

University of Glasgow

Academic Standards Committee – Friday 27 January 2017

Major Programme Amendment Approval (Update): MLitt Fine Art Practice – New Performance Pathway at The Glasgow School of Art

THE GLASGOW SCHOOL OF ART

UNDERGRADUATE AND POSTGRADUATE COMMITTEE

PROGRAMME APPROVAL: 21 September 2016

Consideration of Major Programme Amendment Approval Documentation: MLitt Fine Art Practice

Approval Panel: Professor Ken Neil (Convenor), Professor Vicky Gunn, Mr John Ayers, Dr Vanessa Johnson, Ms Sheila Kay, Dr Daniel Livingstone, Dr Steve Love, Professor Elizabeth Moignard, Ms Barbara Ridley, Dr Frances Robertson, Dr Maddy Sclater, Dr Sarah Smith, Dr Gina Wall.

Attending: Mr James Frew (Student Representative), Professor Jo Stockham, (Professor and Head of Printmaking Programme, Royal College of Art), Ms Lisa Davidson (Policy and Governance).

Programme Team: Mr Mick McGraw, Professor Alistair Payne

Secretary: Ms Vee Toyi, Policy and Governance

Apologies: Ms Janet Alison, Ms Jo Crotch, Ms Laura Glennie, Ms Jill Hammond, Mr Alan Hooper, Mr Patrick Macklin, Mr Gordon McLoughlin, Ms Shona Paul, Mr Jimmy Stephen-Cran, Ms Alison Stevenson.

Consideration

- 1.1 The Convenor welcomed the Approval Panel and Programme Team and outlined the schedule for the UPC Programme Approval meeting. The Convenor confirmed that any conditions set by the Approval Panel must be addressed by **27 September 2016** in order to ensure subsequent consideration by Academic Council.
- 1.2 Further, the Convenor confirmed that following consideration by the Approval Panel, any amendments deemed necessary to the approval documentation must be addressed in full, highlighted as appropriate and submitted to Academic Registry by **27 September 2016**.
- 1.3 The Convenor requested that the programme Leader provide an overview of the documentation presented to the Approval Panel.
 - *Major Programme Amendment Proposal*
- 1.4 The Programme Leader for MLitt Fine Art Practice presented an overview of the proposal relating to the new pathway (**Performance**), highlighting that the proposal was centred on the addition of a new studio-based pathway to the Masters of Letters in Fine Art Practice postgraduate programme. It was envisaged that this additional pathway would provide students with a wide range of possible interests and approaches and an opportunity to provide external audiences the importance of the medium of performance and its connections with media. If approved, it was the School's intention to offer the pathway to entrants from September 2017.

- 1.5 The Programme Leader highlighted that students studying on other pathways with the programme use Performance widely in their practice. There had also been a significant trend, across both undergraduate and postgraduate programmes, for this medium to feature in work submitted for assessment. The new pathway would create a specialism which would add to the diversity and range of artistic production already being undertaken, without having detrimental impact on recruitment to other pathways within the programme. It was anticipated that there were students currently on the undergraduate fine art programme who would be interested in focusing on Performance at postgraduate-level.
- 1.6 The Programme Leader considered that the target student numbers were realisable and provided a viable financial model. The external marketing report had had been positive and was well received.
- 1.7 The Programme Leader provided the Approval Panel with an overview of the discussions held to date with the Royal Conservatoire for Scotland, which currently offered an undergraduate programme in Contemporary Performance Practice, regarding possible collaboration in the future. Initial discussions had been positive and the Royal Conservatoire had expressed their support regarding the development of the programme, and the School was exploring whether members of Conservatoire staff could provide input as visiting lecturers.
- 1.8 The Programme Leader also highlighted that background research had revealed no existence of an equivalent provision in Scotland, the only competition being the Royal College of Art.
- 1.9 The Approval Panel considered the proposed changes to the following documentation:
 - *Major Programme Amendment Information Document*
- 1.10 The Programme Leader reported that an Equality Impact Assessment had been conducted on the Programme in session 2014/15. There was, however, a need to conduct a further Equality Impact Assessment on the new pathway, and the Programme Leader assured the Approval Panel that this was underway, and that consultations were being held, as appropriate, with the Head of Student Support and Development.
- 1.11 The Approval Panel received valuable feedback from Professor Stockham, the External Examiner, who was supportive of this development. Given the nature of the Performance medium, Professor Stockham was of the view that further consideration should be given to submission of summative assessment work and the practicalities of how this would be assessed. The Head of the School of Fine Art reported that consideration of this matter was already underway and that in the course of 2016/17 submission guidelines would be developed which would encompass and address the above point.
- 1.12 Professor Stockham advised that the Programme Team should give further consideration to the notion of 'Liveness', and open spaces, which was crucial to performance. The Head of School of Fine Art was in agreement and highlighted that that due consideration was being given to providing students with appropriate opportunities to deliver live performance within the programme.
- 1.13 The Head of the School of Fine Art reported that discussions were ongoing within the School of Fine Art regarding how the Degree Show would work for students on the Performance pathway. It was suggested that further engagement with colleagues at the Royal College of Art would be of benefit.
- 1.14 The Approval Panel also received feedback from a Student Representative, James Frew, who was of the view that a dedicated pathway in Performance was a positive

addition to the current pathways. Mr Frew also suggested that the new pathway would provide an opportunity for students to focus on Performance as a specialism, with dedicated specialist staff.

