

**Academic Board**  
**November 2018**  
*and*  
**Board of Governors**  
**19.11.2018**

**Academic Board annual report for 2017/18 to the Board of Governors  
on academic strategy, standards, assurance and enhancement**

**1. TERMS OF REFERENCE AND MEMBERSHIP**

Following staff changes during 2017/18, the membership of Academic Board was amended in October 2018 to reflect current management arrangements including the arrival of a new Vice-Principal for Drama in January 2019.

**2. STRATEGY**

**2.1 School Strategic Plan**

Academic Board received rolling updates throughout the year on the development of a new School Strategic Plan. Strategic objective one, covering HE provision, will have a significant impact on the work of the board going forward as existing programmes are revalidated and new ones are validated. During the 2017/18 year it was determined that the MA in Training Actors programme would close it having served its core purpose to train and develop a new set of teachers. A proposal in principle for a new cluster of four MA programmes was considered by the Board; whilst the new programmes are not going ahead in the format envisioned, the preparatory work will be useful for the development of other programmes.

The Board also noted the School's intention to register with the Office for Students and approved the Student Protection Plan.

**2.2 Learning and Teaching Strategy**

The current strategy expired at the end of 2017. However, the development of the School's main strategic plan covers many elements of an emerging teaching & teaching strategy from new academic programmes to the digital strand (which includes the appointment of a

new e-learning technologist for instance). The development of a new strategy is therefore held in abeyance until new the Vice-Principal for Drama (January 2019 start) can engage in the process and other, structural issues concerning academic faculties have been determined following the departure of the VP for Innovation.

Action arising (carried forward from 2018)

*1) to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval during 2019.*

### **2.3 Teaching Excellence Framework**

The School entered into the TEF3 assessment exercise during the 2018/19 and scored an excellent Gold rating for the maximum three years.

The TEF3 submission, ably led by Tom France, Quality Assurance Officer, was a collaborative endeavour and involved many members of the Academic Board from both the academic and the administrative side of the School. Thanks are due to all who made contributions.

The School will not be entering TEF4 as there is no advantage but will be expected to engage in Subject TEF in 2019/20 and 2020/21.

Action arising

*2) to monitor the School's performance in the TEF4 metrics in preparation for Subject TEF in 2019/20 and 2020/21*

### **2.4 Brexit**

The UK government confirmed that fees and funding would remain the same for 2019 EU entrants. Nevertheless, there remain concerns about the longer term adverse effect of Brexit on student recruitment with the potential restrictions on the free movement of people and the rights of EU graduates to stay and work in the UK.

The particular issues for student recruitment in music were highlighted during the revalidation of the BMus and the Guildhall Artist Masters programmes during 2017/18 with the need for a Brexit mitigation strategy arising as a condition not only to address the replacement of EU numbers (whether with Home or overseas) but also to look at how the current strengths of the programmes across the individual departments can be maintained. This has now been produced by the Vice-Principal and Director of Music.

### 3. STANDARDS OF TAUGHT AWARDS

#### 3.1 Assessment results 2017/18 cycle (appendix A)

Assessment results were considered by the School Board of Examiners at three meetings in July and two meetings in September 2018.

Data contained in appendix A are results confirmed as at 5 November 2018.

Given sector-level concerns about grade inflation, decisions to upgrade at a classification borderline (up to 0.5% below) were taken very carefully following detailed discussion at both the relevant Programme Assessment Board involving the External Examiners (action from 2016/17 Academic Board report refers), and also at the School Board of Examiners.

At undergraduate level the proportion of firsts is slightly down on 2017 with possibly the results from PACE and VDLP causing the small swing. At postgraduate level the proportion of distinctions awarded remains very high.

Action arising

*3) to review the School-wide regulation on discretion for upgrade at a classification boundary.*

#### 3.2 Summary of External Examiner reports and responses 2017/18 cycle

External Examiner reports and responses from Programme Leaders are considered both at relevant Programme Boards and Academic Board. Feedback from External Examiners is also reflected upon in Annual Programme Evaluation Reports and responses embedded in relevant action plans.

For the 2017/18 assessment cycle the School has received all External Examiner reports apart from the one for the Guildhall Artist Leadership pathway (this is being chased). A summary of the comments on academic standards by the External Examiners is given below:

- **BA (Hons) & MA Acting** - student achievement as demonstrated in live and recorded activities is of a good standard which compares well with other UK conservatoire programmes, programmes undoubtedly maintaining the threshold standards in relation to the older QAA Benchmark Statements, forthcoming review needs to take account of the new statements
- **BA in Acting Studies** - satisfied that the academic standards and achievements of the students are comparable with those in other UK higher education institutions, threshold standards are maintained

- **MA Training Actors (voice) or (movement)** - the achievements of the students of this programme are of a really high standard and this is insured by the academic standards of the institution.
- **BA (Hons) in Technical Theatre Arts** - academic standards are very much comparable with other leading institutions of this type.
- **BA in Video for Live Performance** - academic standards are comparable with other similar programmes I am familiar with, along with the component modules. At the Exam Board there was an open discussion about the parity of assessment grading in relation to other institutions.
- **MA in Collaborative Theatre Production & Design** - maintains threshold standards for the MA award
- **BA in Performance & Creative Enterprise** - academic standards broadly comparable but with one concern about the assessment of academic writing which seemed to be overly generous.
- **BMus (Hons) Music**  
 EE1: academic standards and achievements of students entirely comparable with other UK higher education institutions with which I am familiar, confident that the School meets the threshold standards set for its awards in accordance with the national frameworks for HE education qualifications and the applicable QAA subject benchmark statements.  
 EE2: There can be no doubt that academic standards and student achievement overall are among the best in the world.
- **MA in Opera Making & Writing** - Academic standards are very high and compare favourably with similar institutions
- **MA in Music Therapy** - academic standards of the programme are good and are comparable with those of MA Music Therapy courses in the field. The standards of clinical work demonstrated in final year vivas are sufficient to meet the HCPC standards, The School is maintaining the relevant HE standards and the HCPC requirements
- **Guildhall Artist, Performance** comfortably exceeds national subject benchmarks, the academic standards and achievement of the students on the Artist Masters programme surpassed that of other HEIs with which I was familiar
- **Guildhall Artist Composition** . I thought the marking compared favourably with other institutions
- **Artist Diploma** - achievements of students comparable with other institutions, threshold standards well maintained
- **PGCert** - completely satisfied that the assessment criteria, marking schemes and arrangements for marking and moderation are set at appropriate levels, academic standards and achievements of the students are comparable to those in other UK HEIs with which I am familiar. Programme standards continue to maintain the appropriate threshold standards for Level 7/PGCert awards in alignment with the FHEQ framework

