

The University of Edinburgh

Internal Periodic Review 2018/19

Teaching Programme Review (TPR) of History of Art 21st and 22nd March 2019

Final report

Section A- Introduction

Scope of the review

Range of provision considered by the review:

History of Art MA (Hons)
History of Art and Architectural History MA (Hons)
History of Art and Chinese Studies MA (Hons)
History of Art and English Literature MA (Hons)
History of Art and Music MA (Hons)
History of Art and Scottish Literature MA (Hons)
Fine Art MA (Hons)*

*Fine Art MA (Hons) is a five year degree programme jointly run by History of Art and Art.

The TPR consisted of:

The University's remit for internal review (listed in Appendix 1)

The subject specific remit for the review, consisting of the following items:

1. Employability – Examine what actions could be taken to improve upon graduate skills and graduate employment

2. Pre-Honours provision – improving flexibility and course choices and options for pre-honours students, including the introduction of 20 credit courses

3. Learning Community – how to foster and improve the learning community within History of Art in the context of its relationship with Edinburgh College of Art

The Reflective Report and additional material provided in advance of the review

The visit by the review team including consideration of further material (*listed in Appendix 2*)

The final report produced by the review team

Action by the Subject Area/School and others to whom recommendations were remitted following the review

Membership of review team

Name	Position
Dr Claire Phillips	Convener, Royal (Dick) School of Veterinary Studies
Dr Andrew Cornford	Internal Member, School of Law
Dr Louise Bourdua	External Member, University of Warwick
Professor Christiana Payne	External Member, Oxford Brookes University
Ms Chinyere Herbert	Student Member, School of Philosophy, Psychology and Language Sciences
Mr Stuart Fitzpatrick	Review Team Administrator, Academic Services

Situate Subject Area/School within its College

History of Art is a subject area located within Edinburgh College of Art (ECA), a School within the College of Arts, Humanities and Social Sciences within the University of Edinburgh.

Physical location and summary of facilities

History of Art is located in the Hunter building, situated on Lauriston Place, lying to the west of the University's central area. Known as the Lauriston Campus, other buildings located in this area which are occupied by ECA include the main ECA Building, the Lauriston Fire Station (which was acquired by the University from the Scottish Fire and Rescue Service in 2017), the North-East Studio building, and Evolution House.

Date of previous review

History of Art had previously been reviewed on the 31st of January and 1st of February 2013.

Reflective Report

The Reflective Report was prepared by:

- Dr Catriona Murray (TPR Academic Lead), with input from;
- Professor Richard Williams (Head of History of Art)
- Dr Tamara Trodd (Undergraduate Director of History of Art)
- Ms Olwen Gorie (Head of Undergraduate Teaching Organisation)
- History of Art staff and students

Consultation with academic and support staff had been ongoing from September 2018 through departmental staff meetings and teaching meetings. Consultation with students was ongoing from September 2018 through written feedback at induction events and through focused lunch events attended by a group of student volunteers in November 2018 and February 2019.

Section B - main report

1 Strategic overview

1.1 History of Art is one of five subject areas in the School of Edinburgh College of Art (ECA) within the College of Arts, Humanities and Social Sciences. History of Art offers a total of seven degree programmes, and contributes to a further seven Honours degrees which are administered by partner subject areas within the School of Literatures, Languages and Cultures.

1.2 The History of Art has designed its provision to provide a wide ranging knowledge of the history of art and visual culture; expertise in the historical, theoretical and critical frameworks of history of art and its related methodologies, and an understanding of techniques, materials and strategies of display. The Subject Area is **commended** for the breadth and depth of the curriculum, and their commitment to it. The Review team noted that it would encourage the Subject Area to expand the curriculum to cover areas of non-western art in addition to those already covered and introduce more Methodology in years 1 and 2.

1.3 The Subject Area is the third biggest department of History of Art in the United Kingdom, and the largest outside of London. As a result, the History of Art holds one of the largest student population for the subject in the UK. The subject attracts a higher proportion of female students than male. The majority of students on the History of Art programme are Home-RUK (71%), with a further 16% being Overseas, and 13% being Home-Scotland or EU students. The Subject Area anticipated a growth in student numbers and a diversification in the student body in coming years, with an increase in numbers of international students being likely.

1.4 Responsibility for budgets, staff workloads, teaching provision, planning and review processes, communication with students and further delegation of specific tasks are delegated by the Head of School (Principal of ECA) to Heads of Subject Area. The Head of Subject works closely with the Undergraduate Director of History of Art, who has responsibility for individual student issues, convening the Staff Student Liaison Committee (SSLC), and the planning and implementation of curricular changes and reforms. The Subject Area is represented by the Undergraduate Director of History of Art on School level Committees such as the ECA Undergraduate Studies Committee and the ECA Board of Studies.

1.5 The Undergraduate Director of History of Art and the Programme Administrator for History of Art have responsibility for the management of the Subject Area's Teaching Portfolio, monitoring student numbers, teaching resources and course offerings. The Subject Area's Teaching Committee operated as the mechanism for reviewing the Subject Area's provision, and provided a forum for the discussion of staff matters, student feedback, and curriculum reform.

