

The aim of Annual Monitoring is to maintain quality and improve provision through identifying action that can be taken to improve future student experience.

This form should be used to capture a focused and concise reflective summary of annual monitoring activity at school and subject level. Bullet list format is encouraged.

College	Arts Dr Maria-Daniella Dick (College Quality Officer) – compiled from SAMS received from School of Humanities (SoH) [Dr Robert Cowan]; School of Critical Studies (SCS) [[Dr Ronnie Young]; School of Culture and Creative Arts (SCCA) [Dr Sabine Wieber]; School of Modern Languages and Cultures (SMLC) [Dr John Bates]. Report on College issues from Professor Nick Fells, Dean of Graduate Studies.
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Reflection

What is working well?

The following themes emerged across the College:

- **Recruitment, conversion and retention** - where reported, recruitment across all four Schools is noted to be strong and, in many subjects, increasing and above target numbers (e.g. **Archaeology; Classics; Creative Writing; Eng Lit; Information Studies; Philosophy; Technical Art History**). The new hub and spoke model in English Literature has led to increased numbers across all programmes under its aegis.

External Examiner and student feedback – where reported, a wide range of excellent feedback on provision, including examples across College for:

- Interdisciplinarity of College provision, allowing students to construct programme options from across the College – range, depth and richness of provision.
- Student performance – where reported, noted across multiple subjects as being highly favourable in 2017-18.
- Design and delivery of programmes – quality, enthusiasm, engagement, and intellectual depth.
- Assessment and Feedback – Standards of teaching and assessment, and standards of student work; diversity in rigorous traditional and innovative assessment modes; quality of feedback.
- Diverse and stimulating programme syllabi, content and resources.
- Innovation in technology – e.g. blended learning.
- Provision of academic and professional skills.
- Student experience and pastoral support.
- Team teaching, allowing expertise-based teaching.

External and extra-curricular enhancement of experience – examples include:

- Cohort-building activities – field trips and site visits (**Eng Lit; History of Art; Archaeology**), extra-curricular events (**Eng Lit, Film and Television Studies, History of Art**)
- Work placements – SCCA (**Information Studies; Theatre Studies; History of Art**)
- **Theatre Studies'** range of work-based learning opportunities embedded in programme (placements, practitioner workshops, employability talks by visiting practitioners)
- Filmmaking (**Film and Television Studies**)
- Guest lectures (**Eng Lit; History of Art**)
- Work with external partners – Glasgow Museums, Glasgow Life and National Galleries (**SCCA**); NLS and Scottish National Gallery of Modern Art (**Eng Lit**)
- Work with University resources – Kelvin Hall; Hunterian; Special Collections (**SCCA; SCS; SoH**); Imaging Spectroscopy and Analysis Centre ISAAC, Engineering and Physics (**History of Art**).

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

<ul style="list-style-type: none"> Night at the Museum: Fantasy Scotland, at which nearly all Fantasy MLitt and ten alumni volunteered. Thanks to funding from the Chancellor's fund two Fantasy MLitt students were employed as Stage Manager and Library Research Assistant. Fantasy MLitt suite of events: Reading Party, GIFCon, and Film Club. Events were supported by the Chancellor's Fund, and attracted leading academics and writers as keynote speakers. 	
What needs work?	What action is being taken forward?
SCCA	
'Lack of diversity within the student body and tendency for students to lapse into discussion in their own language in class' (CCPR).	'This was tackled as effectively as possible through communication with students but it underlines the need to promote greater diversity in student intake at the admissions stage. Colleagues in Admissions have been consulted and action is being taken to promote greater diversity'.
Increase the diversity (gender, class, ethnicity) of screenings and readings offered across the programme (Film and Television Studies, MLitt in Film and Television Studies).	Core course content is reviewed for renewal in 2019/20, with issues of equality, diversity and inclusivity foregrounded as a focus of attention.
Student feedback for optional courses was more mixed than for the core courses, and this has been taken on board by course conveners. It should be noted that some of these courses were disrupted by industrial action (Film and Television Studies, MLitt in Film and Television Studies).	Work has been undertaken to clarify the purpose of the assessments in Experimental Media, including the practical elements. The assessment scheme for Festivals has been changed, so that the individual presentation element has been replaced by an annotated bibliography. Large class size of Festivals will be reduced through a cap at 25 students.
Room provisions. Student feedback indicates they are unhappy with room provision in a black, windowless room with no desks (Film and Television Studies, MSc in Film Curation).	This is being reported to Head of Subject.
Support for hourly-paid lecturers. The external examiner, for example, picked up a couple of anomalies regarding the use of tick boxes on feedback for Practices of Film Curation (Film and Television Studies, MSc in Film Curation).	Feedback meetings prior to and during marking will be held with hourly-paid lecturers.
The programme is currently solely industry oriented, which does not fit the department's research culture. The programme needs to establish an identity to set it apart from other filmmaking schools (Film and Television Studies, MSc Film Making and Media Art).	The external examiner and the current programme convenor recommended to focus the programme on experimental and low budget film and media art production, with a strong research underpinning. Experimentation will be encouraged as part of the curriculum. Also, the screenings, guest lectures, and masterclasses will be diversified to include different modes of filmmaking, as well as to introduce intercultural and interdisciplinary practices and methods.
Establishing a guideline on using online stock footage and receiving external expert assistance for self-directed projects (Film and Television Studies, MSc Film Making and Media Art).	Firmer restrictions will be communicated to students in course documentation and by the lecturer in charge.
Setting up an assessment regulation suitable for experimental and site-specific video work (Film and Television Studies, MSc Film Making and Media Art).	The assessment process will now take into account process and the nature of site specific and temporal work.
Support for international students who struggle with the required level of English, and the different education system and culture (Film and Television Studies, MSc Film Making and Media Art).	Our procedure for selecting applicants and IELTS requirements will be reviewed. We will also address this issue through publicising the support services offered

