

Contribution to the Public Good 2019

Statement prepared for the
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The City & Guilds of London Art School (CGLAS) has developed its strategic priorities and intentions related to access, student retention and equality of opportunity based on consultation with staff and students, annual programme monitoring, strategic planning, industry feedback and an analysis of available data.

One: **What we set out to achieve through Higher Education**

1 **Key Aims**

CGLAS' key aims, written in 2014 following a consultation process that engaged students, staff, industry experts and trustees, builds upon our charitable purposes and underpins all of our strategic planning:

- *We nurture individual talent through subject specialism, by providing an immersive learning environment and curricula that emphasise the dialogue between the eye, the hand, and the material, with a particular focus on the study and analysis of historical and contemporary examples;*
- *We aim to educate artists, craftspeople and conservators who will go on to make a significant contribution in their fields, both in the UK and internationally, through the pursuit of excellence in traditional skills as well as through creative innovation and enterprise;*
- *We set out to motivate our students to be inquisitive and resourceful, equipped to go on learning through practice for the rest of their lives;*
- *We are convinced of the social value and necessity of our subjects, not only for the creative and heritage sectors, but for society at large;*
- *We are committed to supporting the development of individuals from all backgrounds who have the potential to succeed in our subjects;*
- *We aim to champion the roles that Art and Craft play in enriching our lives through engagement with the public and collaboration with other practitioners via*

exhibitions, demonstrations and participation by staff and students in national and international projects, as well as through academic conferences and symposia.

2 **Background**

The City & Guilds of London Art School (CGLAS) is a small not-for-profit, specialist art college with independent charitable status. Established in 1854, CGLAS is one of the longest-standing educational institutions in the UK specialising in art, crafts and conservation.

CGLAS delivers intensive academic programmes grounded in practical engagement and has circa 230-240 students studying on courses at Foundation, Undergraduate and Taught Postgraduate levels. Besides our broad-based Foundation Diploma in Art & Design, our other courses specialise in fine art, historic carving and the conservation of three-dimensional cultural artefacts. We have worked to create an environment where the dialogues between traditional crafts, materials' science, experimentation, theory, professional and creative practice are fruitfully integrated.

With a reduction in the opportunities for the study of art and craft at school level we consider it important to provide a comprehensive introduction to our subjects as well as full curricula and regular contact time with practising experts. This, together with generous facilities and a supportive structure, is intended to enable all students to develop the necessary knowledge and practical skills required for success during their studies and following graduation.

3 **Strategic Plan**

The Strategic Plan 2015 to 2020, written with input from student representatives, committed CGLAS to explore more ways to engage with the wider community, to champion our subjects and develop new recruitment strategies to widen access and participation. This led to a number of new initiatives and identified areas for enhancement.

Strategic Plan 2015 to 2020 Key Objective related to access and participation statement:

Objective 3: Review, measure and enhance our social impact in relation to our charitable status and mission:

Specific aims related to contribution to the public good:

- I *to encourage individuals with promise in our subjects to see us as a viable proposition for further study regardless of their background*
- II *to be a more active member of our local community and increase engagement from local people in our area of South London*
- III *to increase bursary and scholarship support for Fine Art, while maintaining the current ratio of supported students on Conservation and Historic Carving*
- IV *to build upon our roots as a 'social enterprise project' in the Victorian period to enrich our learning culture, create opportunities for students and engage CGLAS in a wider professional sphere in line with our charitable status and our mission*
- V *to develop cross-departmental events in our subjects to enrich learning and student and staff research and to encourage participation from the wider public and cultural sector*
- VI *to achieve greater diversity in our student population (demographically and geographically)*

4 **Equality & Diversity Policy**

In support of our aims in 2015 CGLAS embarked on a project titled *Strengthening the Infrastructure* that set out to develop a robust set of policies and regulations that began with the articulation of the CGLAS' Equality & Diversity Statement & Policy. This policy frames our approach to widening access and equality of opportunity and underpins our ethos as a higher education provider committed to contributing to the public good. Key statements from the policy include:

CGLAS is committed to:

- *celebrate the diversity of its community, recognising that it is integral to its success*

- *comply with the requirements of the Equality Act 2010 and demonstrate its compliance with the Public-Sector Equality Duty*
- *challenge and address inequality, by prohibiting unlawful discrimination, harassment or victimisation as defined in the Equality Act 2010*
- *ensure that equality and diversity is embedded in all of its policies, strategies and processes, through active consultation with students and staff, and evaluation of their potential and actual impact*