2. Enhancing the student experience

2.1 Supporting students in their learning – all aspects of support relevant to students' learning including:

2.1.1 Pastoral and academic support is delivered to students through the Personal Tutor system, and by three Student Support Officers based in the ECA Student Support Office. The Personal Tutor system was overseen by the Edinburgh College of Art Senior Tutor (and the Undergraduate Teaching Office) although the review team understood this role was currently vacant. The Personal Tutors provide academic advice and pastoral support, with Student Support Officers providing additional academic and welfare-based support. Both Personal Tutors and Student Support Officers were able to effectively signpost students to appropriate University services on an as needed basis. Personal Tutors were offered training, or refresher training sessions throughout the year. This year, the Undergraduate Teaching Office had surveyed all continuing

students, and had taken steps to ensure early enrolment on courses for returning students. This had lightened the administrative role of Personal Tutors when it came to course enrolments. The review team noted students were very positive about this initiative and support the continuation of this practice. The Review Team noted that it would be beneficial for the Subject Area to appoint a dedicated Senior Tutor, Although History of Art's Head of Subject Area carried out the role of Senior Tutor informally, this was in addition to the portfolio of responsibility as Head of Subject Area, which as noted in Section 1.4 above involved a high degree of responsibility for Subject Area oversight in University facing matters. The review team noted there was some blurring of roles between the SSO and PTs which would benefit from some clarification of roles and boundaries. The Review Team **recommended** that the Subject Area appoint a Senior Tutor for History of Art, in order to ensure appropriate and effective provision of support for students, SSOs and Personal Tutors within the Subject Area.

2.1.2 Academic and Professional Services staff in the Subject Area acknowledged that the increasing number of cases of Special Circumstances, specifically in relation to mental health difficulties faced by students, was challenging and demanding. During feedback sessions with students over the course of the review, the Review Team had heard that students valued the support available to them from the Student Support Office, and were aware that Student Support Officers were able to offer advice and guidance about wider support available within the University. The review team noted that the SSOs work in a shared office and have no private room in which to discuss personal, sensitive issues with students. Students had also stated that it was rare to have the same Personal Tutor throughout the entirety of a degree programme and the level of PT support was variable. Staff in the Subject Area acknowledged that attempting to ensure continuity of Personal Tutors was difficult due to staff changes and research leave. The Student Support Office had an important role in offering continuity where Personal Tutor change was necessary. The Review Team **commended** the work of both the Undergraduate Teaching Office and the Student Support Office in recognition of the value of the work that they do. The Review Team **recommended** the SSOs have easy access to a room for difficult conversations with students in private.

2.1.3 Key stages during students' degree programmes were supported through induction and information events. Inductions were carried out during Welcome Week, with welcome talks being given by members of staff. As students progressed through their studies, additional information sessions were held, normally when students progressed from year to year. Students also met with members of staff upon returning from international exchanges in order to ensure that they were provided with any assistance that they might require in returning to classes in Edinburgh. The Subject Area also had an active History of Art Society, which was important and helpful in building and maintaining a sense of community within the student body. Through feedback from meetings with students over the course of the Review, the Review Team were aware that students found the History of Art Society to be an asset to the Subject Area, and gained enjoyment and a sense of belonging from participating in events hosted by the Society. The Review Team **suggested** the creation of contact opportunities for staff and students in conjunction with HoA Society for example UG-level research seminars with reception afterwards; tea & cake event in week 3/4 once students have recovered from intensity of Welcome Week. The Review Team **commended** the History of Art Society in how it contributed to the sense of community and encourage the Subject Area to continue to support the Society.

2.1.4 History of Art also offered the 'Art History Toolkit', a series of sessions run on Wednesday afternoons throughout semester time which covered discipline specific skills, which were designed to provide students with subject specific support for their learning. The Review Team **commended** the History of Art for this toolkit, and **recommended** that the Art History toolkit should be embedded into the curriculum. The review team felt an appropriate place could be a year 1 course so engagement is mandatory and expand the content to include graduate attributes and employability. The review team encourage the introduction of assessment within this Toolkit, in the form of e.g. task-based activities constituting 5 – 10% of the continuous assessment component of the course.

2.2. Listening to and responding to the Student Voice

2.2.1 Students within History of Art are asked to complete online Course Enhancement Questionnaires towards the end of semester for each course they are on. These are then returned to the Course Organisers, and the overall results are analysed by the Undergraduate Director for History of Art, who raises points of note at the History of Art Teaching Committee or during staff meetings. Students also complete mid-course feedback, with staff members ensuring that they respond to any issues raised within the feedback in the next class, ensuring that students were aware of what steps were being taken to address these.

2.2.2 Final Year students in History of Art, along with all other final year students within the University, were encouraged to participate in the National Student Survey (NSS). Staff within History of Art felt that the Subject Area's scores in the NSS did not match the feedback or feeling communicated by Course Enhancement Questionnaires, which showed more positive views in relation to provision. NSS results are discussed at the History of Art Teaching Committee and Subject Area staff meetings.