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

	through LEADS, and offering all students individual tutorial sessions prior to essay submission.
Limited space and resources continue to be a challenge (Film and Television Studies, MSc Film Making and Media Art).	As student numbers increase, the lack of suitable teaching space and equipment is posing a considerable challenge. We are working to accommodate students and their needs in the best way possible, through timetabling the rooms and diversifying their activities. However, this will be an on-going problem.
The structure and content of the material science teaching sessions and assessment are to be reviewed to ensure that students develop the appropriate level of knowledge and understanding in line with advancing conservation practice (History of Art, MPhil Textile Conservation).	Some revisions are being implemented for 2018-19. This process will be continued in the following academic year.
A new course, Ethics in Textile Conservation Practice, was introduced to replace Research Methods; it will be developed over the coming year (History of Art, MPhil Textile Conservation).	New course detail will be developed and put into practice for the academic year 2018-19. Revisions to be made to the Principles and Practice: Core Skills and Ethics which now will become Principles and Practice: Core Skills. These changes will allow the students to study more of the components of the course in greater depth.
Students appreciate the study trips but felt that there were too many trips outside of Glasgow. This has been taken into consideration for 2018/9 (History of Art, MLitt Dress and Textile Histories).	Limits have been placed on the number of trips made outside Glasgow to one per course (excluding the extended study trip).
The cohort was extremely large (24) which put extreme pressure on staffing hours and on interactions with local museums (History of Art, MLitt Dress and Textile Histories).	A smaller cohort for 2018/9 has eased some of the pressure from last year.
'Students would be much better supported if we could offer truly world class technical facilities, notably for scientific analysis. This has been highlighted for the past two years' (History of Art, MLitt Technical Art History).	'We have jointly written the CapEx bid between the College of Arts and The Hunterian to support teaching led research and new research across the collections and disciplines using technical examination equipment. As part of the PISTASHIO project we now also have access to a hyperspectral imaging sensor to aid in the examination of works of art. However, in the future we want to add specific scientific techniques not in the CapEx bid to be able to examine a larger part of the hugely diverse University of Glasgow collections (Hunterian, special collections and archives as well as Glasgow Museums) e.g. portable Raman spectroscopy system with low laser densities specifically designed for analysing pigments from works on paper / parchment (we are working with Physics and Engineering to develop this but will need some funding), X-radiography (we need to make the case as part of Phase II KH)'.
Cohort requested to be included in Library Resources Introduction for PGT students (History of Art, MSc in Collecting and Provenance Studies in an International Context).	Programme Convenor requested PGT Convenor to include cohort in Library Resources Session.
An increased number of students with medical and personal issues affecting their progress, which was challenging around assessment submissions (History of Art, MLitt Art: Politics: Transgression).	Support and tracking of students' progress improved.

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

<p>'More targeted recruitment practices; in particular, this programme should have been marketed to private US liberal arts colleges with no competing Masters programmes. The drop in European applicants was alarming but not surprising in the wake of uncertainties surrounding Brexit' (History of Art, MLitt The Renaissance in Northern Europe and Italy).</p>	<p>These concerns have been communicated to Heather Murphy - action to address required.</p>
<p>There has been an increased demand for PGT placements corresponding with our continuing growth in PGT numbers (Theatre Studies).</p>	<p>Subject to explore introducing a group placement course and/or an alternative work-based learning option that can be offered alongside the individual placement course.</p>
<p>SCS</p>	
<p>Administration support and workload - PG administration has been under pressure at both the beginning and end of the year, due to staff leaving. This has led to pressures not only on the administrators who have assisted in the interim, but on programme conveners, course leaders, and markers, who have had to assume administrative duties outwith the role on an ongoing basis.</p>	<p>It is expected that new staff appointments to PG administration will alleviate these pressures. It is hoped that once these staff are in place, we might also look to streamline certain procedures by bringing them into line with practices at undergraduate level.</p>
<p>Some adjustments around new hub and spoke model, within normal range of reflection, to hone and streamline processes: e.g. the number of students in Modernities I and II – compulsory core courses for programme cohort - was high in 2017-18, as students from other programmes were permitted to enrol as an option before the cap was reached. (Modernities MLitt).</p>	<p>An end of session meeting has been arranged for all Masters programme conveners in English Literature, to reflect on best practice and any necessary process refinements.</p>
<p>Room Bookings continue to be problematic (Eng Lit MLitts)</p>	<p>Matthew Creasy (Victorian MLitt Convener) is raising the issue with Head of Subject and Head of School to discuss with CTT.</p>
<p>Dissertations this year were slightly lower than those for the taught elements of the course (Fantasy MLitt)</p>	<p>Some changes to the School of Critical Studies Research Training Course to help prepare students for independent research; monitor for 2018-19.</p>
<p>Some students thought there was too much reading (Medieval & Early Modern MLitt).</p>	<p>Slimmed down for 2018-19.</p>
<p>Internal PSR review to ensure programme and pedagogy speak to PIP documents (Creative Writing).</p>	<p>Internal PSR planned.</p>
<p>Numbers on English Language & Linguistics programme continued to be low.</p>	<p>The new programme in Speech, Language and Sociolinguistics has been launched and attracted substantial interest. The general MSc in English Language & Linguistics has also been revised, enabling the students to take more options. Unfortunately, during the challenging period of recruiting to new/revised programmes, setting up timetables, Moodle space and preparing for the new academic year, there was a breakdown in postgraduate administrative support.</p>
<p>Provision of new modules (Theology & Religious Studies).</p>	<p>There was a situation of some miscommunication and confusion in relation to the provisional of optional courses at the end of last academic year. This resulted in many proposed courses being sent to the Board of Studies which were not yet in line with the vision and policy of the Board: as the programme will not run next year there will</p>