These commitments are expanded upon and made operational by means of our regulatory framework and through a series of policies and strategies which embed the principles of equality and diversity into all our activities throughout the staff employment lifecycle and the student journey from admission through to graduation and beyond. In addition to CGLAS's strategic plan, CGLAS policies that ensure equality of opportunity include:

- *Admissions*
- *Dignity & Respect*
- *Inclusive Learning & Participation*
- *Recognition /Accreditation of Prior Learning*
- *Student Participation, Attendance & Engagement*

5 **Course size & data collection**

CGLAS is small in scale with relatively low student numbers, currently totalling 237. This includes:

- ***UAL Awarding Body Foundation Diploma in Art & Design:*** CGLAS enrolls 80-100 students each year
- ***Diploma Historic Carving,*** will become *BA (Hons) Historic Carving* with distinct pathways in *Architectural Stone* and *Woodcarving & Gilding* from 2019/20: first year intake is between 5 to 8 students per pathway

- **Masters courses:** both the full and part time MA Fine Art courses, take around 9 students each year, while MA Conservation has only 1 to 2 students each year. The new PgDip/MA Carving, running from 2019/20, is intended to recruit between 2 and 5 students each year.

The references to performance in the next section are in relation to validated undergraduate provision, ie, where students may be eligible for an undergraduate student loan:

- **BA (Hons) Fine Art:** from 2015/16, first year intake has been between 16 and 22 students per year, with the consequence that a single student can equal between 4.5% to 6.25% of a cohort
- **BA (Hons) Conservation Studies:** from 2015/16 first year intake has been between 7 and 9 students per year, with the consequence that a single student can equal 11-15% of a cohort

At the time of writing two partner institutions accredit or validate CGLAS' higher education provision:

- *CGLAS's portfolio of undergraduate and postgraduate degrees are validated by Ravensbourne University London (RUL), as of September 2018*
- *CGLAS's Diploma provision in Historic Carving is accredited by the City & Guilds Institute, though this provision will be replaced by RUL degree courses from 2019/20*

CGLAS is committed to improving its statistical knowledge through systematic collection and analysis of data to ascertain the relative access, retention and achievement of underrepresented groups in Higher Education. Through our Strategic Plan we have recognised the need to establish a Data & Information Management Project, running since 2017, which sees CGLAS managing all the data now required for statutory purposes (HESA and OfS), while also providing the potential for the analysis of intersectional data.

From the 2018/19 student intake, CGLAS has been collecting socio-economic data from applicants and will utilise POLAR data to better understand its existing students. This expansion of data collection and management is supporting the formation of new intelligence to better

inform evaluation and planning, and will inform our approaches to access, student retention and equality of opportunity.

6 Comparison with National Benchmarks

The following information relates to students on validated undergraduate provision, ie, where students may be eligible for an undergraduate student loan

	Nationally (2016-17 data)	HE Sector (2016-17 data)	Creative Arts & Design (2016-17 data)	CGLAS % (2016-17 data)	Numerical value (see 5.3 above)
<i>British nationals /residents</i>	-	-	-	80%	65
<i>EU /EEA citizens</i>	-	-	-	20%	15
<i>Female</i>	-	56%	65%	72%	70
<i>Male</i>	-	44%	35%	28%	30
<i>20 years and under</i>	-	64%	63%	44%	35
<i>21-24 years</i>	-	26%	29%	28%	20
<i>25 years and over</i>	-	10%	7%	28%	20
<i>Ethnicity - White</i>	87%	71%	85%	81%	65
<i>Ethnicity - BAME</i>	13%	21%	9%	15%	5
<i>With known disability</i>	22%	13%	20%	32%	25
<i>Highest qualification</i>					
<i>Level 3</i>	-	53%	70%	35%	30
<i>on 1st year entry</i>					
<i>Degree/higher</i>	-	41%	26%	12%	10
<i>POLAR quintile 5 – median</i>	-	60%	Not Available		
<i>POLAR quintile 1 – median</i>	-	19%			

When combining Home/EU designated BA students CGLAS has:

- i more students over 25 years of age than both HE Creative Art & Design and the HE Sector overall, by a factor of four and three respectively

- ii *60% of the HE sector's figure for Black, Asian & Minority Ethnic (BAME), but over one and a half times that of Creative Art & Design*
- iii *more than double the HE sector's figure for disability, and over one and a half times that of Creative Art & Design*

TWO: **Examples of activities that demonstrate our ongoing commitment to the public good**

7 **Access: Student Financial Support**

Student feedback indicates that the provision of a sizable number of bursary grants has been a deciding factor on their choice of study. Fees for our degree courses are set at £9,250, reflecting the intensive nature of our courses, with high levels of contact time and specialist resources. Bursaries and scholarships currently provide fee support for 60 students (approximately 38% of the eligible student body) facing financial hardship, providing vital support to those who might otherwise be denied access to study. Bursaries are allocated, based on the completion of an application form, to those with the most pressing financial need, for example with household incomes under £28K and within certain parameters such as subject specialism. Bursary grants usually provide one third of the fee.