2.2.3 The History of Art Staff-Student Liaison Committee (SSLC) meets once per semester. These meetings are chaired by the Undergraduate Director of History of Art. Any matters relevant or issues raised in these meetings are then taken forward to the appropriate staff meeting. The Subject Area had noted that it had been challenging to recruit students from each year group to act as representatives in recent years, and students had noted during meetings with the Review Team that it was not always clear who their student representative was, although they were aware of the existence of the SSLC. The Review Team noted that students will be invited to teaching committee as of March 2019 although students were not directly represented at Staff meetings at Subject Area level nor at School Board of Studies. This led to, effectively, a separate student representation structure, and a separate staff meeting structure in which there was no overlap in terms of physical representation.

2.2.4 The course History of Art 1 had recently undergone a redesign, and this had been informed by feedback from the SSLC and Course Enhancement Questionnaires. Previously students had noted that the existing History of Art 1 provision contained areas that they felt could be improved upon. The redesign of History of Art 1 had incorporated this feedback and the current delivery of the course reflected this.

2.2.5 In response to student feedback, History of Art had increased pre-honours teaching hours from two lectures per week to three. History of Art have also introduced a series of weekly one hour lectures within new core courses focusing on developing skills, approaches and confidence for independent, self-directed study. This had been introduced in light of student feedback.

2.2.6 The review team **recommended** that the Subject Area ensure that due consideration and attention be given to the Student Voice and Student Representation mechanisms, in order to increase the visibility of the Student Voice and facilitate effective closure of the feedback loop. The Review Team **suggested** the Subject Area consider mechanisms to inform students effectively of the outcomes of feedback on a course or programme year, both those who gave the feedback and those who are about to experience the course. The Review team noted that students were not directly represented at staff meetings, and felt that having student representation at staff meetings, for appropriate agenda items, would be an effective method of ensuring that the student voice was represented at all levels of the Subject Area.

2.3 Learning and Teaching

2.3.1 History of Art's programmes and courses were designed in accordance with SCQF level descriptors. All pre-honours provision was SCQF Level 8, with all Honours provision being SCQF Level 10. History of Art also ensured compliance with the UK Quality Code, and the Scottish Quality Enhancement Framework in delivering content, and ensured their provision met the QAA Subject Benchmark Statement for History of Art, Architecture and Design. History of Art ensure that all programmes were monitored and reviewed annually, in line with the University's Quality Framework. The resulting reports from this monitoring informed the School (ECA) Annual Quality Report.

2.3.2 History of Art offers one SCQF level 8 40 credit course, History of Art 1, in year 1, and one SCQF level 8 40 credit course, History of Art 2, in year 2. These courses are delivered in three one hour lectures per week, and one hour long tutorial each week. The Review Team **suggested** that the Subject Area take steps to ensure alignment between History of Art 1 and History of Art 2 tutorials in terms of guidance to tutors and students and an agreed series of tutorials with consistency of delivery. The Review Team noted that, specifically in relation to History of Art 1, there was good practice in this regard. The development of Learning Outcomes would be beneficial. Both History of Art 1 and History of Art 2 are assessed by two essays and one three hour final examination for each course. Students on the single Honours History of Art degree are required to take an additional 80 credits worth of outside courses in Years 1 and 2.

2.3.3 Upon entry into Honours, single Honours History of Art Students take a compulsory 20 credit course (Analysing Art History: Texts, Objects and Institutions Part 1) and either Analysing Art History: Texts, Objects and Institutions Part 2, or a Work Placement. Both Analysing Art History Part 1 and 2, and the work placement are worth 20 credits and are assessed by a 4,000 word analytical report produced at the end of each. Students also have 4 special option courses worth 20 credits each at Honours level in each year. Fourth year single Honours students also complete a 40 credit dissertation. The work placement provided students with the opportunity to work in an institution focused on art, heritage or culture within Edinburgh. Students would take on responsibility for a variety of tasks, including organising events and producing learning materials, as well as leading educational sessions or tours. The details of these placements were agreed by the work placement co-ordinator within History of Art, the host institution, and the Student, prior to the placement beginning. These placements totalled between 10-12 days work, with two days per week being spent at the institution. Students were visited by the work placement co-ordinator during their visit, and meetings were held with the work-placement co-ordinator, host institution mentor and student to ensure that the terms of the placement were being adhered to. History of Art had a placement relationship with 11 institutions within Edinburgh and the surrounding area, and the work placement co-ordinator was tasked with ensuring that each of these host institutions were providing parity in student experience. The Review Team specifically **commended** the work placement co-ordinator in liaising with host institutions, supporting students on placement, and ensuring and maintaining the quality of the work placements offered.

2.3.4 One of History of Art's Subject Specific Remit Items for the review had been around Pre Honours provision – specifically in asking the Review Team to consider ways in which the flexibility, course choices and options for pre-honours students could be improved. This matter had been discussed at length during the review. Staff had noted that the time and effort required to carry out a comprehensive redesign of the curriculum, including the creation of new courses, or substantial adjustments to existing pre-honours provisions, was not readily available, and there were no recognisable deficits in workload allocations to allow the required time to do so.