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

	be the opportunity to reflect upon and carefully evaluate future provision.
More inclusive curriculum (Theology & Religious Studies).	The two core courses have been traditionally dominated by the work of dead white men. Strong efforts were made this year to develop a more inclusive curriculum. Course tutors note that this has been appreciated by students. However, new programme plans will need to develop inclusivity much further than currently exists.
SoH	
Coordinated scheduling between core course requirements and programme schedules (Archaeology).	Group timetabling document to be created/circulated in summer 2019 to avoid conflicts for activities and assignment deadlines.
Students have noted that the topic of Archaeology's themed seminar series is quite far from their topic.	New guidance on "how to get the most out of a seminar out of your area of interest" will be provided for the 2019-20 course onwards.
Some confusion among staff concerning new reflective assessment recently introduced to language courses (Classics).	Staff now informed about new assessment, reminders emailed at the beginning of the semester.
Students in 'Approaching the Ancient World Through Text' found the course handbook confusing, particularly about assessment (Classics).	A new handbook has been produced.
Ancient Cultures MLitt students were uncertain about whether a comparative element was required for dissertations (Classics).	Details on dissertation requirements now more clearly communicated in the course handbook and induction meeting.
External examiner commented on gender balance in reading and course provision (History).	School Athena Swan programme includes commitment to subjects taking these issues into consideration and has provided guidance for the subject area.
Students commented on the timeliness of receipt of assessment feedback (History).	Programme convenor and administrator did not know of deadlines set by courses tutors for assessment - convenors now required to provide information.
In core course, students have one session covering careers – more information has been requested on careers outside academia and teaching (History).	History will liaise with the Careers service to improve this session, taking lessons from the equivalent Honours class which already goes beyond these fields.
Student requests for core courses in individual MLitt degrees, e.g. MLitt in Early Modern History and Medieval History (History).	Core courses are being developed in session 2018-19.
Information Studies is working to integrate its two programmes into the work of the subject area, e.g. increasing contribution of staff to dissertation sessions.	Revised and improved joint sessions for both programmes in 2018-19, and a programme of guest speakers and Information Studies staff in 2018-19
Students in Information Studies comment particularly positively on courses that link theory and practice – e.g. those with a handling element. This is useful for future direction, although there are constraints with guidelines for handling collections, and suitable room booking.	The subject is investigating the possibility to realistically grow this area, including bringing assessments in line with practice outputs where appropriate
Although the Celtic and Gaelic MLitt did not run in 2017-18, one PT student required a number of courses to finish their degree. They were joined for the core course by an MRes student. The courses that were required to run to enable the MLitt completion represented a significant expenditure of resources. The subject followed School/College guidelines that PT students should take one core course per academic	Future reflection/discussion on how to handle commitment to part-time students in such situations.

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

session only. It notes that while this may have sensible motivations from the student perspective, it does create potential obstacles in normal circumstances - loss of cohort, especially - and in situations such as it experienced (staffing issues for the M.Litt. owing to research leave), can be problematic.	
Philosophy reports that a number of students have inadequate English language skills for study.	The subject is considering conducting a brief Skype interview prior to admission for applicants whose undergraduate degree is from an institution that does not teach in the English language.
SMLC	
New options for PGT programme, especially in view of the increased student numbers (Comparative Literature).	In line with the College initiative, the programme director is discussing cross-programme options with colleagues from other Schools.
Application procedure issues for TEAP online (e.g. offer letters geared to face to face; annual problems with enrolment process- lack of information) (TEAP).	Continuing to monitor these issues while awaiting support from finance/admission/student life-cycle.
Evsys online FB – low return especially F2f (TEAP).	Adding extra time to final session to do in class; use alternative, richer formats.
Deadlines on Online (to accommodate varied work patterns) (TEAP).	Building in in assignment writing weeks through online course.
Increasing visibility for the MSc programme and student recruitment (Translation Studies).	Redesigning marketing materials and revising the text on the website; A new UG translation course is being planned which should increase the visibility of the MSc within SMLC; Improving and streamlining admissions processes to make them more transparent and efficient.
Keeping the programme abreast of the massive production of new publications in the field (Translation Studies).	A more concerted effort to update teaching provision for the next academic session.

Good Practice	
What practices are innovative? (Please include a named contact for each piece of innovative practice)	Where, if anywhere, would you disseminate this innovative practice?
Cross-College (thematics arising from two or more Schools)	
<p>Field trips, study trips – examples from SCCA, SoH, SCCA. These include:</p> <ul style="list-style-type: none"> Field trip to the National Library of Scotland and National Gallery of Scotland for period-specific bespoke sessions with curators and a private tour of Muriel Spark exhibition. (Modernities [Eng Lit] Maria-Daniella Dick). All programmes in History of Art provide access to a range of institutions (museums, archives, galleries) in Scotland and further afield, giving students insight into museum and gallery practice, and the different skills or knowledge required to work in this field (Sally Tuckett and Lesley Miller, Caroline Rae). Study trips ranging from one-day trips within Scotland to longer (3-4 days) trips abroad (All History of Art programme conveners). 	Subject-specific for content; concept of PGT field trip is applicable across University.
<p>Assessment modes – examples from SCCA, SoH, SLMC. These include:</p> <ul style="list-style-type: none"> Workshop in Critical Arguments (Philosophy, Adam Carter). Exhibition Proposals and Catalogues (History of Art). Reflective Journals 	LEADS; University L&T fora; 'best practice digest' within College of Arts L&T Moodle.

