University of Glasgow

Academic Standards Committee – Friday 15 November 2013

Statement of Intent Approval – Master of Contemporary Curatorial Practice (Joint Programme with The Glasgow School of Art)

Dr Tina Fiske, School of Culture & Creative Arts

The School of Culture and Creative Arts (The University of Glasgow)
The School of Fine Art (The Glasgow School of Art)

Master of Contemporary Curatorial Practice
Statement of intent

1.   Preamble

1.1   This proposal is for the validation of a twelve-month Masters programme of 180 credits in *Contemporary Curatorial Practice*, a new programme to be jointly developed and delivered by The School of Culture and Creative Arts (UoG) and The School of Fine Art (GSA) and offered in 2014-2015.

1.2   The University of Glasgow validates the degrees awarded by The Glasgow School of Art. There is currently one jointly delivered programme operating between UoG and The GSA (BEng or MEng *Product Design Engineering*). This current proposal is for a new joint postgraduate programme in the area of contemporary curatorial practice, which will provide a teaching collaboration between the School of Culture and Creative Arts and its peer Schools at GSA that has been long been a strategic aim..

1.3   The proposed *Master of Contemporary Curatorial Practice* will develop and enhance the current Postgraduate Programmes offered by the School of Fine Art (GSA) and the School of Culture and Creative Arts (UoG). Within the School of Fine Art, the programme will sit alongside the *Master of Letters in Fine Art Practice* (Pathway focused) and the *Master of Fine Art* (two years) and it is anticipated that this will provide the Curating students with close contact to practising artists. Within the School of Culture and Creative Arts, there are a number of programmes to which this new proposed programme will align: namely, *MLitt: Art, Politics and Transgression* and *MLitt: History of Collections and Collecting*. Within the College of Arts, there is also the *MSc in Museum Studies* (School of Humanities, UoG), with which we will be looking to forge a complimentary relationship.

1.4   Discussions have taken place between Prof Nick Pearce, Dr Alistair Payne, Dr Ken Neil, Dr Dominic Paterson and Dr Tina Fiske about the possibility of co-operation between School of Culture and Creative Arts (UoG) and School of Fine Art (GSA), as well as with a range of external partners, including Glasgow Life and visual arts organisations such as The Common Guild and The Centre for Contemporary Art. These discussions have established the basis for the proposed development and delivery of a *Masters of Contemporary Curatorial Practice*.

1.5   Part of the impetus to develop this programme has its roots in The School of Culture and Creative Arts' involvement with the National Collecting Scheme Scotland (2003-2013), initiated and funded by the Scottish Arts Council, and in its new follow-on programme *Affiliate* (2013-2015) to which Creative Scotland has given some funding. The Scottish Arts Council and, subsequently, Creative Scotland have both supported a part-time Research post (Dr Tina Fiske) based in History of Art, firstly attached to the

NCSS and more recently leading in the development of the *Affiliate* programme. A key aim of the National Collecting Scheme Scotland was that it might address issues of curatorial expertise and confidence as well as contact with latest curatorial practice amongst curators in the museums and galleries sector; to build important points of contact between that sector and the contemporary visual arts in Scotland that might become embedded and sustainable. Through her role, Dr Fiske has had a view into curatorial provision across the participating fine art collections, and on recruitment into curator positions. Of relevance here, is the future of that curatorial provision and expertise. This is of particular bearing to a Master of Contemporary Curatorial Practice insofar as the museums and galleries sector is the single largest employer of curators within Scotland.

2. Rationale and Purpose

2.1 The School of Culture and Creative Arts (UoG) and The School of Fine Art (GSA) are seeking validation for a new Masters degree of international standing that is in line with key goals expressed in the strategic plans of both institutions.

2.2 Currently, in Scotland, there is no postgraduate 'curating' programme available for recent graduates who wish to establish and develop a professional career/practice as a curator, commissioner, producer or arts professional within the field of contemporary visual arts. Both The School of Culture and Creative Arts (UoG) and The School of Fine Art (GSA) have identified this as a priority area for research and teaching development which would have an international reach.