2.3.5 The Review Team strongly **recommended** that steps were taken by History of Art to focus on the restructuring of History of Art 1 and History of Art 2. The Review Team **recommended** that these courses should be redesigned to become a suite of four 20 credit courses, as opposed to their current configuration of two 40 credit courses, and that there should be serious consideration of allowing teaching sabbaticals in order to develop these.

2.3.6 The Review Team **suggested** that History of Art consider the development of new first and second year 20 credit courses. Feedback from students suggested that, although interesting, the need to take 80 credits of outside courses during years 1 and 2 detracted from the focus they wished to place on History of Art as a subject and appeared to have a negative impact on the sense of community among students.

2.3.7 The Review Team **recommended** a review of teaching and assessment methods used in Years 1 and 2 by; encouraging the Subject Area to utilise lateral thinking and innovation; speak with colleagues in other Schools and Colleges across the University regarding alternative teaching and assessment practices; explore the potential for collaboration with pre-honours UG teaching within the wider School community.

2.3.8 Broadly, the Review Team had received feedback from students, and noted in both the History of Art Reflective Report and from Course Evaluation Questionnaire results, that the satisfaction with the teaching offered by the Subject Area was high. The Review Team **commended** the Subject Area for the quality of teaching that it offered and the enthusiasm of the teaching teams.

2.4 Assessment and Feedback

2.4.1 Assessment in History of Art is based on 120 credits per year. At Honours level, students undertake a total of 240 credits over Years 3 and 4. Honours assessment consists of coursework essays, examinations, and independent project work, each of which equate to one-third of the overall assessment of 240 credits. Details of the assessments methods used in History of Art were communicated to students on Learn, and all written submissions, with the exception of the fourth year Dissertation, are assessed via Turnitin. The History of Art has robust moderation procedures in place for all Honours level assessments, including the double marking of all final year dissertations.

2.4.2 History of Art adhered to University level policy by, for summative in-course assessments, providing written feedback to students within 15 working days of work having been submitted, or in time to be of use in subsequent assessment based on whichever was sooner. History of Art provide a writing guide to students which included descriptions of the aims and grading criteria used in pieces of work, and written feedback was provided on all coursework and examinations. Staff provided in-text comments and a general feedback statement on submissions made through Turnitin, and examinations were given short feedback statements, with scripts being available to view upon request.

2.4.3 Students had reported that, whilst they received feedback in a timely manner, the quality or content of the feedback could vary to a degree, especially in relation to the difference between feedback received from Tutors and feedback received from academic staff. Students found detailed feedback useful in informing future work.

2.4.4 The Review Team **commends** the History of Art on the Analytical projects which students report finding very helpful in feeding forward into their dissertation writing.

2.5 Accessibility, Inclusivity and Widening Participation

2.5.1 The implementation of the University's Accessible and Inclusive Learning Policy was managed at a School level within ECA, by the Co-ordinator of Adjustments and the School Director of Undergraduate Studies. The Accessible and Inclusive Learning Policy is designed to increase the accessibility and inclusivity of learning by mainstreaming a number of learning adjustments.

2.5.2 History of Art ensured that all mainstreamed adjustments were implemented by staff delivering courses. Staff take steps to publish course outlines and reading lists in advance, provide reading lists which indicate important texts, lecture slides being available online prior to teaching, and utilisation of microphones in all lectures. In addition to mainstreamed adjustments, History of Art worked with the Student Disability Service through the Student Support Office to ensure that individual student adjustment schedules were implemented as required.

2.5.3 The University's Equality and Diversity strategy is overseen at a School level within ECA. The School had recently appointed a Director of Equality role, responsible for chairing the ECA Equality, Diversity and Inclusion Committee. This School level approach is designed to ensure that equalities processes are embedded at all levels within ECA, including History of Art. History of Art offers a number of courses at Honours level with central focuses on issues of sex, race and religion. Students had noted a perceived lack of diversity within the curriculum and within their peer group, of which History of Art were aware. It had been unclear to the Review Team when meeting with students during the review what they identified as an issue in relation to diversity, although the Review Team had observed that students felt that there were socio-economic

differences within the student body. The Review Team had noted, for example, that some students did not have the means to travel abroad during breaks in teaching, whilst others did.

2.5.4 History of Art staff had taken part in a number of Association for Art History programmes which examined reasons for social exclusion within History of Art as a discipline, and what steps might be taken to alleviate this. History of Art's Outreach and Widening Participation initiatives included contributions to the Summer School of Imagination, in which pupils from S5 and S6 of local high schools are invited to ECA to participate in learning.

2.5.5 ECA has a Recruitment and Admissions officer, with a remit that includes Widening Participation. History of Art did have a specific Widening Participation Liaison, but at the time of the review this was not an active role. History of Art are aware that their Widening Participation (WP) recruitment was below the University average but did not have a subject-specific plan or initiative to enhance WP engagement or recruitment. The Review Team **suggested** that History of Art give serious consideration to the reinstatement or reactivation of a dedicated Widening Participation Liaison, to provide appropriate attention and focus to matters of Widening Participation within the Subject Area. The Review Team also suggested that consideration be given to whether current Undergraduate Students could contribute to any outreach work.