<ul style="list-style-type: none"> • Research Trails (Theatre Studies, Simon Murray). • Practices of Film Curation course are asked to design a film festival, moving image museum exhibition, or moving image gallery installation, which they work on throughout the semester. The external examiner commented that this demonstrated innovation. Students verbally reported that the assessment set them up with skills and knowledge they would use in their professional lives, and that it increased their confidence (Film and Television Studies: Rebecca Harrison, Azadeh Emadi). • Dissertation Symposium (Eng Lit) • One-on-one tutorials or assessment sessions (Eng Lit; Film and Television Studies; Theology and Religious Studies). • Blended Learning (TEAP, Creative Writing, e.g.) • Forum/webinar-based peer reviewing of drafts assignments (TEAP). • Continuous Reflection Essay for professional development (Translation Studies, Tiina Tuominen) • Reflective Commentaries (Classics, Linda Knox, Natalie Tsoumbra) 	
<p>Object-based learning – examples across SCCA, SoH, MLitt Eng Lit – utilising Kelvin Hall, Hunterian Archive, Special Collections.</p> <ul style="list-style-type: none"> • Working with staff in special collections at GUL, building visits and dedicated sessions in special collections into teaching. Bob Maclean in special collections has been particularly helpful here. (Eng Lit PG programme conveners) • Use of Kelvin Hall Hunterian Archive for object-based teaching session (Eng Lit MLitt programme conveners). • Western and Asian objects and collections, research methods and approaches are covered (History of Art). 	LEADS; University L&T fora; ‘best practice digest’ within College of Arts L&T Moodle.
<p>Guest lecturers and speakers – examples across SCCA, SoH, SCS. These include:</p> <ul style="list-style-type: none"> • Industry expertise: Industry workshops and seminars framed by academic discourse (Film and Television Studies). Guest lecturers put students into contact with scholars and enable them to make good contacts (Rebecca Harrison, Azadeh Emadi). • International Guest speakers in History of Art, Creative Writing, English Literature. • Employability talks (Theatre Studies). • Practitioner Workshops (Theatre Studies). 	Cross-College; LEADS; University L&T Conference; School, College, and University L&T fora, as appropriate.
<p>Work placements/Working with External Partners – examples across SCCA, SoH. These include:</p> <ul style="list-style-type: none"> • Students designed, planned and implemented the storage of two textile objects from the Hunterian Art Gallery store to facilitate their relocation to the new stores in Kelvin Hall. They worked closely with the project conservator Aileen Nisbet to undertake the project. This is mutually beneficial, and both parties are keen to develop new opportunities where possible (Karen Thompson and Sarah Foskett, Textile Conservation). • Karen Thompson, (Textile Conservation Placement convenor), John Maguire (e-learning innovation officer) and Laura Garcia Vedrenne (student) gave a lightning talk at the 2018 University of Glasgow Learning and Teaching Conference to present the ongoing development of learning and assessment of student work placements (Karen Thompson and John Maguire). • In Textile Conservation, students were involved as volunteers at Glasgow Museums helping with their tapestry cleaning project throughout the year (Karen Thompson and Sarah Foskett). • History of Art work placements in Archives, Museums, Auction Houses, other cultural institutions. 	Cross-University. Shared via programme blog.
<p>Subject-specific</p>	
<p>MLitt Playwriting and Dramaturgy annual Play Reading event, which is held during the summer, involves a public sharing of the students’ work, which members of the theatre</p>	LEADS; University L&T Conference;

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

industry are invited to. Applicants to the programme are also invited to this event as part of our Conversion activity for the programme. (Theatre Studies , Victoria Price). MLitt Theatre Practices Individual Research Project showings involve a public sharing of the students' work and are attended by colleagues from the theatre industry (Simon Murray).	School, College, and University L&T fora, as appropriate.
Introduction of practical 'hands-on' sessions for 'Explorations in Classical Tradition' (Matthew Fox) and 'Approaching the Ancient Through Material Evidence' (co-taught).	School forum/L&T Committee, for cognate subjects.
A new annual Glasgow PG conference is being planned for Philosophy , taking place in May 2019 (Jennifer Corns, Mona Simion).	LEADS; University L&T Conference; School, College, and University L&T fora, as appropriate.
A new component has been added to the Philosophy MSc Research Methods, <i>Minorities in Philosophy</i> , aimed at educating MSc students of the problems associated with underrepresentation of minorities in Philosophy (Adam Carter).	LEADS; University L&T Conference; School, College, and University L&T fora, as appropriate.
Philosophy is developing a PG Women in Philosophy Group (Mona Simion, Adam Carter).	LEADS; University L&T Conference; School, College, and University L&T fora, as appropriate.
Mediaeval & Early Modern MLitt is co-taught by a medievalist (Elizabeth Robertson) and an early modernist (Adrian Streete) in order to question the boundaries between two periods traditionally taught separately.	In other cognate areas traditionally taught separately where it might be an advantage to co-teach (i.e. early modern and 18 th century).
Staff on Victorian MLitt have set up an informal nineteenth-century literature reading group for PGR and PGT students. In the future, this group will be student-led, with input from staff as requested. It has been helpful in cementing solidarity amongst students on the programme. (Victorian [Eng Lit] , Matthew Creasy)	Cross-College.
The live web broadcast of all Creative Conversations to engage a wider public audience and Creative Writing's highly successful use of Twitter for public engagement , which has resulted in recruiting PG students (Creative Writing) .	Cross-applicable to other University events.
The Glasgow University Laboratory for Phonetics (GULP Lab) provides state-of-the art technical resources for students in Phonetics and Sociolinguistics, linking in with the world-leading research at Glasgow . This is evident both in teaching and in the regular "lab lunch" research meetings which PGT students taking relevant courses are encouraged to attend (English Language & Linguistics).	LEADS; University fora, as appropriate.