A recent questionnaire of CGLAS students identified broad happiness with the bursary application process. However, CGLAS has reviewed the support available for making an application and the timeline for the communication of decisions, to ensure that the provision of financial support informs the positive decision-making of applicants and that the process does not discourage individuals from groups underrepresented in Higher Education. We have committed to providing more support for applicants for this process and now offer information and guidelines in a range of formats and contexts, from Open Day information to individual letters, information on our website, Moodle and a weekly drop-in bursary advice 'surgery time'.

8 **Retention of Students: Tutorial Policy**

To mitigate against student withdrawal, CGLAS implemented a revised Tutorial Policy in 2016. To support students from groups underrepresented in Higher Education and to ensure that particular and specific, individual needs are addressed, each student is allocated both a Pastoral Tutor as well as a Personal Progress Tutor. While the

Personal Progress Tutor provides regular course and assessment related advice and feedback, the Pastoral Tutor role has proved effective in helping students identify their individual needs and how to access the support available both within and without CGLAS.

In preparing this statement students were surveyed on their experiences of the support mechanisms available. Students reported that they meet with their Personal Progress Tutor, on average, six to seven times a term. Students book Pastoral Tutorials when they need this form of support and a number of student respondents reported meeting with their Pastoral Tutors more than five times a term. We believe that this, alongside our small community and the availability of our office team, provides all students, irrespective of defining characteristics, with a number and range of opportunities to seek advice and support as and when required.

The nature and efficacy of the non-academic support provided by CGLAS is reviewed annually. As part of CGLAS's Annual Monitoring Process, the Head of Access to Learning (formerly titled Student Support) writes an evaluative Annual Area Report that informs both Annual Course Monitoring and the Art School Annual Action Plan. These Action Plans in turn inform Strategic Planning. This annual process of critical reflection, evaluation and planning provides a suitable vehicle for monitoring delivery of our Statement on CGLAS' Contribution to the Public Good.

Retention rates are regularly monitored and from 2015/16 through to 2017/18, retention was at the following rates:

- *BA (Hons) Fine Art: 93-100%*
- *BA (Hons) Conservation Studies: 85*-100%*

* the 15% drop-off relates to a single student

While the statistics for retention by defining characteristic are currently below the threshold for publication, where students have withdrawn, there appears to be no correlation with any identified characteristic. The reasons cited for withdrawal are predominantly, changes in circumstances, such as health, finances and family relocation. Our intention is to continue to monitor retention and the tutorial policy as more data becomes available to ensure that we are supporting student

retention effectively for students from groups underrepresented in Higher Education.

9 Improving the Quality of Learning & Teaching and the Student Experience: Student Voice

While CGLAS has been active in driving up the quality of learning and teaching as has been recognised by the QAA and our External Examiners, it has, since 2014, focused on enhancing student engagement and the role of the student voice. Additional termly meetings of all student representatives with the Principal as note taker now complement the termly course level student fora and the use of student feedback questionnaires. The action plans that come from these meetings are monitored and responded to by the Senior Management Team.

Through this further promotion of the student voice a number of enhancements have taken place to better support the development of an inclusive and supportive learning environment and more generally improve the student experience. These activities include the co-authoring with student representatives of the Student Charter, the embedding of inclusivity into all policies and processes and the establishment of an Assessment and Feedback project to improve the clarity of assessment briefings and feedback.

The Further development of the Student Representatives' system with the addition in 2018/19 of the new Fellowship role, *Chair of Students* sees for the first time a role, equivalent to a Students' Union Officer, independent from the CGLAS management, working exclusively on behalf of students by:

- *sitting as a Trustee*
- *chairing Student Fora*
- *providing 'surgery' times for students wishing to raise issues in a 1-to-1 setting*
- *supporting student-led initiatives, and*
- *proactively gathering student views and feedback*

The Chair of Students is playing an active role in relation to our work on the formation of the Strategic Plan 2020-2025

10 **Mature Students**

CGLAS has longstanding data on the age of its students and statistically has a relatively high proportion of mature students: 28% of CGLAS students are aged 21-24 years of age, with an additional 28% of students being aged 25+. Between 2015/16 and 2017/18, the incidents of students withdrawing from their course has been predominately of students aged 20 years or under.