2.6 Learning environment (physical and virtual)

2.6.1 History of Art moved to the Lauriston campus in 2015, having previously been located across a number of buildings within the University's central area. Provision of teaching space has improved since the acquisition of the Lauriston Place Fire Station by the University in 2017, with a number of Honours seminars being held within this space. Wider pressures on teaching space across the University have meant that some History of Art classes are held in the University's central area, and History of Art Staff acknowledged that it was often difficult to co-ordinate and concentrate teaching on the Lauriston campus. Staff in History of Art were aware that students on the History of Art degree felt less of a sense of belonging than students on other programmes within Lauriston, as History of Art did not have an established 'home' within the campus. The Art and Architecture Library was located within the Central Area, and not on the Lauriston Campus, which added to the perceived disconnect, although the Edinburgh College of Art library was housed within Evolution House.

2.6.2 A business case had recently been accepted which will see further redevelopment of the Lauriston campus. Upon completion, this work would see the provision of further teaching and learning space, along with communal learning and socialising space. The Reid School of Music and the Edinburgh School of Architecture and Landscape Architecture (ESALA) would also be moved to the Lauriston campus following this work.

2.6.3 In relation to the Virtual Learning Environment, History of Art utilised Learn for the distribution of course information and resources. Learn also provided students with access to reading material, lecture recordings and PowerPoints, and gave students the ability to submit work online. During meetings with students, a number of students had commented that the transition which took place following the merger of ECA and the University of Edinburgh had resulted in instances of students swapping between the ECA Portal (the Virtual learning environment utilised within ECA) and Learn to access a number of resources and services, which had been confusing and burdensome. This issue had since been resolved, following the ECA Portal being replaced fully with Learn.

2.6.4 History of Art were aware of the difficulties caused by the physical learning environment in relation to delivery of teaching and students' sense of identity and belonging, and the Review Team had been pleased to learn that a business case regarding further development of the Lauriston campus had been accepted following consultations. The Review Team encourages the Subject Area to ensure the broadest consultation with staff, tutors and students at each stage. The Review Team **commended** History of Art for their efforts in addressing this so far, and their consciousness of the need to redevelop, and to bring the student body together on to one campus.

2.7 Development of Employability and Graduate Attributes

2.7.1 Graduate attributes were noted specifically in the Degree Programme Specifications. History of Art already offered the Art History toolkit, which focused on research and writing skills, but had included a Subject Specific Remit Item around the matter of employability, and had asked the Review Team to consider what actions could be taken to improve upon graduate skills and graduate employment.

2.7.2 At a School level, ECA had recently given approval for their constituent Subject Areas to appoint Careers Champions. This is supported and welcomed by the Review Team. Tasks of these new roles would be to encourage students to engage more with the central University Career Service provision, to engage students with career and employability related skills as early in the curriculum as possible, and considering ways to design and deliver teaching that exhibited less of a divide between studying early on and thinking about careers at a later stage.

2.7.3 History of Art did offer work placements as part of its curriculum, but a large number of students and a small number of placement providers meant that competition for places was high. Staff noted that it was not uncommon to receive between 30 to 35 applications for 15 places.

2.7.4 History of Art did not survey industry employers on the preparedness of recent graduates as employees, survey recent alumni on how useful they found their degree and suggestions of things they would have found helpful or regularly invite alumni of the Subject Area back to talk to current students about what they were doing with their degrees.

2.7.5 During discussions with students, it was clear to the Review Team that matters of careers and employability were not at the forefront of their concerns. Students had intimated that they felt it would be useful to have further study or research skills in relation to their current course work, rather than focusing on issues of employability or graduate attributes. Students did note, however, that those of them who had made use of the University Careers Service had found it useful.

2.7.6 The Review Team **recommended** that History of Art should develop a plan and a timeline to address how best to embed graduate attributes and employability into teaching, making these areas more explicit, perhaps utilising the forthcoming Careers Champion to identify areas for improvement in this regard. The Review Team also **recommended** that History of Art should engage with alumni, and employers of recent graduates, in order to ascertain their graduates preparedness for employment, to help the Subject Area identify areas in need of address, and in order that current students might gain insight from recent graduates.

2.8 Supporting and developing staff

2.8.1 History of Art encourage staff to take up training and professional development opportunities provided at both School and University level, mainly through the Institute for Academic Development (IAD). Staff also operated a teaching observation programme, where members of teaching staff observe a colleague delivering teaching and provide feedback. The Review Team encourage strongly this good practice and support widespread adoption with light-touch monitoring of engagement. Academic staff are also encouraged to enrol on the Postgraduate Certificate of Academic Practice (PgCAP) or the Edinburgh Teaching Award (EdTA).

2.8.2 In relation to support and training for Postgraduate Tutors, the Head of Subject for History of Art met with tutors at the beginning of each Academic Year, and held a series of informal training workshops throughout the year. Neither touch point was mandatory and attendance could be variable. For some there was a notable amount of informal contact between Tutors and academic staff, where any issues that arose were addressed at the time in question but this was often instigated by individual Tutors and not found to be the experience universally. The Review Team noted that Tutors were not invited to attend Staff meetings. The Review Team **suggested** that Tutors should have representation at staff meetings. Tutors were also directed to the Institute for Academic Development as a source of further expertise and advice. Those acting as Tutors for the first time were strongly advised to make use of the resources offered by the IAD.