Closing Loops

What progress has been made on actions identified in last annual monitoring cycle?

Action:	Progress:
With the exception of two ongoing actions, all Schools reported that all actions from the previous sessions had been completed. Exceptions are detailed below.	See left.
Work with MaRIO on recruitment strategies (Technical Art History).	History of Art reports that 'despite active dialogue with MaRIO and the submission of additional information',

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

	there is no response as yet to requests for changed recruitment strategies.
<p>Admin support: A number of programmes in SCS noted reduced administrative support last session due to staff illness. This affected all aspects, from the return of marks and feedback to the process of recruiting new students, and the lack of administrative support at specific points in semester 2 and over the summer period (a key point for completing PGT students and newly arriving PGT students) was recorded. Arrangements to address this were put in place, and an extra staff appointment made to meet increasing PG administrative needs. Adequate administrative arrangements were also requested in the context of improving recruitment and increasing student numbers. The managing of PG administrative e-mail inboxes was also highlighted, with the request for adequate staff cover for School administrative e-mail inboxes and arrangements to cover staff absence.</p>	<p>'In Semester 2 of 2017-18, a second Postgraduate administrator was recruited and from May until early August 2018, there were two full-time administrators in post. However, both left their posts later in August. This had a detrimental effect across the school at the beginning of the 2018-19 academic year (in an unfortunate repeat of the previous year's issues). Administrative staff from elsewhere in the school, a temporary part-time administrator, the recently appointed school Postgraduate Convenor and subject-level convenors worked hard under challenging circumstances to cover as much PGT – related work as possible whilst two new PGT administrators were recruited. The new staff commenced in post on the 10th of December 2018. Now that the new team is in place, steps are being taken to restructure PGT administrative processes at school level in consultation with College, school and subject-level academic staff and administrators. The College Recruitment and Conversion Marketing Manager will be more involved in conversion activities, and has been consulted regarding annual timelines and conversion materials/templates. The School PG email inboxes have been consistently manned, even during periods where staff were absent. The number of School PG email boxes is also under review as part of the general overhaul of PGT administration' (SCS).</p>
College Issues	Responses received from Professor Nick Fells, Dean of Graduate Studies, College of Arts.
SCCA	
<p>History of Art: MLitt programmes The proposed plan to decide whether or not MLitt programmes will run based on uptake by April is at odds with the late August PGT application deadline. Over the three years this programme has been running, History of Art reports having received its best applications during the summer period. It hopes College will reconsider this strategy in order to accommodate a longer application period in line with student application patterns.</p>	<p>The early deadline is necessary in order to ensure the College fulfils its legal obligations under the Competition and Markets Authority.</p>
<p>MLitt Technical Art History: staffing (see also Technical Art History reports that it 'allies itself with History of Art, therefore we would like at least some our staff to be housed with Art History so that we can make connections, collaborations and professional relationships with our colleagues. This has been hard to maintain but is very important for us and our commitment to the subject area'.</p>	<p>The School should seek to address this internally as far as possible, until plans for the new Arts building become clearer.</p>
<p>Film and TV Studies: workload model The 'administrative burden placed on the programme/course convenor [in] managing multiple guest speakers and lecturers; managing a work placement/creative practice course that depends on</p>	<p>The College recognises that managing placements and other practical elements of PGT programmes are particularly demanding. We hope outcomes of the College Administrative Review will enable us to improve support for such elements, and College PGT review will</p>