2.3 This proposed programme seeks to reflect on and support the international reputation of the visual arts sector in Scotland. The School of Culture and Creative Arts and The School of Fine Arts are significantly well-placed to be able to deliver a curating programme that is distinctive and of international standing. Glasgow accommodates a wide-ranging and highly regarded curatorial spectrum encompassing the institutional, the independent and the virtual. It also hosts extraordinary resources: from the public collections held with the city to its community of artists to the fabric of the city itself. As a context for visual arts, Glasgow has a unique status in the UK, outside of London, as a major centre in which artists can live, find studio space, access peer support from artists of a number of generations, and can engage with a curatorial infrastructure, gallery representation and public funding support.

2.4 This new programme recognises a unique opportunity to offer a high calibre programme, which will enable retention of home students, but which will also draw in international applicants attracted by the specific qualities for which Glasgow is renowned internationally. It also looks to innovate and present a new model amongst existing postgraduate curating programmes in the UK.

2.5 It will create a robust academic structure that can draw upon highly regarded practitioners, experts and curators in a City renowned for its contemporary art practice, as well as UoG and GSA staff. Both UoG and GSA have made a number of recent appointments in the field of contemporary curation (and UoG also in the field of Museums Studies). Existing frameworks, partnerships and programmes will support the delivery of this programme. The University has established a collaborative framework with Glasgow Life, and also has relationships with a range of public collections across Scotland. The School of Fine Art hosts the SoFA talks, which brings a significant number of international speakers to Glasgow every year. Importantly, the programme also seeks to implement and build upon partnerships, collaborations that are already feeding into the 2013-2014 session at both GSA and UoG in the form of new teaching opportunities and models for postgraduate students in History of Art and Fine Art Practices.

3. Structure of collaboration (see Appendix 1)

3.1 The Master of Contemporary Curatorial Practice is a proposed joint programme between The School of Culture and Creative Arts (UoG) and The School of Fine Art (GSA). The proposal outlines a 50/50 split of ownership, income, course delivery and input and time in order to facilitate this programme.

3.2 **Development**: The programme will be written in absolute collaboration and will be taught jointly by staff from the two institutions

3.3 **Finance**: Income to the programme will be split 50:50, with an adjustment in the balance towards GSA in acknowledgement of their provision of accommodation and project space for the students

3.4 **Accommodation:** The students will be based in accommodation at GSA, with access to dedicated desk space and project space. They will also have access to Postgraduate resources through the College of Arts.

3.5 **Award of Degree**: Glasgow University will award the degree. Should GSA attain Taught Degree Awarding Powers in the future the necessary approvals within GSA and the University will be sought for the programme to be a joint award of both institutions.

3.6 **Marketing and recruitment**: The Programme will be marketed equally by Glasgow University and Glasgow School of Art and recruitment will also be a joint undertaking with presence at Postgraduate fairs and recruitment trips undertaken by academic staff aligned to the Programme.

3.7 **Admissions**: The Glasgow School of Art will admit the students and the Students will be registered at both institutions.

3.8 **Assessment grade input and Exam Board**: As administering institution, GSA will lead on this and the GSA Code of Assessment, aligned closely on that of the University, will apply.

3.9 **Graduation**: This will be held as part of the GSA graduation ceremony held at Glasgow University.

3.10 **UKBA monitoring**: GSA will be responsible for UKBA monitoring, HESA, PTES and the SFC as well as the complaints and appeals procedures.

3.11 **Joint Programme Board**: There will be a Joint Programme Board recruited from UoG, GSA, and external partners such as Glasgow Life.

3.12 **Inductions**: will necessarily take place at both institutions.

3.13 **Access to resources**: will be cross-institutional with students on the Programme having access to both GSA and UoG student facilities, including the libraries and other areas of resource within both institutions.

3.14 **Teaching**: this will be shared with a 0.2 FTE member of staff from both institutions teaching into the Programme. This would provide a 0.4 FTE overall for the teaching of the Programme (core studies). Increased numbers over the coming years (towards the projection of 20 within 5 years) would enable larger fractions (again shared) with Visiting Lecturer's and professionals contributing to the Programme regularly.

3.15 **Student Support:** At both institutions, Student Services Officer is available to discuss personal matters and provide support to students.

4. Intended student numbers

4.1 The minimum number of students in year 1 will be 6 and the maximum will be 12. It is hoped that this will rise to 20 over a 5 year period. The number of students proposed above would provide sufficient income for staffing levels and the consumables budget.