Learning, teaching and assessment strategies and staff development are examined to foster inclusivity and student feedback has indicated high levels of overall satisfaction (100% NSS 2018).

CGLAS has also recognised, based on student feedback, that mature students would benefit from the development of learning technologies and workshops dedicated to developing IT literacy and skills and these have been put in place for 2018/19.

11 **Disabled Students**

In 2016/17, 32% of CGLAS students declared a disability, compared to 20% in Creative Arts & Design as a whole and only 13% in the entire HE Sector. 20% of CGLAS students have a specific learning difficulty and 9% have mental health issues. Anecdotally, students have stated that they chose to study at CGLAS because of its small scale, intensive tuition and the focus on supporting individual students. From 2015/16 to 2017/18, of those students who have withdrawn, none have declared a disability.

All applicants that declare a disability are contacted to ensure that arrangements for their interview are made in full recognition of their specific needs. As general assistance for all applicants, CGLAS provides information on, *what to expect at interview*, including the arrangements for interviews and key interview questions. While helpful and supportive for all applicants, it is a measure put in place to help those who experience anxiety and social/communication impairments.

On course, support is organised for students disclosing specific learning needs and physical or hidden disabilities. As identified by the Quality Assurance Agency, in the last 4 years CGLAS has enhanced Student Support (now named Access to Learning) by both increasing the hours of specialist support available and by fully embedding student support in our processes. Since 2015 there has been an annual programme of staff development to deliver academic staff with the skills to effectively support students from underrepresented groups. Various sessions have been delivered on working with students with dyslexia, dyspraxia and autistic spectrum disorder. With positive feedback from participants, the focus in 2018/19 will be to broaden the reach to include technical as well as additional teaching staff. In 2018/19 CGLAS will address additional areas for staff development – such as gender awareness – as well as the development and delivery of *student awareness sessions* to enable students to understand how best to work within an intensive and inclusive community.

12 QAA HE Review (Alternative Providers)

In 2017, the Art School was reviewed against the standards and expectations of the UK Quality Code for Higher Education. The Quality Assurance Agency (QAA) conducted the review using their HE Review (Alternative Providers) methodology. The Review team identified three areas of good practice, two areas of affirmation and one recommendation. Of particular relevance to our statement are:

- I **Good Practice:** *The distinctive shared staff and student professional practice environment, which delivers a high-quality learning experience*
- II **Good Practice:** *The embedded, multi-tiered and responsive approach to student support, encompassing a range of methodologies to meet the pre and on-course requirements of all students*
- III **Good Practice:** *The extensive arrangements for students to engage with industrial specialists to support their learning and preparation for future careers*

Good Practice ii recognises our work in relation to providing student welfare support to those from underrepresented groups, including those with protected characteristics. Since the review our QAA Action Plan has seen this area further enhanced and embedded into our Annual Art School Action Plan.

- *ensure the policy and regulatory framework...and its implementation embeds Student Support at all levels*
- *consult with students on the development of student support initiatives through the Head of Student Support joining the Student Representatives Forum for feedback and suggestions*
- *further strategise and formalise the interactions between different staff members to ensure that the embedded and multi-tiered approach to Student Support is fully mapped and methodologies are clear to students as well as to each staff member involved*
- *continue with the on-going training programme of academic staff in areas related to Student Support (This action area will be built upon further through our Strategic Plan for 2020-25)*

The QAA identified Good Practice i and iii recognise our work to develop the employability of students over and above the provision of education, including: links to employers, live projects and extra-curricular work placements. Since the review, our QAA Action Plan has seen this area further enhanced and embedded into our Annual Art School Action Plan. This will be further developed in our Strategic Plan for 2020-25.

- *Building upon the success of live projects and external events such as London Craft Week and Winsor & Newton Residencies that enrich and enhance the learning of professional practice, by developing a regular annual programme and ensuring that all events are of the maximum benefit to students and staff*
- *Continue to engage staff, students, alumni and external cultural partners in regular consultation and feedback including the review of professional practice projects and events to ensure that they are of the highest relevance and quality*
- *Continue to develop working relationships with industry specialists to ensure a range of approaches to student engagement are sustained*
- *Invite industry specialists to targeted events such as the symposia and round table discussions organised in relation to London Craft Week and other public facing events related to the 'Material Matters' programme*
- *Development of a more consistent and strategic alumni network scheme*

13 Public Engagement

CGLAS has since 2015 developed a programme of outward facing activities, not only to champion our subject disciplines but also to demonstrate the real-world opportunities and future career potential following graduation for individuals from all backgrounds. These free activities are aimed at promoting higher education and encouraging participation. Such activities include:

- during *London Craft Week* the public are invited to CGLAS to: participate in free workshops, 'have-a-go' sessions and view specialist demonstrations and exhibitions
- CGLAS's programme includes free exhibitions of work by our students and artists in residence and free exhibitions and talks in various public contexts including local libraries
- while engaged in, on-site live-project work, for example at *Southwark Cathedral*, opportunities are made for the public to 'meet-the-makers' with free demonstrations
- whenever possible CGLAS engages with National and Regional initiatives such as *The Big Draw* and *Open House London*, offering opportunities for free public access and engagement in art and craft activities

Many of our art and craft graduates go on to have *portfolio careers* that may include teaching, as well as elements of community-engagement, in addition to their personal art or craft practice. The Art School maintains active links with alumni and this has led to a number of collaborations, for example a recent Drawing Prize for Thomas Aveling School, a comprehensive school in Rochester, provides opportunities for young people to engage directly in art and craft practice with our tutors through our hosting of Print Room workshops and travel funding of pupils.

14 Creative Dimension Trust

Since 2015 CGLAS has developed a partnership with Creative Dimension Trust (CDT), a charity dedicated to providing 14-18 year olds with free specialist craft courses, taught by leading experts. CGLAS has delivered CDT Printmaking Saturday School's and week-

long, Trompe l'Oeil and Gilding Summer Craft Courses. With consistently positive feedback from participating pupils. CGLAS assisted CDT in the achievement of charitable status; aided in the development of a funding strategy; and developed and delivered programmes, subsidising CDT activities to ensure that courses are both free and of an excellent quality for the young people enrolled. CDT have worked with the Art School to encourage take up on these courses from pupils from backgrounds underrepresented in Higher Education and further work on monitoring this is planned.

15 **Short-Courses**

CGLAS piloted a short courses programme in summer 2018 delivering week-long introduction level courses in specialist art and craft. This new programme aimed at providing taster opportunities for Higher Education in art and craft and enabling individuals to test their own aptitude and appetite for further study.

Places were subsidised for individuals going on to study on our Historic Carving Diploma courses and we have developed a new scheme to work with FE colleges to identify individuals from groups underrepresented in Higher Education who may benefit from a subsidised place on one of our summer courses from 2019, to encourage progression onto higher level courses as well as to provide skills to support employability.

16 **Links to Employers**

CGLAS has worked to develop strong and sustainable links with industry experts in our specialist subjects and organises live projects, placements and commissions for students and graduates to enhance their employability. While this activity is not targeted specifically at students from groups underrepresented in Higher Education, students from such backgrounds are supported and enabled to participate through the pastoral tutor system.

Employer links /work-based learning include:

Funded student projects, placements, internships and graduate schemes for Conservation students through partnerships with the Abbey of San Giorgio Maggiore in Venice, the National Trust at Knole House, Watts Gallery, Welbeck Abbey/the Portland Collection as well as ongoing collaborations with the British Museum, Museum of London, Natural History Museum, the Royal Collection, Tate, the Victoria & Albert Museum and Westminster Abbey.

The Historic Carving Department concluded the commission of new grotesques for St. George's Chapel Windsor in its 12th year, with a total of nearly 50 sculptures being completed. The course has secured commissions from a range of organisations and private individuals including the Bowes Museum, providing high quality live projects that considerably enhance graduates portfolios as well as providing invaluable professional practice experience .

The Fine Art department has a partnership with specialist art supplier, Winsor & Newton, providing in kind sponsorship and opportunities for studio internships for students. Graduating Fine Art students have opportunities to apply for the City & Guilds of London Art School studio award from ACME and the Artist Collecting Society award, in both cases graduates are provided with a free studio space in London and a stipend. The annual Painter Stainers' Decorative Surface Fellowship provides a graduate with a studio base at the Art School together with free specialist tuition in a range of decorative surfaces.

Three: **Level of investment in public good**

17 **Strategic Plan 2020-2025**

CGLAS is currently engaged in the process of development for our next Strategic Plan following on from our 2015-2020 plan. Our aim is to write both a medium, and long-term, plan based on an analysis of current performance in the context wider HE and societal changes. This process will involve consultation with students and staff as well as Trustees and Industry experts and will include confidential questionnaires, facilitated focus group discussion, problem solving workshops and 1-to-1 interviews.