All External Examiners were satisfied overall with the programme offer and highlighted strengths and areas of good practice including:

- High standards (sometimes exceptional) in performance and creative work (Art Dip, PACE, TTA, BMus, Guildhall Artist Performance)
- Real world opportunities, and opportunities to enhance employability (PACE, Art Dip, VDLP, Opera Makers, Training Actors, PGCert)
- Clear trajectory for student progression (CTPD, Training Actors, Music Therapy)
- Passion of staff (Acting)
- Openness to discussion about developments (Acting, TTA, Guildhall Artist)
- Supportive and effective administration (BMus, Guildhall Artist Performance)
- Viva undertaken with tact and sensitivity (PG Comp, Opera Makers)

Items for response and action included (with areas of common interest across programmes highlighted)

- The need to improve the awareness of visiting specialists in respect of assessment criteria (Art Dip)
- Currency of the curriculum (Acting)
- Further development of assessment criteria and/or the alignment and consistency of language in feedback (Acting, Acting Studies, PACE., VDLP, BMus, CTPD, PGCert, Music Therapy)
- Organisation and provision of documentation (PG Composition, Opera Making and PACE)
- Bunching and the need to use of the full range of marks (TTA, Acting)
- Instances of high marking in a small part of a programme (Guildhall Artist - self-reflective accounts, PACE academic writing)
- Lack of time for student reflection in the programme (Acting)

Action arising

*4) to consider, as part of Teaching Strategy discussions, the tension between the School's previous whole-School approach to assessment criteria and the desire of the External Examiners to see greater programme/module/assessment specificity.*

### **3.3 Equality assessment strands 2016/17 cycle (appendix B)**

Annual analyses were conducted separately on undergraduate and postgraduate assessment outcomes 2016/17 for the following equality streams, Age, Disability, Ethnicity and Sex, showing:

- i) Year on year changes of each equality group as a proportion of the total
- ii) Year on year changes of conversion rates of each equality group

Graduating numbers were small in some degree programmes making statistical analysis unreliable but there was a small difference in performance highlighted in the attached appendix.

## **4. METHODOLOGIES TO IMPROVE THE STUDENT ACADEMIC EXPERIENCE AND STUDENT OUTCOMES**

### **4.1 Academic Governance**

The Academic Board maintained responsibility for standards, quality and awards, with the Music and Drama Programme Boards overseeing detailed programme development and review, and the effect of delivery of the programmes on the student experience.

In addition to the Music and Drama Programme Boards, a further sub-committee of Academic Board – the Collaborative Board of Studies – met for the first time on Wednesday 18 October 2017 via video conferencing between Beijing and London. Another meeting is due to be scheduled.

The Research and Knowledge Exchange Committee, responsible for the School's research activity and programmes, reported to the City, University of London, Course Board once during the 2017/18 academic year with further contact administratively later in the year in respect of negotiation over amendments to the School's *Research degree regulations*.

### **4.2 Regulatory framework**

Following a helpful outreach meeting with the Office of the Independent Adjudicator, the School's regulatory framework in respect of student discipline, complaints and appeals (and similar) was reviewed and amendments presented to the Academic Board for approval for use in 2018/19.

### **4.3 Validation & revalidation of programmes**

The **BA in Performance & Creative Enterprise** programme was due for revalidation in 2017/18 in the third year of its operation. However, as a new Programme Leader was appointed towards the start of the academic year, a proposal to delay revalidation for a year was accepted to give the new Programme Leader the opportunity to evaluate a year of the programme first.

The **BA in Video Design for Live Performance** was also due for revalidation in 2017/18 in its third year of operation and this went ahead in Spring. Whilst the revalidation panel

found a number of things to commend (the low wall between student learning and the industry, the personal tutor system, the resilience of the students, their eloquence, work ethic and engagement, and the engagement and responsiveness of the programme team to feedback), given the number of teething problems with the programme it was not revalidated for the full five years. The programme was revalidated for a period of three years with the following conditions:

- That the enhancement measures as outlined by the Programme Team were implemented with immediate effect (changing the pace and scheduling of the programme, provision of more core teaching in design, and additional staff to support project work)
- The return of all feedback to students in a timely manner
- The creation of a repository of good practice in assessment.

This was supplemented by a number of recommendations, some to be carried out over the next academic year, including the development of a recruitment strategy to ensure the longer term sustainability of the programme.

The **BMus and the Guildhall Artist Masters programmes** were both revalidated for a period of five years commencing September 2018. The BMus was particularly commended for the clear articulation of the programme aims, the student centred approach, and the teaching, learning and assessment of musicianship and ear-training. For both programmes there was some concern expressed by the revalidation panel about maintaining the current distinctiveness of the programmes with the potential impact of Brexit on European student recruitment and a recruitment mitigation strategy was recommended. Conditions, which were all resolved prior to September 2018, were minor and technical. Recommendations included the embedding of AV induction and supporting students to investigate areas of learning outside the bounds of their current learning (BMus) and considering alternative forms of assessment in Part 2 and developing a strategy to communicate expectations of assessment and the return of feedback (Guildhall Artist Masters).

Action arising

*5) to monitor the implementation of the recommendations of (re)validation*

### **4.3 Student Feedback**

Academic Board considered a wide variety of student feedback during 2017/18, including data from the two principal surveys - the National Student Survey (NSS) and Whole School Survey (WSS) – and feedback received directly from student representatives through the Programme Boards and Academic Board itself.