This number also reflects space availability and is indicative of a cohort, which would be supportive and dynamic. The projected growth bin numbers would cap out at 20 (after 5 years) in order to maintain an exclusivity and substantive core to the Programme.

4.2 Admissions: see above 3.7.

5. Education Intentions of the Programme

5.1 Title: Master of Contemporary Curatorial Practice

5.2 Preamble

5.2.1 The role of curator has been most typically associated with public institutions, and specifically with the tasks of exhibition-making or the building and presenting of collections. Whilst this model of curating remains central within the public domain, in recent years contemporary curating practice has expanded well beyond those established associations to include linked practices such as commissioning and producing, and it now occurs across the broadest spectrum of social spaces (physical and virtual). Whether located within institutions or beyond, curating is recognised as a creative, engaged and critical undertaking, vital within any cultural infrastructure, with curators now operating as mediators, innovators, risk-takers, implementers and realisers. The social value of the curatorial can be found in its enactment and transmission of professional and inter-personal attributes such as trust, criticality, responsibility and innovation.

5.2.2 The contemporary curator is now called upon to cultivate and demonstrate a compelling range of attributes and skills, which they bring to bear in any number of scenarios, whether following an artist's practice, originating an exhibition project, building partnerships, or staging work for a festival or biennial. Those attributes and skills include: intellectual inquiry and research capacity, practical and problem-solving skills, and professional disposition and working. Though there is an important place for the use of curatorial strategies that is ephemeral, this proposal responds to a demonstrable need for a higher level degree programme in Scotland that can support those individuals in the attainment and demonstration of important attributes and skills, which can enhance their career aspirations in the contemporary curatorial field.

5.2.3 A programme of the kind outlined in this document has an important contribution to make in widening the pool of future candidates feeding into positions in both the visual arts and museums sectors, precisely because it will embed an interface between modes of curatorial practice that are institutional and collections-based and those that operate beyond (in some cases well beyond) the institution or collections per se.

5.2.4 It will also play a crucial role in supporting graduates to move towards independent practice, and to lay the foundations for a long working life that might include self-employment, business creation or consultancy.

5.2.5 The programme is designed to support students in harnessing, balancing and mastering a range of attributes and skills in three key areas – the *intellectual, practical and professional*. Students will be encouraged to evaluate their application in a range of given practices or project scenarios, and recognise how they might bring them to bear as features of their own practice or future ways of working.

5.2.6 In acknowledgement of the particular intellectual, professional and practical demands that curating and linked practices (such as commissioning and producing) require we would like to initiate a new classification for a one-year programme: *Master of Contemporary Curatorial Practice* We feel this is warranted insofar as the particular characteristics and skill-sets that inform curatorial practice do not sit fully within the MLitt or MSc class of programmes.

5.3 Programme Aims

The Master of Contemporary Curatorial Practice is designed to:

- Develop students' knowledge and expertise in the field of contemporary curatorial practice, including forms of contemporary curation aligned to the most expansive of ideologies and practices currently within the visual arts;

- Develop students' advanced understanding of the broadening role of the curator today, the various curatorial platforms through which they work, and the place of the curator within the cultural infrastructure;

- Enable students to develop an independent and self-directed exploration and approach to the critical activities embedded within contemporary curatorial practices;

- Enable students to acquire experience of working independently and collaboratively to identify and research meaningful projects, to develop them and deliver them;

- Enable students to acquire a core body of skills and attributes, including critical inquiry, research capacity, practical problem-solving and professional working;

- Allow students to engage with key/appropriate audiences and construct an understanding of those audiences for different modes of contemporary curatorial practice, whether within an institutional or an independent curatorial context;

- Produce graduates capable of developing and applying strategies of contemporary curatorial practice to a professional level where their value to society, business and institutions (including museums, galleries and alternative contemporary contexts) is made explicit.