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

<p>external partnerships (and good and consistent relationships with them); and organising additional workshops’ is reported. Film and TV Studies notes that ‘[a]ll of the innovative areas of the Film Curation programme rely on these elements and yet, they are not always accounted for in the basic workload model or sufficiently supported’.</p>	<p>help us make a proper analysis of the programme convenor role and ensure roles can be more properly accounted for in workload modelling; adjustments to programme or course specifications could also be considered or more sharing of work within/across teams in the School.</p>
<p>Theatre Studies and History of Art: provision of teaching space Continuing concerns are reported over ‘space provision, especially in relation to future moves to a new site. The significant increase in PGT numbers creates increasing demands on limited theatre and studio spaces. Given the teaching, rehearsal and theatre-making demands of our practice based learning at UG, PGT and PGR levels, access to and first priority use of studio and theatre spaces remains a critical issue’. History of Art requests an awareness of the need for adequate space within Kelvin Hall to deliver its ‘unique object-based Technical Art History programme’ and notes that ‘support from the Hunterian has been most appreciated’.</p>	<p>College is aware of space constraints and is working hard to ensure the best possible outcome from the campus redevelopment. Colleagues will appreciate this is a complex process.</p>
<p>Theatre Studies: PG community-building funds It is requested that College considers broadening the eligibility criteria for the CoA Graduate School’s PG community-building funds to include PGT initiatives. Theatre Studies observes that these funds are currently available only to support initiatives targeted towards PGR activities.</p>	<p>This reflects the University’s distribution of funds to Graduate Schools to support primarily PGR activity; PGT activities should be costed into business models for each individual programme. We recognise though that it may be desirable though collectively to provide more PGT cohort activity and this will be discussed at Graduate School Board.</p>
<p>Music: investment in equipment and software Music records a need for investment into music technology equipment and software in the Audio Lab and Studios.</p>	<p>New sound studios form part of the plan for the new Arts building as part of campus redevelopment. Beyond this, Music should request equipment or software in the usual way. For different or more substantial investments, a plan would be needed for enhanced income. It may be worth considering collaboration with other practice-based disciplines to consider a collective strategy on the longer-term enhancement of technological resources.</p>
<p>CCA MLitt work placements programme: staffing In order to avoid clashes and ensure that students have access to a range of choices, CCA requests support to hire someone to convene the MLitt Work Placements programme. It submits that ‘[I]ast year, this fell during the S1 set-up period to individual programme convenors and during S2 to an already heavily committed staff member assisted by our already fully committed School PGT Administrator. To make strategic use of staff time and resources, and to ensure the best experience for our students, this process needs to be streamlined and overseen by a dedicated hire’.</p>	<p>This needs to be discussed at School Management level and an appropriate business case brought forward. It may be worth thinking in terms of broader work-based learning and employability.</p>
<p>SCS</p>	
<p>Creative Writing: Distance Learning provision Distance Learning provision remains an issue to be resolved (as detailed above under ‘What Needs Work’ and ‘Closing Loops’ and flagged for University attention</p>	<p>This should be raised discussed with the College e-Learning Officer in the first instance, and potentially with the School’s PG Convenor; it will be added as an</p>

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

<p>below). Creative Writing has recruited its highest number of students this year but reports that no progress has been made on resources for online delivery. It emphasises the inadequacies of provision and infrastructure for its online delivery of Masters programmes, including being obliged to use WebEx; the limitations of Skype for Business as a replacement; insufficient licenses; and limited storage space for recordings.</p>	<p>agenda item for Graduate School Board for broader College discussion.</p>
<p>Creative Writing: Masters in Screenwriting Creative Writing requests communication regarding the business case towards a new Masters in Screenwriting.</p>	<p>The Dean of Graduate Studies discussed following last year's report with School management, and the matter had been discussed and concluded at School level. If there is a desire to pursue this again, this should be discussed within the School initially.</p>
<p>Modernities: MaRIO-subject interface Modernities reports that '[w]hile relationships with MaRIO colleagues are very good, it appeared over the summer that email and applications were again not being monitored as frequently as might be hoped and as a result applications were not always being processed in a timely manner'.</p>	<p>College is aware the interface between central team and the College admissions processes requires streamlining, and this is being considered as part of ongoing PGT review.</p>
<p>Modernities: assessment practice within College As with last year, Modernities submits that '[i]t appears there is variation across College in options courses with respect to assessment practices, specifically with feedback and recording of grades on systems' and asks that this be addressed.</p>	<p>More detail would be required to address this, and this should be raised through the School's PG Committee in the first instance, with the matter brought to Graduate School Board should it be required. Whilst we cannot ensure complete homogeneity of feedback practices, the College Administrative Review should enable us to streamline processes. [Detail will be requested by QO and will feed back at College level].</p>
<p>School: administrative support A number of programmes (Eng Lang MSc; Victorian MLitt; Creative Writing; Modernities MLitt; Fantasy MLitt) request College awareness and support related to requests for admin support outlined at School level, and detailed under 'What Needs Work' and 'Closing Loops'.</p>	<p>College Administrative Review outcomes should enable more streamlined support for PGT programmes.</p>
<p>SMLC</p>	
<p>Comparative Literature: staffing It is noted that '[g]reater flexibility concerning FTEs (in terms of staff and of students) would enable an interdisciplinary programme such as this one to flourish much more broadly across the College'</p>	<p>More detail would be required to address this point. [Detail will be requested by QO and will feed back at College level].</p>

Please reflect on any themes that you wish to report to the University

College

- **College PGT Generic Research Skills Training** is reported as being well-received, and more has been requested.
- **College-level specialist support for work placement** components of programmes is requested, reflecting the intensive organisation and running of this innovative and well-received provision (**Information Studies**).
- **College PGT Admissions: SCCA** proposes that programme convenors should be authorised to issue unconditional offers to obviously qualified MLitt applicants, even if they have not yet received their final degree results, so as not to lose students to institutions who routinely make such unconditional offers, such as Edinburgh University.
- **Course Advertisement: SCCA** requests a web page accessible to all Arts staff (or at least Arts MLitt programme convenors) that lists all MLitt modules running each semester. Without this, the process of advising students is laborious and inefficient, and compromises full uptake of modules. This is recorded as a long-standing request raised annually at College level by PGR and PGT convenors, and as a matter of increasing urgency.
- **Exam Boards:** It is noted that there is variation in how Schools observe the College's deadline for the submission of completed grades to other Schools within the College, and requires compliance guided by College in order that grades arrive in time for exam board preparation.