- 1.15 In terms of where students on the programme would be accommodated, the Head of the School of Fine Art reported that consultations had been had with Estates and confirmed that the students would be provided with studio space at the Stow College site. The Programme Leader indicated that the Stow College site had a variety of open spaces which would lend themselves well to the delivery of live performances.
- 1.16 The Head of Technical Support noted his concern regarding the impact the addition of the new pathway might have on Technical Support Department resources. It was reported that students currently on the MLitt Fine Art Practice were keen to engage across the range of technical support facilities available and many required significant amounts of supervision. With the addition of the Performance pathway, the Head of Technical Support was of the view that, in addition to the many-varied requests for technical support in the staging of the performance (which may incorporate building stages, lighting rigs etc.) consideration would need to be given to how performances could be captured for assessment purposes. It was clear that careful management of student expectation in this regard would be important.
- 1.17 The Approval Panel noted the points raised by the Head of Technical Support and was of the view that given the nature of the medium, making students aware of the additional health and safety considerations should be considered as part of their professional practice training.
- 1.18 The Head of the School of Fine Art was keen to continue discussions with the Head of Technical Support regarding Technical Support's contribution to the programme in its entirety and confirmed that, together with the Programme Leader, they would seek to address these matters together early in 2016/17. The Convenor noted that this item would be addressed outside the meeting.
- 1.19 The Approval Panel deliberated on the question of employability of students after completion of the programme, and queried the indication, as set out in the Major Programme Amendment Information Document, that there was no clear professional development embedded within the Performance pathway. While the Approval Panel appreciated that career pathways for Fine Art masters graduates are varied, employer endorsement of the graduate attributes of the pathway would be required. It was suggested that the Programme Team contact public theatres, such as the Scottish Mask and Puppet Centre, to explore opportunities for collaboration.
- 1.20 The Approval Panel concurred that the new pathway would offer students' valuable skills, such as, self-presentation, collaboration, engaging with communities, social cohesion, which promised to prepare graduates well for potential employment in, for example, theatre, third sector, commissioning agencies, or community arts.
- 1.21 The Programme Leader provided an overview of the proposed amendments to specifications, which in the main were an addition of the pathway narrative and insertion of 'Performance' into the current documentation. Following the overview, the Approval Panel considered the proposed changes to the following:
 - *Programme Specification – Mlitt Fine Art Practice*
 - *Course Specification: Core Course I - Origination*
 - *Course Specification: Core Course I - Investigation*
 - *Course Specification: Core Course I – Consolidation*
- 1.22 The Approval Panel determined that it was not expected that the new credit structure would be applied for the new pathway, as this would be done for the whole programme

as a whole. Maintaining the current credit structure would allow inter-pathway collaboration within the programme.

- 1.23 The Approval Panel examined the opportunities for students to transfer in and out of the programme and for advance entry, and, considered that Question 19 and 20 on the Course Specification which addressed this issue, was ambiguous. The Convenor agreed that the Programme Leader, in conjunction with the Head of Academic Registry and the Senior Policy Officer, revisit the questions with a view to providing clarity.
- 1.24 The Approval Panel noted that the bibliography list provided was outdated and discussed the importance of ensuring that bibliographies remain current. The Panel proposed that consultations be undertaken with the Head of Learning Resources to ensure that the list included more recent publications. The Financial Rationale would also require updating accordingly following that consultation if necessary. The Panel also agreed that biographies in course specifications should be presented in the Harvard style.

Commendations

- 2.1 The Approval Panel made the following commendations:
- 2.2 The Proposal outlined a strong rationale and the new pathway was an exciting enhancement to the existing pathways. The Approval Panel noted that the documentation was well set out and easy to engage with.
- 2.3 The Head of the School of Fine Art thanked the Programme Leader for his significant work in this regard.
- 2.4 The Convenor thanked Mr Frew and Professor Stockham for their valuable input and attendance.

Approval Panel Decision

- 3.1 Following the above discussion, the Approval Panel **agreed** to recommend to Academic Council that the Performance Pathway be approved subject to the satisfaction of the condition set out below.
- 3.2 In addition, the Approval Panel **agreed** that the Programme Team should also consider the recommendations set out below and report on progress within one year.