5.4 Intended Learning Outcomes (Objectives)

By the end of the programme students should be able to:

Demonstrate advanced knowledge and understanding of

- the role of the curator today in respect of artists and audiences, and in relation to a range of institutions and platforms;

- the role of the independent curator, and the particular characteristics and outputs that are a feature of independent curatorial practice;

- the critical activities and potential embedded within contemporary curatorial practices;

- the sources of expertise and experience within the field of contemporary curatorial practice;

- the body of literature and extensive critical discourse around curatorial practice;

- the range of attributes and skills that the contemporary curator has to be able to employ, and the range of relationships they have initiate and maintain.

Demonstrate a range of practical and professional skills, including

- the ability to plan projects or programmes effectively, including the preparation of installation or production schedules and budget management;

- the ability to organise and co-ordinate logistics, including multiple artists, lenders or artworks, or associated programming;

- an understanding of the handling and technology needs of artworks or installations;

- the ability to manage or direct the delivery of a project;
- the ability to liaise and sustain relationships with peers, colleagues, or funders, which support the successful delivery of a project;
- the ability to inspire trust and confidence in partners, participants and audiences through professional working.

Demonstrate intellectual skills, including

- an understanding of multiple perspectives, needs and resources in the development of a curatorial project;
- the ability to generate meaningful curatorial projects, which contribute to or advance an audience's understanding of or engagement with visuals arts practice / the work of artists;
- an understanding of what is urgent or pressing within a given context and of how artists engage with such questions or issues;
- the ability to adopt an approach that can be reflexive and challenging to context;
- the ability to identify innovative and engaging approaches to existing resources; the ability to devise multiple platforms for audience engagement.

Demonstrate transferrable skills, including

- the use of initiative when working alone or with others in order to design and implement projects;
- the ability to work with a high degree of independence;
- an understanding of artists practice, and of the installation demands of specific types of artworks;
- an understanding of the gallery system and infrastructure supporting artists;
- an understanding of public funding policy and priorities, including areas such as talent development and audience engagement;
- an understanding of the challenges of working in a multi-lingual sector and working transnationally;
- the ability to communicate effectively and persuasively through the spoken and written word, as evidenced in critical reviews, reports, and workshops;
- the ability to communicate effectively and persuasively with art-world professionals, curators, dealers, art historians, collectors, funders and with audiences.

6. Assessment methods

6.1 A combination of assessment methods is used which indicatively may include:

- 15-credit courses assessed on the basis of a 2,500 word essay
- 20 credit courses assessed by essays/projects of 3,000-4000 words (90%) and a presentation (10%)
- 40 credit course assessed on the basis of the presentation of a practical project and oral assessment
- 45 credit course, assessed on the basis of a 6,000 word essay, portfolio submission of practical work and a 2,000 word proposal for final Masters project

    A 60 Credit dissertation of 20,000 words or an Independent Project, assessed on the basis of a presentation, written component and oral presentation.

6.2 Learning and Teaching Methods (please also see Appendix 1: section 2 and Appendix 2)

The structure of the teaching and learning methods is particular to the programme and has been devised in order to construct the most conducive approach towards independent practice possible.

6.2.1 Knowledge and Understanding

- The programme is built around three core teaching strategies: the lecture, the tutorial and the workshop. A series of 'formal' lectures span across Semesters 1 and 2 and inform from a critical, historical and theoretical position, whilst a sequence of tutorials (and critiques) establish a platform for discussion focusing upon readings and upon the outcomes of the students' independent working, which may be exploratory in nature or more structured in approach.

- These modes are supported and expanded through a series of day-long workshops, which will be clustered around particular subject areas or critical topics. These will be structured around contributions from a range of experienced practitioners, as well as from the students, will present on their independent working, and receive feedback.

- At the core of this strategy is the development of the individual's practice and understanding of forms of contemporary curatorial practice, which will enable the student to move towards becoming an independent practitioner.

- The workshops will provide the core momentum of activity and the dissemination of those activities structured through peer learning and a conducive learning environment mapped onto the Programme of study.

6.2.2 Subject-specific/practical skills

- The approach embedded within the programme is designed to enable students to engage in *live* projects as and when they may happen (as is such in the real world), in order that the students can gain the most engaged and professionally focused experience possible.

- This inevitably creates an outward-looking focus through which the city and beyond become the platform of activity. Thus, enabling an engagement with the public and the audiences of the different (varied) modes of contemporary curatorial practice, be they collections, archives, contemporary art or relational and performative practices.