University

- **Disability Reporting and Provision:** it was noted that disability reporting by students at PG level is less common than at UG level, as no equivalent exists at this level of the UCAS information that the University receives for UG applicants. This potentially causes issues at very short notice for both the Disability Service and the subject area – for example, in major timetabling changes and provisions. There is a need for a system whereby student disability can be reported to relevant groups much earlier, to ensure that obligations to students are met in a timely manner and without undue pressure on staff.
- **MaRIO:** two Schools (**SCCA** and **SCS**) report issues in 2017-18 relating to the admissions process due to discontinuity of staff in MaRIO, including offer letters not being sent out.
- **Room Bookings and Central Timetabling:** thematically across SAMS, adequate resourcing of University Services is needed to support growth in student numbers and demand for places. This is especially the case with room bookings, which are reported universally and in detail as having been highly problematic and negatively affecting student experience, as measured by feedback and complaints. Issues with CTT have led, for example, to lectures being cancelled due to lack of an available room. Individual subjects reported locations changing week-to-week, and teaching spaces not being fit for purpose, leading to student complaints: e.g. the location for sessions on Experimental Art and Media and the teaching room for Advanced Topics in Television Studies. Attempts to secure a TEAL room for Advanced Topics for Film Studies were unsuccessful in 2017/18 and 2018/19, despite early enquiry. Fantasy (Eng Lit) records that room bookings for certain classes this session were still unsecured by CTT in week 9 of the session. This poor provision significantly degrades the experience of many students despite the best efforts of teaching staff; staff note that it essential that the university prioritises this.
- **Room allocation - CTT:** SCCA notes that many of its courses ‘require good audio-visual facilities, the ability to blackout rooms and would benefit from the provision of multiple screens – requirements that not all courses in other subjects have. It would be advantageous if these factors could be taken into account in the room allocation process’. Theatre Studies records ‘continuing concerns about space provision, especially in relation to future moves to a new site. The significant increase in PGT numbers within Theatre Studies means there are increasing demands on our limited theatre and studio spaces. Given the teaching, rehearsal and theatre-making demands of our practice-based learning at UG, PGT and PGR levels, access to and first priority use of studio and theatre spaces remains a critical issue’.
- **MyCampus:** subjects continue to experience issues with poor and unreliable service. **Fantasy and Victorian MLitts (Eng Lit)** note that ‘students have problems navigating course enrolments and the interfaces are far from intuitive for staff purposes. Again, poor service here lies outwith the capacity of teaching staff and local administrative staff to resolve and threatens to degrade student experiences, despite the best efforts of all involved’.
- **Conference Services:** As in previous years’ CAMS, it is again submitted that ‘the cost of putting on a conference in the university remains insupportable for ordinary purposes’ (**Fantasy [Eng Lit]**). The convener notes that ‘despite support at School level, there remains difficulties in running conferences at the University of Glasgow, in particular the prohibitive costs of booking rooms, refreshments, and other services offered by Conference Services. These costs need to be reduced for graduates if the University is to continue to be a centre for excellence [...] Given high student fees and the fact that conferences at comparable institutions (Edinburgh, Lancaster and Liverpool) are free of charge, our PGs should not pay extra for conference admission’. The programme has succeeded in establishing the highly successful GIFCon, but notes that the continued development of PGT and PGR students through this activity is compromised by internal rates.
- **Winter Graduation:** English Language & Linguistics submits that it (1) does not have the same facilities as the summer graduation, so there is no overflow room for the family and friends who cannot get tickets for graduation. Given the poorer weather in the Winter, the overflow room seems even more important in the Winter than in the Summer; and (2) is inconveniently scheduled to clash with undergraduate teaching and this puts PG coordinators and other staff in the difficult position of having to rearrange undergraduate teaching if they need to attend graduation in their PG roles.
- **Policy change on discretion in zone of distinction: Modernities (Eng Lit)** wishes to record that it welcomes the policy changes on award of degree classification (merit and distinction) in the zone of discretion, and is appreciative of the University review of this policy.

Hot Topics

Do you have any comments on the following topics?

1. The University has recently established a working group on teaching space refurbishment. What points, positive and negative, would you like them to be aware of?

A full and detailed range of feedback was submitted across all Schools. Themes and issues that emerged are as follows:

- **Staff space:** Research and Teaching staff require individual offices to carry out small group and one-on-one teaching, undertake research, and hold confidential conversations that arise during the course of PhD supervisions.
- **Accessibility:** the physical accessibility of teaching spaces and rooms around campus can be a problem for both staff and students: many are reached only by several flights of stairs, which can be problematic to anyone with mobility issues (**SMLC**).
- **Room specs:** Rooms do not always match up with the room details/specs available online, e.g. a room was booked with a visualizer which was not present, microphones are often missing. Further, the number of people a room is suited for according to central timetabling does not match the physical layout of the space in many cases, a submitted example being the Alcock room in the Gregory Building.
- **Local rooms:** As with the UG CAMS, it was stressed as important that teaching spaces be close to the subject area, as it helps foster a sense of community among both students and staff.
- **Room requirements and facilities:**
- Most PG courses are run as seminars. This format requires sufficient space for students and staff to move around to form discussion groups, and also a large central table at which discussion in the round can take place. 'Standard seminar space is required – local, flat-lay rooms for groups of up to 30 students, equipped with one large table with sufficient space to seat the cohort, and AV facilities. Available room space is pressurised due to its size relative to the cohort – as our PGT cohort grows, we require suitable and professional facilities that reflect in their basic provision the investment being made by postgraduate Masters students'. (**Modernities [Eng Lit]**)
- Powerpoint and other basic AV facilities are required in all teaching rooms, as are microphones that cannot be removed or stolen (as is the case in some venues). **TEAP** notes that rooms are not always ready and fit for purpose on day 1 (e.g. no keyboard; insufficient chairs).
- The refurbished TEAL rooms are utilised by some subjects – in terms of further improvement, a table at the front of refurbished rooms would be helpful (**Archaeology**). The new Kelvin Hall teaching spaces, with provision to enable the study of objects and facilities for projection, have been working well (**SCCA**).
- **Culture and Creative Arts** subjects require particular equipment – e.g. effective teaching in **Film and Television Studies** courses requires a good level of audio-visual equipment, rooms that have effective blackout, reliable eduroam connection, and access to multiple screens (so that different groups of students can watch different clips, for example). The provision of headphones and audio-splitters that allow groups within the same room to study different clips without disturbing their fellow students should be considered. In **History of Art**, high quality blackout and projection is vital.
- **Room bookings/Central Timetabling:** 'Some of our local teaching spaces could do with a wash and brush-up, but all are largely fit for purpose. This is also true of the University teaching spaces that we employ. The main issue we face is securing appropriate rooms, not the quality of the rooms once we have them'. (**Fantasy [Eng Lit]**). 'Refurbished teaching spaces are essential, but until the issues with room bookings are resolved this seems like a waste of effort and money. The spaces we use for this programme are by-and-large functional and in good-working order, but if we are not assigned space to teach in, this counts for little'. (**Victorian [Eng Lit]**).
- **Specific spaces:** Where comment was received on individual spaces, it was reported that The Gregory Building has several key spaces in need of refurbishment - room 320, used for seminar teaching, notably needs substantial work (**Archaeology**) - and that the main LT in Kelvin Hall needs to be equipped with tablet style armrests so that students can take notes (**SCCA**).