#### 4.4 Annual programme evaluation

Annual Programme Evaluation Reports for each programme were considered by both the relevant Programme Board and by Academic Board, with input from staff and students from across the School. Good and innovative practices were highlighted for the sharing and enhancing of practice, and actions plans proposed for improvement to respond to any issues or aspects of the provision in need of development.

Action arising

*6) to monitor the implementation of programme action plans (yearly action)*

### 5. STUDENT ACADEMIC EXPERIENCE AND STUDENT OUTCOMES

#### 5.1 The National Student Survey Jan to April 2018

NSS participation increased compared with last year (81% to 77%). The national average response rate was 70%. Once again the School performed well in student participation. This was the first year that students on the BA VDLP and BA PACE programmes were included in the survey. Because of the small number of students on each programme the results for each programme were not published but are combined into the aggregate results.

In 2017 the School achieved its highest level of satisfaction since 2012, achieving 90%. Unfortunately, in 2018 the level of satisfaction dropped to 81%. In all sections and questions, the overall results were lower than last year. The section that performed the worst against last year was Organisation & Management (down 13% points). Assessment & Feedback went down by 9% points.

At a faculty level, satisfaction was down in BA Technical Theatre Arts and Music, but Acting regained its 100% level of satisfaction, achieving no less than 95% satisfaction across all questions. For Technical Theatre the results were mainly lower than those achieved in 2017, but still higher than 2016 in some areas. The results for Music reflected the overall School results, in every question and section the results were lower.

Looking at the survey data by department will be necessary to target improvement and, overall, Assessment & Feedback and Organisation & Management are still problematic categories.

Whilst the School has achieved TEF Gold this only lasts for three years and when the School reapplies this current set of results will be included in the metrics. The three categories used in the TEF metrics are:

1. Teaching on my course



2. Assessment and feedback
3. Academic support

Action arising

*7) detailed action plans from Departments to address NSS scores (by November 2018)*

## **5.2 The Whole School Survey (appendix C)**

The whole School survey combines,

- Programme evaluation
- Module evaluation
- Detailed questions about Student Affairs
- Student experience questions ( eg Finance, IT, Registry, Library, etc other elements that contribute to the student experience)

The participation rate in 2018 was disappointing, only reaching 47% (60% in 2017, 63% in 2016). There were number of possible factors for the low participation this year, including a concern that other messages to students via Survey Monkey had created confusion and distraction.

The results were mixed and the large amount of data with a relatively small number of respondents creates difficulties in the analysis. At times the data does not match the comments, so it is important that they are reviewed side-by-side.

Action arising

*8) Programme Leaders to explore quantitative and qualitative feedback from WSS within their Annual Programme Evaluations.*

## **5.3 Student employability (appendix D)**

Progression to further study and/or highly skilled employment is strong, with above benchmark performance for POLAR Q1 and Q2 and BAME (TEF 3 metrics refer).<sup>1</sup> For those going on to further study, there is a small difference between those declaring a disability and those not declaring a disability, but a bigger difference between those going on to highly skilled employment. This is not necessarily a reflection of academic performance and achievement. Over the longer term the performance of the two groups at undergraduate level has been close and at the postgraduate level higher attainment has fluctuated between the two groups since 2012. This will require further monitoring.

---

<sup>1</sup> Numbers are too small for statistical analysis of performance for individual ethnicities.

## 5.4 Student regulatory activity during 2017/18 (appendix E)

The level of regulatory activity was generally up on the previous year.

There was a larger number of **admission complaints** with a higher proportion of complaints upheld. This was also true of general **student complaints**.

The number of **breaches of the Student Code of Conduct** rose compared with last year and this included some very complex casework which needed to involve the Comptroller and City Solicitor's Office (to whom particular thanks are due for their thoughtful support).

The **Principal's Emergency Powers** case work was also extremely complex and time-consuming but also hides the vast amount of complex case work undertaken by Student Affairs Department that fortunately did not get to the Principal's Emergency Powers stage. The level of **Progress Review** casework was steady.

The number of **academic appeals** also remained steady. In a couple of cases, the students concerned had substantially over-estimated the impact of a single mark on their overall degree classification. The number of **academic misconduct** cases increased but it all remained at undergraduate level.

Four **Completion of Procedures** (COP) letters were issued arising from regulatory activity started in 2017/18, all following Sundial Court appeals.

## 5.5 Equality admission strands entry 2017 (appendix F)

Annual analyses were conducted separately on undergraduate and postgraduate applications, offers and enrolment for the following equality streams, Age, Disability, Ethnicity and Sex, showing:

- iii) Year on year changes of each equality group as a proportion of the total
- iv) Year on year changes of conversion rates of each equality group

The analyses indicated some statistical anomalies that would warrant further investigation with the MA in Acting cohort (declared disability and female).

Applicants and entrants from Black & Minority Ethnic (BAME) groups remain strong with a good conversion rate from applicant to enrolled student. For 2016 entry 12.9% of applicants were from BAME groups and 14.8% of new enrolments, for 2017 entry 14.4% of applicants were from BAME groups and 18.2% of new enrolments. Numbers are too small to publish any analysis by specific ethnic groups where new entrants in a particular group are in single figures but the School will monitor its performance and consider whether there are any defining issues where it may have had less success with a specific minority group over the longer term.

Action arising

*9) Acting programme team to articulate a recruitment strategy as part of the revalidation process, taking into account the disability and gender issues noted*

*10) All programme leaders to consider whether there are identifiable factors discouraging applicants from specific minority groups.*

## **6. STANDARDS OF RESEARCH AWARDS**

Academic Board received status updates on continuing doctoral students throughout the year via the Research and Knowledge Exchange Committee. The doctoral programme has continued to expand and the Research Department anticipates the number of students will eventually level out at c. 55 and remain steady for the foreseeable future (there are currently 54 research students on roll). It remains the School's intent to apply for research degree awarding powers after its next (OfS) Assurance Review (or similar) once the School has had sufficient research degree conferments.