- This methodology links directly into the employability aspects embedded within the provision, and these include our current links (between GSA and UoG) with external institutions including GOMA, The Common Guild, the CCA, Transmission, Tramway and Kelvingrove Museum amongst others.

6.2.3 Intellectual skills

- The role of Visiting Lecturers and experienced practitioners will be key in expanding the students' understanding of the potential of curatorial practice and what can be achieved through curatorial working. They will also be instrumental in encouraging the students to commit to and nurture a specific critical stance, or to form an agenda around particular ideas or insights.

- The students' development of critical skills and methods of approach to a range of sources and resources will be supported in both the core research skills course (UoG, Semester 1, 20 credits) and in the elective options offered in Semester 2 (GSA and UoG, 15 and 20 credits).

6.2.4 Transferable skills

- Transferable/ key skills are practised through independent and collaborative working, through practical problem-solving, and through the management, communication and delivery of projects.

6.3 Teaching expertise

A determining factor in the scope and shape of this proposal is the range of collaborations each of the partner institutions has already made with key players in the sector.

- The appointments of Lewis Biggs and Dr Katrina Brown / The Common Guild as Research Fellows at GSA, and Dr Francis McKee's research and teaching roles at GSA alongside his duties as Director of CCA Glasgow bring three internationally respected curators (and 2 key institutions in Glasgow) into play.

- At UoG, through his involvement with the *Affiliate* programme, Ben Harman (GoMA) will contribute to PGT course delivery in 2013-14 alongside Dr Fiske and Dr Paterson. Other curatorial staff from Glasgow Museums have delivered teaching through the Collaborative Framework agreement, and Dr Fiske has been discussing this with Sarah Munro (Glasgow Museums) amongst others. Dr Paterson has close working relationships with both Katrina Brown and Francis McKee. Dr Fiske's work with National Collecting Scheme for Scotland gives her close knowledge of curatorial staff (and potential contributors) across Scotland.

7. Programme Structure and features

7.1 This programme is a 12 month full-time taught programme from September to September. Full-time students will take all core major and minor courses spread over two semesters and undertake to produce a dissertation or independent project in semester 3.

7.2 In Semesters 1 and 2, the programme will be structured around two 60 credit blocks. Semester 1 will include a 20 credit research skills component (UoG) and a 40 credit practical block (GSA/UoG). Semester 2 will include a choice of *either* one 15 credit elective course (GSA) *or* a 20 credit course option (UoG) and a 40 or 45 credit practical block, leading to a 60 credit Dissertation or Independent Project in Semester 3.

7.3 Currently, The School of Fine Art do not offer part-time provision on their taught postgraduate programmes. We would like to begin offering the programme at FT only, and phase in a part-time option by year 5.

7.4 The structure of the degree (FT only) is mapped out below (see Appendix 2 also)

Term	Course	Credits	Possible Exit Points
1	Research Skills (UoG)	20	
	Curatorial Practice 1	40	
			PgCert 60
2	GSA *OR* UoG PGT Elective Course	15 *OR* 20	
	Curatorial Practice 2	45 *OR* 40	
			PgDip 120
3	Dissertation *OR* Independent Project	60	
			Masters 180

7.5 UoG Courses

Students enrolled on the Master of Contemporary Curatorial Practice will be able to take the following courses within School of Culture and Creative Arts:

History of Art PGT

- Research Methods in Practice (20 credits, core course, semester 1)
- Theories of the Avant-Garde (20 credits, core course, semester 1)
- Art, Embodiment, Transgression (20 credits, core course, semester 2)
- Mapping Contemporary Art and Artists in Collections in Scotland (20 credits, option, Semester 1)
- From Freeze to Frieze: Private economies in collecting contemporary art (20 credits, option, Semester 2)

There is the possibility to explore that students on the Master of Curatorial Practice could take PGT options in film, music or theatre studies, or Museum Studies (School of Humanities).

7.6 Credits and Exit Points

The Generic Regulations as published annually by the University will be adhered to. Namely:

A candidate will be eligible for the award of the degree on obtaining a grade point average3 of 12 (equivalent to C3) or above in the taught courses described in Regulation 4, with at least 75% of these credits at Grade D3 or better, and all credits at Grade F or above, and obtaining a grade D or better in the dissertation or other substantial independent work.