2.8.3 Recruitment of Postgraduate Tutors included a formal 30 minute interview, in which experience of assessment, confidence in handling classes and confidence in handling difficult situations was discussed. PhD students who were within their prescribed period of study were given priority in these roles, with recent postdocs also being considered. If roles could not be filled from these two groups, an external advert would be used to attract candidates from outside the subject area.. The Review Team **commended** the Subject Area for their robust process of recruitment for Postgraduate Tutors.

2.8.4 The previous TPR of History of Art, which had taken place in 2013, had contained a recommendation that there be a review of support and training for Tutors carried out. History of Art had responded to this by introducing a Tutor Co-ordinator role, which had existed up until the beginning of this academic year. This had been discontinued as it had become unclear what the duties of this role were. As a result, this role had been combined into Course Organiser roles. The Review Team had heard from Postgraduate Tutors that they felt that the discontinuation of the Tutor Co-ordinator role had negatively impacted upon communication and had created a gap where it would be useful to have guidance in relation to tutorial content and guidelines. The Review Team noted that Guaranteed Hours Tutors do not normally contribute feedback to course teaching teams. Postgraduate Tutors felt that the training offered by IAD was too generalised, and that it was useful to have an experienced member of staff from the Subject Area acting in a more senior role to provide direction. Training should include marking, feedback and University IT systems. The Review Team **commended** the clear commitment of the Postgraduate Tutors. The Review Team **recommended** that History of Art introduce formalised training for Postgraduate Tutors, and appoint a Tutor Co-ordinator, a permanent member of staff, who was responsible for oversight of this formalised training, as well as ensuring that ongoing training and monitoring of Postgraduate Tutors. Also ensure Tutors, including Guaranteed Hours, have a voice at course reviews. The Review Team **suggested** that History of Art introduce a mentoring system for Tutors, where more experienced tutors could provide advice and guidance to new Tutors.

2.8.5 Professional Services staff are required to attend training sessions relevant to their roles. The Review Team **suggested** that Edinburgh College of Art should encourage career and professional development opportunities for professional services staff and review the time made available to attend. Professional Services staff had frequent one to one meetings with line managers, where further development opportunities and more general workload monitoring was discussed. The Review Team **commended** History of Art for ensuring that Professional Services staff, including Student Support Officers, were regularly involved in subject level meetings.

2.8.6 The Review Team appreciated that increasing student numbers, and an evolving and increasingly diverse student population, placed significant pressures on both academic staff and professional services staff. This had been communicated clearly in a number of meetings with both staff and students. Whilst recognising the increasing workload on both academic and professional services staff, the Review Team **recommended** that Subject Area senior management should put in place a process to ensure an equity of workload that is demonstrably fair.

2.8.7 With reference to the above, including reporting lines and oversight for Tutors, student and staff representation on Committees, required clarity of roles, including between PTs and SSOs, and increasing workload, the Review Team **recommended** that a review of the governance structures and decision making processes in History of Art be undertaken, specifically in relation to how the Subject Area relates to the wider School (ECA), including consideration of how to ensure that matters of student representation were fully considered.

To enhance the cohesion between and within: academic staff, professional services staff, tutors/demonstrators, Personal Tutors, student representatives and the wider student body, the Review team **recommended** a review of communication channels to ensure effective discussion and information-sharing between all stakeholders across the subject area.

3. Assurance and Enhancement of provision

3.1 Setting and maintaining academic standards

3.1.1 History of Art's Undergraduate Admissions and Recruitment were managed at College level by the College of Arts, Humanities and Social Sciences Admissions Office. History of Art participate in Undergraduate Open days and Offer Holder days, during which time a History of Art information desk is provided, with a member of staff giving introductory talks about the Subject Area.

3.1.2 In relation to Assessment, Progression and Achievement, History of Art practice in these areas is in accordance with University and College Level policy, including adherence to the Taught Assessment Regulations.

3.1.3 Programme and Course approval is carried out in line with the provisions outlined in the University's Programme and Course Approval Management Policy, with standards being maintained by the Board of Studies at a School level. History of Art has a representative on the Edinburgh College of Art Board of Studies. All History of Art courses are subject to annual monitoring, reviewing and reporting, and the results of these are included in the Annual ECA Quality Report

3.1.4 Operation of Boards of Studies, Boards of Examiners, and Special Circumstances Committees are prescribed by University level policy. Applications for Special Circumstances from students are made by submission of a Special Circumstances form, which is completed by the Student with support from Personal Tutors and Student Support Officers. These applications are then considered by the Special Circumstances Committee, who make recommendations to the Board of Examiners.

3.1.5 External Examiners were required to submit an annual report via the External Examiners Reporting System, and to provide an additional reflective overview at the end of their tenure. The Convener of the History of Art Board of Examiners responds to these reports through this system. Any actions arising from these comments are discussed and the History of Art staff meeting or the History of Art Teaching Committee at the beginning of the following Academic Year.