To support staff development and the development and long term sustainability of the School's research infrastructure, the Senior Management Team has recently agreed a scheme for back filling teaching staff posts where a teacher is undertaking the doctoral programme in a strategically important field of study.

Action arising

*11) RDAP preparation survey to capture current levels of staff engagement in scholarly activities (eg external examinerships, membership of learned societies etc)*

## **7. ACADEMIC BOARD ACTIVITIES FOR 2018/19**

### **7.1 School Strategic Plan & validation**

Academic Board will continue to receive updates in relation to the plan. It is expected that as the year progresses, proposals in principle for new programmes will be presented to the board as they are developed.

### **7.2 Learning and Teaching Strategy**

A new Learning and Teaching Strategy will be developed, aligning with the key strands of the School Strategic Plan, for approval in 2019.

### 7.3 Revalidation

The **BA & MA in Acting** programmes were due to be revalidated during 2018/19 but with the new Vice-Principal and Director of Drama not arriving until January 2019 a proposal has been made that this is held in abeyance for a year.

The **BA in Performance & Creative Enterprise** is due to be revalidated in the Spring as too is the **PGCert in Performance Teaching**.

### 8. ACTION PLAN 2018/19

Academic Board and the Board of Governors received a report on how the 2017/18 Annual Report Action Plan had been implemented at the June and July meetings respectively. Long term or continuous actions that have rolled over from the previous report are marked with an asterisk\*

	Action	Assigned	Deadline
1)	<i>to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval during 2019.*</i>	<i>TBC</i>	<i>December 2019</i>
2)	<i>to monitor the School's performance in the TEF4 metrics in preparation for Subject TEF in 2019/20 and 2020/21</i>	<i>Quality Assurance Officer (Programme Development) - when appointed</i>	<i>March 2019</i>
3)	<i>to review the School-wide regulation on discretion for upgrade at a classification boundary.</i>	<i>Programme Leaders</i>	<i>Summer 2019 (for 2019 regs)</i>
4)	<i>to consider, as part of Teaching Strategy discussion, the tension between the School's previous whole-School approach to assessment criteria and the desire of the External Examiners to see greater programme/module/assessment-type specificity.</i>	<i>Programme Leaders</i>	<i>ongoing</i>
5)	<i>to monitor the implementation of the recommendations of (re)validation</i>	<i>Head of Registry Services/ Quality Assurance Officer (Programme Development)</i>	<i>During 2018/19</i>
6)	<i>to monitor the implementation of programme action plans (yearly action)*</i>	<i>Programme Leaders group</i>	<i>During 2018/19</i>
7)	<i>detailed action plans from Departments to address NSS scores (by November 2018)</i>	<i>Identified Departmental Heads</i>	<i>November 2018</i>
8)	<i>Programme Leaders to explore quantitative and qualitative feedback from WSS with their Annual</i>	<i>Programme Leaders</i>	<i>By Spring 2019</i>

	<i>Programme Evaluations.</i>		
9)	<i>Acting programme team to articulate a recruitment strategy as part of the revalidation process, taking into account the disability and gender issues noted</i>	<i>Acting programme Leader</i>	<i>By revalidation Spring 2020</i>
10)	<i>All programme leaders to consider whether there are identifiable factors discouraging applicants from specific minority groups.</i>	<i>Programme Leaders</i>	<i>During 2018/19</i>
11)	<i>RDAP preparation survey to capture current levels of staff engagement in scholarly activities (eg external examinerships, membership of learned societies etc)</i>	<i>Quality Assurance Officer (Programme Development)</i>	<i>During 2018/19</i>

Katharine Lewis

Secretary & Dean of Students

November 2018

# Appendix A: Assessment results 2017/18

Outcome of summer 2018 assessments to date (with 2017 & 2016 comparisons)

*Undergraduate classifications (as at 5 November 2018)*

Program. & Year	No. of students in cohort	Degree class					Other assessment outcomes		
		1 <sup>st</sup>	Upper 2 <sup>nd</sup>	Lower 2 <sup>nd</sup>	Third	Ord	Resits	Defers	Misc
<b>2017/18 Assessments</b>									
BMus	109	33	54	8	1	5		1	4WD 3 FWD (5CertHE 2DipHE)
BA TECH	33	14	17	1	1				
BA Acting	21	5	16						
BA VDLP (new)	2		2						
BA PACE (new)	4	1	3						
<i>Totals</i>	<i>169</i>	<i>53</i>	<i>92</i>	<i>9</i>	<i>2</i>	<i>5</i>		<i>1</i>	<i>7</i>
<b>2016/17 Assessments</b>									
BMus	106	35	56	3	3	9			2 WD 6 FWD (CertHE)
BA TECH	31	14	14	3					1 WD
BA Acting	22	6	16						
<i>Totals</i>	<i>159</i>	<i>55</i>	<i>86</i>	<i>6</i>	<i>3</i>	<i>9</i>			<i>9</i>
<b>2015/16 Assessments</b>									
BMus	93	24	49	10	1	6			1 WD 2 FWD
BA TECH	34	13	20	1					
BA Acting	14	4	10						
<i>Totals</i>	<i>141</i>	<i>41</i>	<i>79</i>	<i>11</i>	<i>1</i>	<i>6</i>			<i>3</i>

*Int= intermit FWD=Fail/Withdraw WD= Withdrawn*

Total 2018 169 UG cohort students: % split	
1st	31.36
2.1	54.44
2.2	5.32
3	1.18
Ord	2.96

Total 2017 UG cohort 160 students: % split	
1st	34.59
2.1	54.08
2.2	3.77
3	1.88
Ord	5.66

Total 2016 UG cohort 141 students: % split	
1st	29.07
2.1	56.02
2.2	7.80
3	0.70
Ord	4.25