CGLAS has already identified that *Access* is a key area for us to focus on over the next five years, with priority given to students from low household income and/or low socioeconomic status backgrounds as well as students from Black Asian & Minority Ethnic backgrounds. When considering the Home/EU students on all three years of BA (Hons) Fine Art and BA (Hons) Conservation, for the academic session 2016/17, self-declared ethnicity was as follows:

- *81% White*
- *15% BAME, of which 9% were of mixed heritage*
- *4% preferred not to say*

15% of CGLAS students self-identified as Black, Asian & Minority Ethnic (BAME), while less than the 21% of the HE Sector overall, it is higher than both HE Creative Arts & Design and the percentage of the UK population as a whole. Improving the participation rate of BAME students, especially those from economically deprived households, is an area which CGLAS is committed to improving upon and will be built into our forthcoming Strategic Plan. This will involve a range of measures including outreach activities. We are currently planning a programme of outreach activities with schools with a high proportion of students from groups underrepresented in Higher Education to raise of

awareness of the value of higher education in the arts with the intention that this will enable us to support access to our short courses and undergraduate programmes. To support this activity, we will develop and deliver training workshops for those staff and Student Ambassadors involved in outreach activity, to include: safeguarding, equality & diversity and effective methods for the delivery of activities.

CGLAS collaborative partner, Ravensbourne University London, has an established outreach programme and we will work with them to ensure that activities are sustainable and meaningful. We will work to build partnerships with the aim of building a longer-term relationship with a POLAR identified secondary school and/or FE college. This will, for example, involve delivering Continuing Professional Development workshops for targeted Secondary School teachers during London Craft Week and our Degree Show.

CGLAS has established grant support for Summer School classes, targeted at students with low household income, low socio-economic status and BAME backgrounds to enable individuals to test whether our specialist courses are appropriate for them and this will be further developed in our Strategic Plan. As CGLAS continues to develop live projects in collaboration with industry to provide students with opportunities to develop essential skills for future employment we will identify and implement measures to ensure that students from underrepresented groups are supported to fully exploit such opportunities. Our Strategic Plan will also embed a staff development plan focused towards training sessions for all staff working with students from underrepresented groups (and including: Asperger's & autism; dyslexia; depression; unconscious bias; gender & identity; differentiated learning /inclusive attainment).

We will continue to prioritise bursary funding support to provide applicants from low household income, low socio-economic status and BAME backgrounds the certainty of some financial assistance during their course and therefore enabling them to commit to their studies. The Strategic Plan will also seek to develop and enhance the opportunities CGLAS provides for recent graduates such as: residencies, sponsored studios, mentoring and funding support and will identify and implement any actions required to ensure that this is equally available for students from backgrounds underrepresented in Higher Education.



Contribution to the Public Good Statement 2019

18 SMART* Art School Action Plan 2018-20 *Specific, Measurable, Achievable, Relevant, Time-based

18.1 The SMART Action Plan following is built upon the aims of the CGLAS Strategic Plan 2015-20 (SP15-20) that correspond to the HEFCW requirement to ‘Contribute to the Public Good’. Initial /pump-priming costs for 2018/19 are highlighted in green, while costs that will be incurred annually (from 2018/19 onwards) are highlighted in pink.

18.2	Access to HE	Achievable	Measurable	Time-based £ Committed /Invested
18.2.1	Work with Creative Dimension Trust, to recruit to and deliver free Saturday Schools and week-long craft workshops for 14-18 year olds.	Ensure that up to 50% of participants are from underrepresented groups in Higher Education (UGiHE)	Equality data Qualitative feedback	£0,550
18.2.2	Appropriate training for Student Ambassadors/Mentors/Staff members	Ensure staff and students are trained to delivered a programme of engagement and with the requisite duty of care	Training records Feedback on training	£0,600 £0,400
18.2.3	DBS checks for relevant staff and students		Staff register: DBS	£0,600