Condition

Condition 1

- 4.1 The Approval Panel agreed that prior to recommendation to Academic Council, the Programme Leader, MLitt Fine Art Practice, would consult with a representative potential employer regarding the proposed pathway. While the Approval Panel recognised that career pathways for Fine Art masters graduates are varied, employer endorsement of the graduate attributes of the pathway is required. The Panel agreed that the new pathway promised to prepare graduates well for potential employment in, for example, theatre, third sector, commissioning agencies, or community arts. The documentation should be updated to reflect discussions with the representative employer, and any consequent amendment to the programme or course specifications highlighted as appropriate.

[Action: Programme Leader for MLitt Fine Art]

Recommendations

Recommendation 1

- 5.1 The Approval Panel recommended that the Programme Leader consider the feedback provided by Professor Stockham with regard to the assessment of performance work,

and that this is reflected in the Submissions Guidelines, currently in development, for undergraduate and postgraduate students in the School of Fine Art.

[Action: Programme Leader for MLitt Fine Art]

Recommendation 2

- 5.2 The Approval Panel recommended that the Programme Leader should consider the bibliography for each of the course specifications and, where appropriate, update these to include more recent publications. This should be undertaken in consultation with the Head of Learning Resources. The Financial Rationale should be updated accordingly following that consultation if necessary. Bibliographies in course specifications should be presented in the Harvard style.

[Action: Programme Leader for MLitt Fine Art]

Recommendation 3

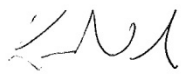
- 5.3 In conjunction with the Head of Academic Registry and the Senior Policy Officer, the Programme Leader should revisit Questions 19 and 20 in the Programme Specification to clarify the opportunities for students to transfer in and out of the programme and for advance entry.

[Action: Programme Leader for MLitt Fine Art]

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Satisfaction of Conditions

I confirm that the conditions listed above have been addressed in full.

Mick McGraw  **Date: 28.9.16.....**


Professor Ken Neil: **Date: 28.09.2016**

Please e-mail a copy of this document (typing a signature will suffice) to the Panel Convenor (k.neil@gsa.ac.uk) and Policy and Governance (l.davidson@gsa.ac.uk), by **27 September 2016** to ensure subsequent consideration by Academic Council.

Explanation of Terminology (as approved by Academic Council)

Conditions: *All conditions must be satisfied before the programme can be validated.*

Recommendations: *The Programme Team is asked to report after one year, unless otherwise specified, on the progress made in addressing these.*

MLitt Fine Art Practice Performance Pathway - Update re Equalities Considerations

Action

The University of Glasgow's Academic Standards Committee is invited to **consider** the following update regarding the development of the MLitt Fine Art Practice Performance pathway.

Context

At its meeting of 25 November 2016, Academic Standards Committee considered and approved the addition of a Performance pathway to GSA's MLitt Fine Art Practice programme.

GSA was asked to provide further clarification to ASC regarding how equality implications were being considered. This was considered important owing to the nature of the Performance pathway.

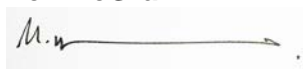
The equality implications of the Performance pathway are being considered in the context of the Programme level equality impact assessment undertaken on the Masters of Letters in Fine Art Practice conducted in October 2015. The equality impact assessment of the Performance pathway will be finalised by the end of session 2016/17.

Equality consideration and the positive practice identified within the programme level equality impact assessment, has been built into the development of the performance pathway within the Master of Letters in Fine Art Practice. The School of Fine Art is confident that competence standards and intended learning outcomes do not mitigate against persons with, for instance a disability engaging fully with the course – in fact the development, aligned to the planning of space integral to the presentation of work has been based, in a similar way to other pathways to support all students entering the programme. An analysis of recent performative practices suggests that the gender balance will be similar to the distribution within the overall programme cohort and the individual pathways, which reflects a move towards a 50:50% distribution of male to female students and this will be monitored.

The increasing numbers of students working in performance on the existing pathways led the programme team to make the decision to offer this as a specialist Pathway with its own specialist teaching staff and input. Students on the Performance pathway will be subject to the same teaching and learning as other students on the programme, the same equality considerations and ethical scrutiny in the production of art works.

The action plan included in the programme level impact assessment is in progress and forms part of the programme quality enhancement plan which is monitored through GSA's quality assurance and enhancement processes. On the basis of the work undertaken to date the School of Fine Art is confident that that the Performance pathway will offer potential for positive impact for all protected characteristic groups.

Mick McGraw



Programme Leader, MLitt Fine Art Practice



Approved by: Professor Alistair Payne, Head of the School of Fine Art