*Postgraduate classifications (as at 5 November 2018)*

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
		Dist.	Merit	Pass		Resit	Defer	Misc
<b>2017/18 assessments</b>								
MMus in Performance	135	20	33	5	73	1	3	3 WD
MMus in Composition	6	1	2		3			
MMus in Leadership	8	3	4	1				
MPerf, MComp, MLead Guildhall Artist	70	54	16					7 WD
MA in Opera Making & Writing	6	6						
Artist Diploma	13	10	1				1	1 WD
Graduate Certificate	11	1	1	2	7			1 WD
MA in Music Therapy	11	3	6	2				
MA Training Actors	2	1	1					
MA Acting	4	3	1					
MA CTPD	5	2	3					
<i>Totals</i>	<i>282</i>	<i>104</i>	<i>68</i>	<i>10</i>	<i>83</i>	<i>1</i>	<i>4</i>	<i>12</i>
<b>2016/17 assessments</b>								
MMus in Performance	119	17	24	3	71	2	2	6 WD
MMus in Composition	8	1	3		4			1 WD
MMus in Leadership	5	4	1					
MPerf, MComp, MLead Guildhall Artist	76	55	20				1	3 WD
MA in Opera Making & Writing	6	4	1	1				
Artist Diploma	12	10	2					1 WD
Graduate Certificate	15			1	13		1	1 WD
MA in Music Therapy	12	4	6	2				
MA Training Actors	1		1					
MA Acting	4		4					
MA CTPD	3		3					
<i>Totals</i>	<i>261</i>	<i>95</i>	<i>65</i>	<i>7</i>	<i>88</i>	<i>2</i>	<i>4</i>	<i>12</i>

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
		Dist.	Merit	Pass		Resit	Defer	Misc
<b>2015/16 assessments</b>								
MMus in Performance	154	13	49	11	76			4 WD 1 FWD
MMus in Composition	8	3			5			
MMus in Leadership	5	2	3					
MPerf, MComp, MLead Guildhall Artist	54	44	9			1		
MA in Opera Making & Writing	5	4				1		
Artist Diploma	18	12	2	1			1	1 FWD 1WD
Graduate Certificate	4 (9)		1	3	(5)	(2)		(1 WD)
MA in Music Therapy	13	3	6	3			1	
MA Training Actors	3	1	2					
MA Acting	12	3	9					
MA CTPD	5	3	2					
<i>Totals</i>	<i>281</i>	<i>88</i>	<i>83</i>	<i>18</i>	<i>81</i>	<i>2</i>	<i>2</i>	<i>7</i>

<b>Total 2018 PG cohort 182 awards</b>	
	<b>% split</b>
Distinction	57.14
Merit	37.36
Pass	5.49

<b>Total 2017 PG cohort 167 awards</b>	
	<b>% split</b>
Distinction	56.88
Merit	38.92
Pass	4.19

<b>Total 2016 PG cohort 189 awards</b>	
	<b>% split</b>
Distinction	46.56
Merit	43.91
Pass	9.25



# Appendix B: Equality strands relating to assessment outcomes 2016/17

As part of the School's statutory responsibilities, an analysis of awards conferred in 2017 by Ethnicity, Sex, Disability and Age has been undertaken for each undergraduate and taught postgraduate programme and compared against the figures for 2012, 2013, 2014, 2015 and 2016.

## Undergraduate Assessment Outcomes 2016/17

### Summary

The total of First classifications achieved by undergraduate students continued to rise, with a 3.8% increase from 2016, whereas the number of Upper Second classifications fell by 5.6% from 2016. The number of higher classifications combined therefore remained steady. The figures for lower classifications (Lower Second, Third) and Ordinary degrees involve very small numbers of students and there are no discernible trends across these academic cycles.

In 2017 there were no significant disparities in the achievement of undergraduate students when split by disability status (disability disclosed/disability not disclosed) or by ethnicity (White/BME). However there is variability in achievement when split by sex (male/female) and age (younger/older), though this is not evident in all programmes.

The disparity in achievement by sex and by age was investigated by the BMus Programme Leader in 2016/17. A detailed response was given finding no significant commonalities behind these trends. The Programme Leader has been encouraged to revisit this investigation in due course to see if any underlying reasons can be identified.

### Ethnicity

- the proportion of white students achieving higher classifications has seen minimal fluctuation over the past few academic cycles, with a slight decrease of 1.6% from 2016 to 2017. Encouragingly, the proportion of BME students achieving higher classifications has continued to increase across the last three academic cycles, from 60% in 2015, to 70.5% in 2016 and 90.1% in 2017. 88.9% of White students achieved a higher classification in 2017; therefore there was no significant difference between ethnicity groups in the most recent award cycle.

### Sex

- 94.3% of female students achieved a higher classification compared to 85.2% of male students. The proportion of female students achieving higher classifications has increased steadily since 2013; there is no similar trend for male students - the number of higher classifications has fluctuated and for the last three academic cycles has been less than the number of higher classifications achieved by female students.

- Very few students of either sex have achieved less than a 2.1 classification on Drama programmes - the source of this disparity in overall achievement of higher classifications is the BMus programme. In 2017 12 male students did not achieve a higher classification compared to just 2 female students. These 12 male students were of a range of ages, nationalities and departments.

### **Disability**

- 90% of students disclosing a disability achieved a higher classification compared to 88.9% of students who did not disclose a disability. This is only the second time since 2012 that students who disclosed a disability outperformed students who did not declare a disability (the other instance was 2015), however there is only a marginal difference between the two groups (1.1%).

### **Age**

- For purposes of this analysis students are split into two groups: younger (age 22 and below) and older (age 23 and above).
- For BA Acting there was no difference between the percentages of each age group achieving higher classifications. However the younger group performed better than the older group on both the BMus programme and BA TTA programme. For the BMus this has been the case for each year since 2012 with the exception of 2016. For the BA TTA the previous figures are more variable and a trend is not apparent.
- Overall, younger undergraduates are more likely to achieve higher classifications than older undergraduates.

