Service supports academic teams in **embedding employability in the curriculum**. Each year, 4,000 students attend co-curricular employability and enterprise learning delivered through the curriculum in a collaboration between Careers & Employability and academic staff. Alongside this, specialist activities include intellectual property in the curriculum such as on LCC's BA Animation where students have made a series of animations on the subject of trademarks. It is a measure of the increased value placed on UAL graduates that the number of employers who used our employment agency, Creative Opportunities, has grown by 23% in the past three years (1,987 to 2,452) and jobs advertised are up by 32% (3,567 to 4,690 from 13/14 to 15/16).

4.12. **A wide range of entrepreneurial activities** are offered to students including events, job opportunities, competitions, funding and awards. All complement the curricular and co-curricular offer. We run a Part-time Jobs Fair for students and we have placed over 1,000 students in part-time assignments through the ArtsTemps, our in house temping agency, with students undertaking a total of 124,101 hours of paid work last year providing them valuable work experience. *“ArtsTemps has been an invaluable service in helping me to gain a rich work history section on my cv and develop strong transferable job skills. It has been extremely helpful being able to stay with ArtsTemps a year after graduating as it’s made my transition from studying to work happen quite quickly and smoothly.”* (Graduate, BA (Hons) Illustration, Camberwell). We run an employability and enterprise week in July - Graduate Futures Week - offering over 50 events across all the Colleges and engaging over 1,800 participants.

4.13. We **embed enterprise skills** through a series of initiatives. Each year we run a Creative Enterprise Week with individual talks/workshops/panel discussions: in 2016 this was attended by 1,132 students and recent graduates. In 2016 we provided professional mentoring and enterprise mentoring for 89 students and seed-funded five start-ups. We also engaged students in employability and enterprise awards, including the prestigious MEAD Scholarship, which received 216 student applications and awarded five grants. Launched in Oct 2016 at LCF our Student Enterprise Team aims to build a student community for those wishing to enter self-employment and has already delivered sessions to 166 students on aspects of enterprise, including finance and intellectual property. UAL founded and hosts Artquest, a world-leading support service for visual artists, funded by Arts Council England. In 2015, it gave £37,042 in grants to UAL graduates.

4.14. UAL uses **deep contacts with local communities** to provide creative input while allowing our students and graduates to gain valuable experience. Under the LCC Talent Works programme, 15 LCC graduates worked with local Southwark social enterprises, charities and community groups offering them high quality design and communications talent. Projects of this kind help address the challenge graduates find in getting their first paid freelance job, the job that will kick-start their career. For example, London Community Boxing wanted to tell the inspiring stories of their members, to attract funding and involve their new community, so student Betty Zapata spent time at the club taking photos and interviewing members: *“Betty Zapata was really terrific. She was able to distil what LCB is all about and translate that in words and pictures that communicate our story better than we have ever been able to do before.”* Leigh Bruce, London Community Boxing.

4.15. UAL uses its **external examiners** to ensure courses are well orientated to industry through the use of external examining teams that include academic and industry or professional examiners. As an External Examiner noted in their final report:

“...CSM is viewed [as having a] symbiotic relationship with the industry. I feel the success and strengths of its T & L strategy is best underlined in the words of one of the final year knitwear students. In response to my question, ‘What have you found most valuable about the teaching on your course?’ She replied: ‘Learning how to be a Designer....not just how to design’. So simple yet so enlightening, by championing development of: creative freedom, reflective practice and professional independence CSM graduates emerge as fully functioning professional designers.” (EE Report, BA (Hons) Fashion Design with Knitwear, CSM 14/15).