2. To what extent do the courses/programmes that you teach on use online marking and what has been your experience of this?

- **Each School reported use of electronic marking, although extent and actual practice varies across subjects and Schools.** Workload implications are an issue. As with the UG CAMS, it appears that although some subjects are wholly using electronic marking through Moodle (e.g. **History**), most Schools and subjects are wholly using electronic marking but *not* through the Moodle interface, instead enacting local work-arounds involving downloading submissions and marking in MS Word then re-uploading to Moodle. It is reported that Moodle and Urkund interfaces are do not allow for the level of required annotation and are disproportionately time-consuming, therefore cannot facilitate best practice. Other subjects report inconsistent use of electronic marking, due to the issues raised above (e.g. **Film and Television Studies**).
- **Local work-arounds:** These are involved, and increase workload, but are reported as necessary due to interfaces being unfit for purpose. Examples of feedback include: ‘Staff continue to use doc.x marking sheets and upload them, rather than using Moodle’s commenting and marking functions. To maintain consistency, this results in all staff adopting this practice’ (**Archaeology**). ‘The programme and course use electronic submission and marking. The Moodle interface is unfit for purpose, so a local workaround has been established which involves a lengthy process of downloading, marking in MS Word, and reuploading. There is no alternative - barring return to paper marking – that would otherwise allow for best practice in feedback and assessment, but this represents a further workload issue for staff’ (**Modernities [Eng Lit]**). ‘TEAP have used a format (downloading and marking on Word) for years and comment that pdf formats are very clunky. For these colleagues, electronic marking is more time consuming and therefore second marking proves marking much much faster on paper. Finally, no workload time allocation adjustments appear to have been made’ (**SCCA**). **Translation Studies** comments that all marking is done ‘electronically, by adding our comments to the Word files submitted by students and then posting the feedback files to students via Moodle. This system is working well, and we have not tested other types of online marking, because this feels like the optimal approach for us’.
- **Training:** ‘Broader training provision is needed on how to upload multiple marked assignments to Moodle; staff remain uncertain about how to do this’ (**Archaeology**). ‘Encouraging staff to ‘buy in’ to online marking currently happens at a local level, involving the energies of a lot of people in different units across the university. The university should institute a mandatory online training course (taking no more than 20 minutes) around the basic use of Moodle (including online marking). This would underline that engagement with the Virtual Learning Environment is a core aspect of teaching and it would alleviate some of the pressure from the local ‘cheerleaders’ for Moodle’ (**Film and Television Studies**).
- **Utility for different forms of assessment:** As in the UG CAMS reporting, it is noted that electronic marking works well and efficiently for certain forms of assessment, ensuring clarity and legibility of feedback and sharing among markers (e.g. **Classics; Mediaeval & Early Modern [Eng Lit]**), while longer modes – essays and dissertations – necessitate the Word work-around and re-upload to Moodle detailed above, or (as with **Classics**), marking on paper and copying over to electronic submissions.
- **Student experience and best pedagogical practice:** Online marking is ‘impersonal and close-ended, and thus can create misunderstandings – especially at PGT level – that more traditional forms of return would avoid’ (**Celtic and Gaelic**). Online marking ‘makes papers seem indistinguishable and alien and prevents any tactile engagement or care when marking. Online marking prohibits quickly writing on paper essays, correcting grammar and spelling, and demonstrating structural changes with graphics’ (**Film and Television Studies**).
- **Technical capacity:** Moodle does not seem to support video assignment (e.g. prohibited by file size limit) (**Film and Television Studies**). **History of Art** notes that while electronic submission enables conferring with moderators, it causes an increased workload around complications such as unidentifiable submissions and incompatible file formats.
- **Health and Safety:** As with the UG CAMS, the issue of staff wellbeing – e.g. for eyesight and postural implications – and provision for registered staff disabilities in relation to online marking was raised (**SCCA**). **Fantasy and Victorian MLitts (Eng Lit)** note that ‘all of our assessments are submitted, marked and returned electronically. There are considerable benefits to this in terms of the speed with which we can return marked material. However, administering these assessments can be arduous and teaching staff report some concerns about eye strain, since such marking requires ever-increasing amounts of screen time’.

Form AM2 – College Annual Monitoring Summary - Review of Session 2017-18

3. Are there any other topics you wish to comment on?

- As expected, industrial action was cited as a disruptive factor across several Schools.