3.1.6 The History of Art curriculum and programmes are designed in accordance with, and in line with, expectations set out in the Scottish Credit and Qualifications Framework, relevant subject benchmarks, and the provisions of the UK Quality Code.

3.2 Key themes and actions taken

3.2.1 The External Examiner reporting system facilitates the receipt of feedback from External Examiners, which can be responded to by the Convener of the Board of Examiners in History of Art. Any relevant issues are then raised at the History of Art Teaching Committee or the History of Art staff meeting at the beginning of the following academic year.

3.2.2 In 2017/18, External Examiner reports had noted that the External Examiners had been impressed by how seriously Year on Year feedback was being taken, and how responsive History of Art had been in making adjustments to the programme as a result. History of Art had also implemented External Examiner feedback by introducing brief feedback statements on examination papers.

Section C – Review conclusions

Confidence statement

The review team found that History of Art has effective management of the quality of the student learning experience, academic standards, and enhancement and good practice

Key Strengths and Areas of Positive Practice for sharing more widely across the institution

No	Commendation	Section in report
1.	The breadth of the curriculum and the Subject Area commitment to it	1.2
2.	The teaching quality within the Subject Area and the enthusiasm of the teaching teams.	2.3.8
3.	The effort and consciousness of the need to redevelop and bring together the student body on one campus	2.6.4
4.	The work of the Undergraduate Teaching Office and Student Support Officers in recognition of the work that they do	2.1.2
5.	The History of Art Society and how it contributes to the sense of community	2.1.3
6.	The work of the Work Placement Co-ordinator for their liaising with employers, supporting students and maintaining quality	2.3.3
7.	The commitment of Postgraduate Tutors	2.8.4
8.	The process of recruitment for Postgraduate Tutors	2.8.3
9.	The Art History toolkit	2.1.4
10.	Student Support Officer involvement in subject level meetings	2.8.5
11.	Analytical projects which students report finding very helpful in feeding forward into their dissertation writing.	2.4.4

Recommendations for enhancement/Areas for further development

Priority	Recommendation	Section in report	Responsibility of
1.	Review of the governance structures and decision making processes in History of Art, and how it relates to Edinburgh College of Art, including how to ensure student representation is fully considered	2.8.7	Subject Area and School level Senior Management Teams
2.	Review communication channels to ensure effective discussion and information-sharing between all stakeholders across the subject area.	2.8.7	Subject Area and School level Senior Management Teams
3.	Steps are taken to focus on the restructuring of History of Art 1 and 2, specifically that they should be developed to become a suite of four, 20 credits courses rather than two 40 credit courses, and consideration of allowing teaching sabbaticals in order to develop this	2.3.5	Subject Area and School level Senior Management Teams
4.	The appointment of a Senior Tutor for History of Art	2.1.1	Subject Area Senior Management
5.	Postgraduate Tutor system <ol style="list-style-type: none"> a. The introduction of formalised training for all Postgraduate Tutors, including marking and feedback to ensure parity between markers 	2.8.4	Subject Area

	<ul style="list-style-type: none"> b. Appoint a Tutor Co-ordinator, permanent staff member, with responsibility for oversight and ongoing training and monitoring c. Ensuring a voice for tutors, including Guaranteed Hours, to formally feedback to course teaching teams 		
6.	Subject Area senior management should take steps to ensure an equity of workload that is demonstrably fair	2.8.6	Subject Area and School level Senior Management Teams
7.	Review of teaching and assessment methods used in Years 1 and 2 by encouraging lateral thinking and innovation, speaking with colleagues in other Schools and Colleges across the University regarding alternative teaching and assessment practices, explore the potential for collaboration with pre-honours UG teaching within the wider School community	2.3.7	Undergraduate Director and History of Art Teaching Committee
8.	Due consideration and attention be given to the Student Voice and Student Representation mechanisms, in order to increase the visibility of the Student Voice and closure of the feedback loop	2.2.6	Staff-Student Liaison Committee, Teaching Office and Head of Subject Area
9.	The Subject Area should develop a plan and timeframe to address the further incorporation of graduate attributes and employability into teaching	2.7.6	History of Art Teaching Committee, History of Art Careers Champion
10.	The Subject Area should engage with alumni and employers	2.7.6	Subject Area Senior Management
11.	The Art History Toolkit should be embedded into the curriculum	2.1.4	History of Art Teaching Committee
12.	SSOs have easy access to a room for difficult conversations with students in private	2.1.2	Subject Area and School level Senior Management Teams

Suggestions for noting

If an issue is minor but the review team nevertheless wants to flag it as a potentially useful action, it will be couched as a suggestion rather than a formal recommendation. Suggestions are not tracked in onward reporting.