<p>18.2 Access to HE</p> <p>SP15-20: To encourage individuals with promise in our subjects to see further study with us as viable regardless of background</p> <p>SP15-20: To achieve greater diversity in our student population (demographically and geographically)</p> <p>SP15-20: To increase financial support for Fine Art, while maintaining the current ratio for Conservation and Historic Carving</p>				
	<i>Proposed Activities (Specific, Relevant)</i>	<i>Achievable</i>	<i>Measurable</i>	<i>Time-based £ Committed /Invested</i>
18.2.4	<p>Pilot sustained engagement with one or more local school/ FE college, with a high % of UGiHE, for 16-19. Programme devised with target pupils, their teachers, CGLAS staff & students, and to include:</p>	<p>Ensure staff and students are trained to delivered a programme of engagement and with the requisite duty of care</p>	<p>Number of UGiHE who engage</p>	<p>Preparation of scheme in 2018/19 administrative time, meetings, annual subscription to Linking London etc: £1,500</p>
18.2.5	<ul style="list-style-type: none"> for pupils, visits to CGLAS for taster sessions 		<p>Qualitative feedback</p>	
18.2.6	<ul style="list-style-type: none"> for pupils, specialist craft workshops delivered at CGLAS by CGLAS students and tutors 		<ul style="list-style-type: none"> delivery tutors; student mentors and ambassadors; 	
18.2.7	<ul style="list-style-type: none"> the resulting pupils' work exhibited as part of CGLAS's London Craft Week public activities 		<ul style="list-style-type: none"> pupil participants; their teachers 	<p>(2019/20 pilot): £5,500</p>
18.2.8	<ul style="list-style-type: none"> pupil mentoring by CGLAS BA students 	<p>To enable the identification of, and the provision of support to, pupils for whom art /craft may be relevant study for future career options</p>		
18.2.9	<ul style="list-style-type: none"> portfolio development and interview preparation sessions in schools and colleges 		<p>Annual Monitoring Academic Committee Structure</p>	<p>(Linking London membership): £0,500</p>
18.2.10	<ul style="list-style-type: none"> student/tutor-led tours of CGLAS exhibitions 			
18.2.11	<ul style="list-style-type: none"> for teachers responsible for the delivery of art, provide CPD opportunities (eg. printmaking) 			

<p>18.2 Access to HE</p> <p>SP15-20: To encourage individuals with promise in our subjects to see further study with us as viable regardless of background</p> <p>SP15-20: To achieve greater diversity in our student population (demographically and geographically)</p> <p>SP15-20: To increase financial support for Fine Art, while maintaining the current ratio for Conservation and Historic Carving</p>				
	<i>Proposed Activities (Specific, Relevant)</i>	<i>Achievable</i>	<i>Measurable</i>	<i>Time-based £ Committed /Invested</i>
18.2.1	Provide five bursaries for Summer School short courses for individuals from UGiHE	Enable individual UGiHE to try specialist areas to identify right HE art /craft course	Take-up of bursaries by those from UGiHE	£2,500
18.2.2	Organise, administer and manage 30 bursaries amounting to £90K minimum for undergraduate and postgraduate courses targeted at UGiHE	Ensure that financial support encourages applicants from UGiHE	Qualitative analysis Quantitative analysis	(Application support): £4,500 (Bursaries): £90,000
18.2.4	Annual staff development for admissions tutors targeted at supporting access for UGiHE	Ensuring the application process and interview are inclusive and supportive.	Annual Monitoring Academic Committee Structure	£0,500
<p>18.3 Retention:</p> <p>SP15-20: To increase financial support for Fine Art, while maintaining the current ratio for Conservation and Historic Carving</p> <p>SP15-20: To achieve greater diversity in our student population (demographically and geographically)</p>				
	<i>Proposed Activities (Specific, Relevant)</i>	<i>Achievable</i>	<i>Measurable</i>	<i>Time-based £ Committed /Invested</i>
18.3.1	Further development of bursary scheme to ensure students are provided with report-writing support while also continuing to widen the pool of bursaries	Retain students from UGiHE	Retention of those from UGiHE and in receipt of bursaries	(Development): £1,000

18.3 Retention: SP15-20: To increase financial support for Fine Art, while maintaining the current ratio for Conservation and Historic Carving SP15-20: To achieve greater diversity in our student population (demographically and geographically)				Time-based £ Committed /Invested
Proposed Activities (Specific, Relevant)	Achievable	Measurable		
18.3.2 Development and enhancement of Induction programme devised to support students, especially those from UGiHE to succeed	Ensuring that UGiHE are fully able to take-up the opportunity provided and succeed on the courses.	Retention rates of UGiHE	(Extra sessions): £1,500	
18.3.3 Continue with staff development training sessions that focus on working with UGiHE (incl: Asperger's /autism; dyslexia; depression; unconscious bias; gender & identity; differentiated learning /inclusive attainment)	Ensure that staff are informed about the student perspective, best practice examples and are well equipped to work with UGiHE	Statistical analysis Qualitative analysis	£2,500	
18.3.4 • Head of Access to Learning 0.4 role; • Mentoring Tutor 0.4 role; • Mentoring Tutor 0.2 (additional 2018/19); • Pastoral Tutors' time (additional days for 2018/19) • Learning Mentor 0.2 (additional days for 18/19).	Provide learning and other support for UGiHE	Annual Monitoring Academic Committee Structure	(Tutor days): £16,000	
18.3.5 Hardship funds supporting UGiHE who encounter changes in circumstance impacting on their studies	Support for UGiHE during particularly challenging times.	Analysis of retention relationship with Hardship Fund support	£5,000	
18.3.6 Continue to ensure UGiHE are supported to present work to peers, tutors and the public, using a range of	Support for graduate employability	Statistical analysis Qualitative analysis	(Assistive tech): £1,500 (Additional IT tech support): £1,100	