## **Postgraduate Assessment Outcomes 2016/17**

### **Summary**

The total number of higher classifications awarded (merit and distinction) has increased from 90.5% in 2016 to 97% in 2017, the highest total over the last five years.

In 2017 there were no significant disparities in the achievement of postgraduate students when split by disability status (disability disclosed/disability not disclosed) or by ethnicity (White/BME). However there was variability in achievement when split by sex (male/female). The very small number of students in the older age group (40+) makes it difficult to make meaningful comparisons relating to age.

### **Ethnicity**

- The proportion of White taught postgraduate students achieving higher classifications has fluctuated minimally over the past five academic cycles, with an increase of 4.9% from 2016 to 2017. The proportion of BME students achieving higher classifications has also fluctuated over the past five years, in an overall upward arc. The total rose from

83.3% in 2016 (which seems to have been an anomalously low figure), to 97.0% in 2017. 97.1 % of White students achieved a higher classification in 2017; there was therefore no significant difference between ethnicity groups in the 2017 award cycle.

### **Sex**

- Overall 98.1% of female students achieved a higher classification compared to 95.5% of male students.
- 98.7% of female students on the Guildhall Artist Masters programme (Part 1 and 2 combined) were awarded higher classifications compared to 96.4% of male students. There has been only one instance in the past five years where male students achieved a greater number of higher classifications than female students (2014).
- There is no variation in the total of higher classifications achieved by students on Part 2 of the Guildhall Artist Masters, 100% of students achieved a Distinction or Merit. There is however a difference in the number of higher classifications achieved by male and female students on Part 1 of the programme. Female students achieved 4.6% more Distinctions and Merits than male students, and this appears to be a trend.

### **Disability**

- Students who disclosed a disability formed 9.9% of the total cohort of postgraduate students awarded in 2017, an increase of 2.8% from 2016; this is notably smaller than the 25.3% of the undergraduate cohort who disclosed a disability.
- 100% of students disclosing a disability achieved a higher classification compared to 96.5% of students who did not disclose a disability. For the previous three academic cycles postgraduate students disclosing a disability achieved a lower proportion of higher classifications, the data from subsequent academic cycles will be important in determining whether this is a long-term positive change.

### **Age**

- For purposes of this analysis students are split into four age groups: 19-20, 21-24, 25-39 and 40+. However the majority of students awarded in 2016/17 fall into the middle two groups, with 0 students in the 19-20 group and 3 students in the 40+ group.
- Overall, the two middle groups achieved similar numbers of higher classifications (98.4% of 21-24 year olds and 97.1% of 25-39 year olds achieved a Distinction or Merit). For both groups this is an increase from 2016. The three students in the 40+ group were too few for statistical analysis.
- The number of higher classifications achieved by students on the Guildhall Artist Masters programme varies very little between the two age groups that the students fall in to. 98.3% of students in the 21-24 group and 98.6% of students in the 25-39 group achieved a Distinction or Merit.

## Appendix C: WSS Quality of Teaching (Programme Satisfaction) 2017/18

Quality of the teaching (overall prog. satisfaction)	Year 1 Agree %	Year 2 Agree %	Year 3 Agree %	Year 4 Agree %	Overall 2018	Overall 2017
	2018 (2017)	2018 (2017)	2018 (2017)	2018 (2017)		
BMus	66 respondents	47 respondents	43 respondents	27 respondents	86.3	91.9
	90.9 (95.2)	91.5 (92.1)	79.1 (84.4)	77.8 (94.9)		
BA/MA Acting	14 respondents	20 respondents	10 respondents		97.7	96.1
	100 (100)	95 (100)	100 (90)			
BA TTA	28 respondents	23 respondents	18 respondents		88.4	90.2
	96.4 (93.9)	78.3 (85.7)	88.9 (90)			
PACE	4 respondents	5 respondents	1 respondents		90.0	100
	75 (100)	100 (100)	100			
VDLP	3 respondents	2 respondents	1 respondents		83.35	100
	66.7 (100)	100 (100)	100			
PG Cert	8 respondents				100	88.8
	100 (88.8)					
Guildhall Artist	Grad. Cert 9 respondents	Part ① 59 respondents	Part ② 28 respondents		95.8	95.5
	100 (100)	93.2 (94.2)	100 (97.4)			
Music Therapy	① 4 respondents	② 7 respondents			100	93.7
	100 (100)	100 (87.5)				
Artist Diploma	① & ② 7 respondents				100	90.9
	100 (90.9)					
Advanced Cert.	5 respondents				80	93.3
	80 (93.3)					
Opera Making	2 respondents				50	100
	50 (100)					

Quality of the teaching (overall prog. satisfaction)	Year 1 Agree %	Year 2 Agree %	Year 3 Agree %	Year 4 Agree %	Overall 2018	Overall 2017
	2018 (2017)	2018 (2017)	2018 (2017)	2018 (2017)		
BA Acting Studies	11 respondents 100				100	
MA TA	3 respondents 66.6 (100)				66.6	100
CTPD	5 respondents 100 (100)				100	100
Research	18 respondents 94.4 (95.6)				94.4	95.6

<b>Overall School satisfaction</b>	<b>94.7</b>	<b>93.2</b>
------------------------------------	-------------	-------------

## Appendix D: DLHE outcomes 2016/17

Undergraduate leavers - first degree	Employment indicator (including further study)					Context statistics of respondents	
	<i>Base population</i>	<i>Number employed or studying</i>	<b>Indicator (%)</b>	<b>Benchmark (%)</b>	<i>Standard deviation (%)</i>	<i>Other activity (%)</i>	<i>Refused to take part in survey (%)</i>
<b>2016/17</b>	95	95	100	94.4	1.64	1.2	0.0
<b>2015/16</b>	80	80	96.3	94.0	2.25	1.2	0.0
<b>2014/15</b>	60	55	93.2	93.0	2.94	3.2	3.2
<b>2013/14</b>	95	85	92.5	93.0	2.54	2.0	6.9
<b>2012/13</b>	85	75	88.2	89.7	2.98	2.2	2.2

*Pink shading shows a performance below the benchmark. Note HESA employs an unusual rounding up/rounding down methodology.*

## Appendix E: Data relating to student regulatory activity during 2017/17

### (a) Admission complaints (Senior School)

All complaints are referred to the Academic Registrar in the first instance who either investigates them herself, where there is no conflict of interest, or appoints another member of staff to investigate.