A candidate who has achieved at the first attempt a grade point average of 15 (equivalent to B3) or above for the taught courses and Grade B3 or above for the dissertation or other substantial independent work will be eligible for the award with Merit. Where the grade point average for the taught courses falls within the range 14.1 and 14.9 the Board of Examiners shall have discretion to make the award with Merit. No discretion can be applied in relation to the grade required for the dissertation or other substantial independent work.

A candidate who has achieved at the first attempt a grade point average of 18 (equivalent to A5) or above for the taught courses and Grade A5 or above for the dissertation or other substantial independent work will be eligible for the award with Distinction. Where the grade point average for the taught courses falls within the range 17.1 to 17.9 the Board of Examiners shall have the discretion to make the award with Distinction. No discretion can be applied in relation to the grade required for the dissertation or other substantial independent work.

Requirements for the award of a Postgraduate Diploma or Postgraduate Certificate and rules for award of distinction and merit.

The requirement for the award of a Postgraduate Diploma is a grade point average3 of 9 (equivalent to D3) in 120 credits, with not less than 80 of these credits at Grade D or above

The requirement for the award of a Postgraduate Certificate is a grade point average of 9 (equivalent to D3) in 60 credits, with not less than 40 of these credits at Grade D or above.

These awards may be granted with Merit or Distinction according to the criteria specified in §9.2 and §9.3 of the Gerneric regulations of the University.

7.7   Library and IT facilities

The provision of learning resources in contemporary curatorial practice is supported by library services of both UoG and GSA. The College of Arts has a fully equipped computer centre, for the use of its postgraduates, with computers that offer scanning and handling of digital images.

Structure of Collaboration

The proposal outlines a 50/50 split of ownership, income, course delivery and input and time in order to facilitate this programme.

Section A

Development:	The programme will be written in absolute collaboration and will be taught jointly by staff from the two institutions	UoG/GSA
Finance:	Income to the programme will be split proportionally between UoG and GSA. We will begin with a principle of 50:50 and then agree a small adjustment in the balance towards GSA in acknowledgement of their provision of accommodation and project space for the students. At UoG end, preliminary consultation has taken place with Liz Broe, Head of Finance, College of Arts, who has provided advice.	UoG/GSA
Accommodation:	The students will be based in accommodation at GSA, with access to dedicated desk space and project space there. They will also attend some taught sessions at Glasgow University. They will also have access to Postgraduate resources through the College of Arts.	GSA/UoG
Award of Degree:	Glasgow University will award the degree. Should GSA attain Taught Degree Awarding Powers in the future the necessary approvals within GSA and the University will be sought for the programme to be a joint award of both institutions.	UoG
Marketing and recruitment:	The Programme will be marketed equally by Glasgow University and Glasgow School of Art and recruitment will also be a joint undertaking with presence at Postgraduate fairs and recruitment trips undertaken by academic staff aligned to the Programme.	UoG/GSA
Admissions:	Students will register in both institutions. The Glasgow School of Art will admit the students.	
Assessment grade input and Exam Board:	As administering institution, GSA will lead on this and the GSA Code of Assessment, aligned closely on that of the University, will apply.	
Graduation:	This will be held as part of the GSA graduation ceremony held at Glasgow University.	
UKBA monitoring:	GSA will be responsible for UKBA monitoring, HESA, PTES and the SFC as well as the complaints and appeals procedures.	
Joint Programme Board:	There will be a Joint Programme Board recruited from UoG, GSA, and external partners such as Glasgow Life.	

Inductions:	GSA will lead on inductions with input from UoG as appropriate.	
Access to resources:	For students, this will be cross-institutional with students on the Programme having access to both GSA and UoG student facilities, including the libraries and other areas of resource within both institutions.	
Teaching:	This will be shared with a 0.2 FTE member of staff from both institutions convening and teaching into the Programme. This would provide a 0.4 FTE overall for the convening and teaching of the Programme (core studies). Increasing numbers over the coming years (towards the projection of 20 within 5 years) would enable larger fractions (again shared) with Visiting Lecturers and professionals contributing to the Programme regularly.	
Student Support:	At both institutions, Student Services Officer is available to discuss personal matters and provide support to students.	
Resource implications:	Discussions with librarians at both GSA and UoG (Duncan Chappell and Richard Bapty) are underway to identify areas of existing strength within library holdings, and additional learning resources that will be required.	