18.3	<p>Retention: SP15-20: To increase financial support for Fine Art, while maintaining the current ratio for Conservation and Historic Carving SP15-20: To achieve greater diversity in our student population (demographically and geographically)</p>	<table border="1"> <thead> <tr> <th data-bbox="395 1317 443 1977">Proposed Activities (Specific, Relevant)</th> <th data-bbox="395 846 443 1317">Achievable</th> <th data-bbox="395 555 443 846">Measurable</th> <th data-bbox="395 185 443 555">Time-based £ Committed /Invested</th> </tr> </thead> <tbody> <tr> <td data-bbox="443 1317 595 1977">strategies including development of learning technologies, development of online resources and IT workshops for mature students to support IT literacy</td> <td data-bbox="443 846 595 1317">...cont...</td> <td data-bbox="443 555 595 846">Annual Monitoring Academic Committee Structure</td> <td data-bbox="443 185 595 555">(Assistive tech): £600 (Additional IT tech support): £1,100</td> </tr> <tr> <td data-bbox="595 1317 791 1977">Provide access to a Chair of Students to work on students' behalf, independently from CGLAS, to support student initiatives and proactively gather student views and feedback,</td> <td data-bbox="595 846 791 1317">Ensuring that student issues are fully voiced and responded to for students from all backgrounds</td> <td data-bbox="595 555 791 846">Qualitative analysis Annual Monitoring Academic Committee Structure</td> <td data-bbox="595 185 791 555">(In-kind benefit) £7K X 50% (students with an UG iHE-marker): £3,500</td> </tr> </tbody> </table>	Proposed Activities (Specific, Relevant)	Achievable	Measurable	Time-based £ Committed /Invested	strategies including development of learning technologies, development of online resources and IT workshops for mature students to support IT literacy	...cont...	Annual Monitoring Academic Committee Structure	(Assistive tech): £600 (Additional IT tech support): £1,100	Provide access to a Chair of Students to work on students' behalf, independently from CGLAS, to support student initiatives and proactively gather student views and feedback,	Ensuring that student issues are fully voiced and responded to for students from all backgrounds	Qualitative analysis Annual Monitoring Academic Committee Structure	(In-kind benefit) £7K X 50% (students with an UG iHE-marker): £3,500
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		<i>...cont...</i>	<i>Time-based £ Committed /Invested</i>
18.4	enriching professional practice opp.,s beyond the curriculum /promote HE to the wider community.		
18.4.2	Develop graduate opportunities, such as residencies and funding, and ensure UGiHE graduate applications are supported and have equal opportunities to succeed (PS Fellowship): £10,000 /(ACME /ACS): £7,000 /(Venice Inter): £3,000 /(Tbilisi Project): £3,000	Equal opportunities for graduates UGiHE to succeed	Statistical analysis Qualitative analysis (UGiHE applicant support): £500
Continual Identification of Areas for Enhancement:			
	<i>Proposed Activities (Specific, Relevant)</i>	<i>Achievable</i>	<i>Measurable</i>
			<i>Time-based £ Committed /Invested</i>
18.5.1	Develop and review evaluation methods and materials to identify areas for development related to UGiHE	Ensure that areas for enhancement, related to UGiHE, are identified and activities are effectively monitored	Annual Monitoring Academic Committees (Admin): £0,550 (Admin): £0,550
18.5.2	Resource, maintain and develop the Qualitative Feedback mechanisms, specifically related to UGiHE		
18.5.3	Increased use of data analysis as part of annual monitoring cycle specifically related to UGiHE		

20 Annual Investment

The table below outlines the Annual investment of our activities, both in cash terms and as a proportion of higher fee income from student loans.

2018/19 Summary of Investments Supporting Students from UGiHE	
Total UG student fee income (using Table5, HESES18B figures)	£ 695,000
One-Off expenditure for supporting UGiHE students	£ 11,350
Annual expenditure for supporting UGiHE students	† £ 151,400
Total investment in supporting UGiHE students	* £ 161,750

* the expenditure in 2018/19 totalling £161.75K represents 23.3% of total student fee income
† the annual recurring expenditure of £151.4K represents 21.8% of total student fee income