<b>Total School cases 2017/18</b>	<b>6 total: 2 Music 3 Acting 1 Production Arts</b>	Two complaints upheld (behaviour of a steward, and the removal of an offer, a refund and reinstatement of offer made respectively). Another complaint was upheld in part in respect of poor communications.
<i>Total School cases 2016/17</i>	2	
<i>Total School cases 2015/16</i>	2 <i>Drama</i>	
<i>Total School cases 2014/15</i>	3	

### (b) Academic misconduct: plagiarism or similar cases (Senior School)

Academic Misconduct allegations are investigated at the local level and reported to the relevant Programme Assessment Board (and School Board of Examiners).

	<b>2017/18 cycle</b>	<b>Notes</b>	<b>2016/17</b>	<b>2015/16</b>	<b>2014/15</b>
<b>Music</b>	9 (3 not found)	3 major first instances of plagiarism, 2 minor instances of plagiarism, 1 minor collusion	5	4	4
<b>Drama</b>			0	0	0

### (c) Academic appeals arising from 2017/18 assessment cycle (as at 5/11/2018) with yearly comparisons

Academic appeals are submitted, in the first instance, to the Quality Assurance Officer (Programme Development) in Registry.<sup>2</sup> The initial investigation is undertaken by the Quality Assurance Officer and where there is a prima facie case, an appeal is referred to the next meeting of the Extenuating Circumstances Panel or to an Academic Appeal Panel as appropriate. In cases where a material administrative or other has occurred, immediate corrective action may be taken without recourse to either Panel.

<sup>2</sup> Quality Assurance Officer (Operations) for 2018 whilst post vacant.

<b>Programmes with Appeals</b>	<b>2014/15</b>	<b>Upheld</b>	<b>2015/16</b>	<b>Upheld</b>	<b>2016/17</b>	<b>Upheld</b>	<b>2017/18</b>	<b>Upheld</b>
Against Class/Award	1	0	1	0				
Against Fail Withdraw	1	1	3	3	1	0		
Against module mark	2	0	1	0	1	0		
Against capped mark			1	1	1	1		
Against resit/resit mark							2	1
Academic advice	1	0						
<b>Production Arts (Ug and PG)</b>								
Against Class/Award	1	0	1	0			1	0
<b>Guildhall Artist Masters</b>								
Against Class/Award			1	0	1	0	1	0
Against Fail Withdraw	1	1						
Against non-progression					1	0		
Against module mark	4	3						
Conduct of assessment							2	1
<b>MA in Opera Making and Writing</b>								
Against Class/Award					1	0		
<b>MA in Acting</b>								
Against Fail Withdraw								
<b>BA in Acting</b>								
Against Class/Award					1	0		
<b>TOTAL</b>	11	5	8	4	7	1	6	2

#### **(d) Disciplinary cases (Senior School)**

Allegations of misconduct are referred to the Academic Registrar. Where there is a prima facie case of minor misconduct this will be dealt with under the “informal” procedure and the Academic Registrar, or her nominee, is able to issue low level fines, written warnings, and short term suspensions/exclusions. A prima facie case of serious misconduct will be referred to a hearing of the Student Disciplinary Committee (DCH); the committee has the power to issue higher fines, final written warnings, and longer suspensions and exclusions, including expulsion.

Once all internal mechanisms for appeal have been exhausted a “Completion of Procedures” (COP) letter is issued; this allows a student to complain to the HE ombudsman, The Office of the Independent Adjudicator (OIA). Students have one year from the issuing of a COP letter to complain to the OIA.



Breaches of the Sundial Court lease are dealt with locally by facilities staff and are not recorded here except final written warnings and/or where a student has appealed and has been issued with a completion of procedures letter.

	<b>Allegation</b>	<b>No of students involved</b>	<b>Level of procedure</b>	<b>Outcome</b>
<b>Music</b>	Sexual misconduct	1	Formal (DCH)	Breach of Student Code of Conduct found and measure ordered
	Sexual misconduct	1	Ongoing investigation	multiple complaints some reported to police - not actioned by police
	Violent, threatening, behaviour	1	Informal	written warning
	Bad language speaking to staff	1	Informal	verbal warning
	Breach of visa work restrictions	1	Informal	formal written warning about violating the terms of her visa and the School will report this to UKVI.
	<b>Total cases 2017/18</b>		<b>5</b>	
<b>Drama (Acting &amp; Prod. Arts)</b>	Secretly recorded staff member	1	Informal	Verbal warning
	<b>Total cases 2017/18</b>		<b>1</b>	
<b>Creative Learning</b>	Non-return of library items and non-payment following invoice (very, very overdue)	1	Informal	Recalcitrant student was referred to Academic Registrar, she got an initial warning letter
	disability discrimination and offensive behaviour	1	Not yet resolved	Investigation ongoing
	misleading information on application form and wasting staff time	1	Informal	an apology to staff member, formal written warning
	not replacing lost ID card in timely manner, not communicating with staff	1	Informal	written apology to staff
	<b>Total cases 2017/18</b>		<b>4</b>	
<b>Sundial Court</b>	Bikes in bedroom	1	Appeal (CoP)	Not upheld
	Two offences in quick success (fire risk)	1	Appeal (CoP)	Not upheld but overall fine reduced
	3 cases concerning health & safety	3	2 Appeals (CoP) 1 final written warning	Appeals upheld on technical procedural grounds.. Students offered to start proceedings from start or take fine already ordered (they took the fine).
	<b>Total cases 2017/18</b>		<b>5</b>	
<b>Other</b>	Fraudulent information on application	1	Appeal	Not upheld, termination of student status confirmed
<b>Total senior School cases 2017/18</b>		<b>16</b>		

2016/17	12	
2015/16	23	
2014/15	10	
2013/14	7	
2012/13	5	

**(e) Academic progress review cases (Senior School)**

Under the *Course participation policy* there are a number of mechanisms for monitoring student participation allowing for timely intervention to keep students on track with their studies; from letters and reminders, to more formal case conferences. Where there has been a persistent lack of participation, or a significant incident, that is not a disciplinary matter, a case will be considered by the Progress Review Committee. For enforced suspension/intermission, or termination of student status there is an appeal mechanism.