No	Suggestion	Section in report
1	The Subject Area should consider the development of other first and second year 20 credit courses	2.3.6
2	The Subject Area consider mechanisms to inform students effectively of the outcomes of feedback on a course or programme year, both those who gave the feedback and those who are about to experience the course	2.2.6

3	The Subject Area should activate the mentoring system for Postgraduate Tutors, with more experienced tutors providing mentoring roles for newer tutors	2.8.4
4	Postgraduate Tutors should have representation at staff meetings	2.8.2
5	Ensure alignment between History of Art 1 and History of Art 2 tutorials in terms of guidance to tutors and students and an agreed series of tutorials with consistency of delivery	2.3.2
6	The Subject Area should give serious consideration to the reinstatement or reactivation of a dedicated Widening Participation Liaison	2.5.5
7	Community Building: the creation of contact opportunities for staff and students in conjunction with the HoA Society for example UG-level research seminars with reception afterwards; tea & cake event in week 3/4 once students have recovered from intensity of Welcome Week	2.1.3
8	The Subject Area should encourage career and professional development opportunities for professional services staff and review the time in workload to attend	2.8.5

Appendices

Appendix 1 – University remit

The University remit provides consistent coverage of key elements across all of the University's internal reviews (undergraduate and postgraduate).

It covers all credit bearing provision within the scope of the review, including:

- Provision delivered in collaboration with others
- Transnational education
- Work-based provision and placements
- Online and distance learning
- Continuing Professional Development (CPD)
- Postgraduate Professional Development (PPD)
- Provision which provides only small volumes of credit
- Joint/Dual Degrees
- Massive Open Online Courses MOOCs (even if non-credit bearing)

1. Strategic overview

The strategic approach to:

- The management and resourcing of learning and teaching experience,
- The forward direction and the structures in place to support this.
- Developing business cases for new programmes and courses,
- Managing and reviewing its portfolio,
- Closing courses and programmes.

2. Enhancing the Student Experience

The approach to and effectiveness of:

- Supporting students in their learning
- Listening to and responding to the Student Voice
- Learning and Teaching
- Assessment and Feedback
- Accessibility, Inclusivity and Widening Participation
- Learning environment (physical and virtual)
- Development of Employability and Graduate Attributes
- Supporting and developing staff

3. Assurance and Enhancement of provision

The approach to and effectiveness of maintaining and enhancing academic standards and quality of provision in alignment with the University Quality Framework:

- Admissions and Recruitment
- Assessment, Progression and Achievement
- Programme and Course approval
- Annual Monitoring, Review and Reporting
- Operation of Boards of Studies, Exam Boards, Special Circumstances
- External Examining, themes and actions taken
- Alignment with SCQF (Scottish Credit and Qualifications Framework) level, relevant benchmark statements, UK Quality Code
- Accreditation and Collaborative activity and relationship with Professional/Accrediting bodies (if applicable)

Appendix 2 Additional information considered by review team

Prior to the review visit

- List of programmes and courses covered in the review
- Previous TPR Report
- Previous TPR Response
- Quality Assurance Agency Subject Benchmark Statement
- School Personal Tutor Statement
- Academic Standards Comments
- Teaching Excellence Framework University statement
- Student Voice arrangements
- Student Representation arrangements
- Quality Assurance Arrangements
- Learning and Teaching Strategy
- Reflective Report
- School Quality Assurance Reports – 2016/17, 2017/18
- External Examiner reports and responses 2015/16, 2016/17, 2017/18
- School and Subject Area organisational chart
- ECA Professional Services organisational chart
- Current Subject Area staff information
- Programme handbooks
- Programme specification information (Fine Art MA (Hons), History of Art and Architectural History MA (Hons), History of Art and Chinese Studies MA (Hons), History of Art and English Literature MA (Hons), History of Art and History of Music MA (Hons), History of Art MA (Hons), History of Art and Scottish Literature MA (Hons))
- Statistical information (completion rate of entrants report, course results, entrants report, progression report, student applications, students studying abroad report (2016/17, 2017/18), Widening Participation, Equality and Diversity Monitoring and Research Committee Student Report (2017))
- ECA Undergraduate Degree Classification Analysis (2018)
- Subject Area Background Data for First Destination Statistics (DHLE) Survey
- DLHE HESA Performance Indicator for 2016/17 Leavers
- National Student Survey results and reflection 2017-2018 (History of Art)
- National Student Survey results and reflection 2017-2018 (Fine Art)
- National Student Survey results and reflection 2017-2018 (ECA)

During the review visit

- Course handbooks for History of Art 1 and History of Art 2
- Further information regarding the methods of assessment utilised in Analysing Art History: History, Texts, Objects and Institution Part 2, and the Work Placement courses.

Appendix 3 Number of students

Entrants by Qualification and Programme, by entry session and mode of study.

	2014/5	2015/6	2016/7	2017/8	2018/9
	FT	FT	FT	FT	FT
MA (Hons) in Fine Art	20	26	29	28	33
MA (Hons) in History of Art	58	55	67	84	81
MA (Hons) in History of Art and Architectural History	3	3	3	4	5
MA (Hons) in History of Art and Chinese Studies	1			1	
MA (Hons) in History of Art and English Literature	8	18	22	16	19
MA (Hons) in History of Art and History of Music		2	1		1
MA (Hons) in History of Art and Scottish Literature	2				
TOTAL	92	104	122	133	139