Section B

Teaching/Convening within the programme structure		
Semester 1		
Core 1	*Research Methods in Practice* (UoG-lead teaching; convened by UoG 0.2 FTE)	20 credits
Core 2	*Curatorial Practice 1* (GSA and UoG co-teaching; co-convened by GSA 0.2 FTE and UoG 0.2 FTE. Could include teaching input from other GSA and UoG staff as appropriate and possible)	40 credits
Semester 2		
Core 1	Choice of: *Either: GSA PG Elective* (GSA-lead teaching; convened by relevant GSA member of staff with support from GSA 0.2FTE) OR: *UoG optional PG course* (**see point 7.5**; UoG-lead teaching; convened by relevant UoG member of staff with support from UoG 0.2FTE)	15 credits OR 20 credits
Core 2	*Curatorial Practice 2* (GSA and UoG co-teaching; co-convened by GSA 0.2 FTE and UoG 0.2 FTE. Could include teaching input from other GSA and UoG staff as appropriate and possible)	45 or 40 credits
Semester 3		
Core	Dissertation or Independent Project (co-convened by GSA 0.2FTE and UoG 0.2FTE; with supervision undertaken by either 0.2FTE or relevant staff members from UoG or GSA where appropriate and possible)	60 credits

**Master of Contemporary Curatorial Practice
Programme Structure and Learning and Teaching Methods**

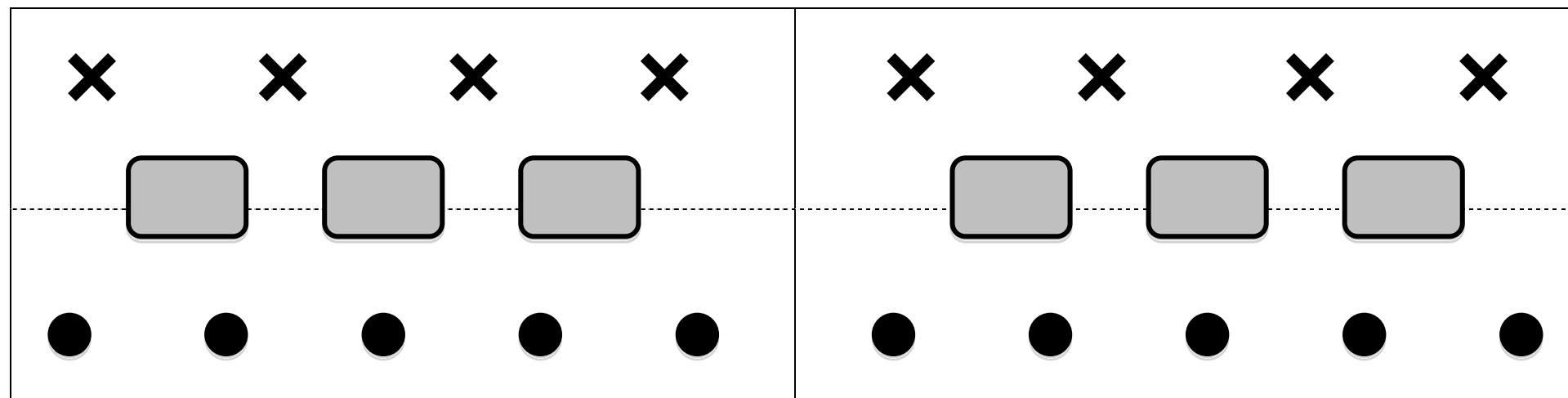Stage 1   Stage 2   Stage 3

Curatorial Practice Course 1 40 credits	Curatorial Practice Course 2 40/45 credits	Masters Project in Curatorial Practice 60 credits
Core Research Skills (GU) 20 credits	**PGT Elective Course (GSA)** 15 credits OR **PGT Optional Course (GU)** 20 Credits	

Curatorial Practice Course 1 (Stage 1)   Curatorial Practice Course 2 (Stage 2)

✖ = Tutorial   ▢ = Workshop   ● = Lecture