Issue	Outcome of Progress Review Committee meeting
Poor attendance and concern for student's fitness to study	Close and regular monitoring, additional support and final written warning
Poor attendance due to personal issues involving course mates	Close and regular monitoring of work
Poor attendance	Close and regular monitoring and issued final warning at review in Mar-18, withdrawn from studeis at reconvened meeting May-18 following breach of final warning conditions
Poor attendance	Required intermission until spring term 2019 to return to complete outstanding module in order to progress to Yr 3
<b>Total cases 2017/18</b>	<b>4</b>
<i>Total cases 2016/17</i>	<i>3</i>
<i>Total cases 2015/16</i>	<i>4</i>
<i>Total cases 2014/15</i>	<i>4 cases (one referred to OIA)</i>

**(f) Principal's Emergency Powers**

The Principal, or his/her delegate (usually the Academic Registrar), may exclude a student to protect the health and safety of an individual student and/or the School community.

During 2017/18 there were three temporary exclusions from a programme of study (two for one student) all were due to significant mental health crises (3 in 2016/17).

**(g) Student complaints (formal)**

The student complaints procedure has four parts. All students are encouraged to resolve their complaint as near to the point of origin as possible. After this point, the formal procedure can be invoked, Stage 1 Head of Department level, Stage 2 Corporate level investigation (organised by the Academic Registrar), Stage 3 Appeal.

<b>Dept</b>	<b>Nature of complaint</b>	<b>Level of procedure &amp; outcome</b>	
<b>Music</b>	Complaint that discriminated due to his nationality	Stage 1	No substance - lack of corroborative evidence
	<i>Total cases 2016/17</i>	<i>1</i>	
<b>Research</b>	Supervision arrangements and access to facilities	<i>Stage 1</i>	Not upheld
	<i>Total cases 2017/17</i>	<i>1</i>	
<b>School services (and misc.)</b>	Tardiness of response of member of staff	Stage 1	Some substance to complaint but apology had already been given
	Failure to maintain Sundial Room appropriately and poor quality response at Stage 1	Stage 2	Complaint upheld, £400 compensation offered and accepted
	<i>Total cases 2017/18</i>	<i>4</i>	
<i>Total cases for School 2017/18</i>		<i>2</i>	
		<i>2016/17</i>	<i>3</i>
		<i>2015/16</i>	<i>6</i>
		<i>2014/15</i>	<i>3</i>

## Appendix F: Equality strands relating to admissions data 2017 entry

An annual analysis of figures for applications, offers and enrolment by Age, Disability, Ethnicity and Gender reviews the following in each equality stream:

- i) Year on year changes of each equality group as a proportion of the total
  - ii) Year on year changes of conversion rates of each equality group
- All years listed relate to year of entry.

### Baseline data:

	2017 offers (% of apps.)	2016 offers (% of apps)	2017 enrolled (% of offers)	2016 enrolled (% of offers)
<b>BMus</b>	41.3	38.0	49.3	48.1
<b>BA Acting</b>	1.0	1.0	84.0	87.5
<b>BA Technical Theatre</b>	38.8	38.3	69.2	74.5
<b>BA Video Design</b>	66.7	87.5	75.0	85.7
<b>BA Performance and Creative Enterprise</b>	44.1	64.3	86.7	77.8
<b>GAM Performance</b>	40.7	41.9	53.8	57.0
<b>GAM Leadership</b>	56.3	64.3	77.8	88.9
<b>GAM Composition</b>	32.0	44.4	50.0	41.7
<b>MA Music Therapy</b>	38.7	48.1	83.3	92.3
<b>MA Opera Making &amp; Writing</b>	50.0	66.7	100.0	100.0
<b>Artist Diploma</b>	23.1	21.3	60.0	95.7
<b>MA Acting</b>	2.1	1.6	83.3	100.0
<b>MA Training Actors</b>	28.6	37.5	100.0	66.7
<b>MA Collaborative Theatre Production &amp; Design</b>	64.7	71.4	45.5	60.0
<b>MPhil/ DMus/ PhD</b>	29.8	38.6	85.7	72.7

### Analysis

#### Age:

The increase in the number of applicants to the BA Technical Theatre Arts programme aged under 21 appeared to have plateaued with a slight drop in applications, offers and enrolments compared to 2016. This led to a corresponding increase in applications, offers and enrolments in the 21-24 category.

While the proportion of applicants for the MA Music Therapy programme aged 21-24 had increased steadily since 2010, the majority of students on the programme remain aged 25-39. This was likely due to the preference for applicants who have gained some experience working in the field.

The age balance in all other programmes remained relatively steady, with fluctuations within normal parameters.

### **Disability:**

As in 2015 and 2016, no offers were made for 2017 entry to MA Acting applicants who declared a disability. The percentage of applicants who declared a disability within this period ranged from 6.2% (2015) to 7.7% (2017). This continues a trend seen over the past eight academic cycles – from 2010 to 2014 applicants with a declared disability made up approximately 10% of total applications with one offer made in both 2013 and 2014 and no offers in other years.

Figures within all other programmes remained relatively steady.

### **Ethnicity:**

Applicants continue to be majority white across all programmes except BA PACE, with a follow-on effect seen in offers and enrolments. BA TTA remained the programme with the highest proportion of white applicants at 94%.

While the proportion of black applicants to the BA Acting programme remained relatively steady (4.4% compared to 4.0% in 2016), 2017 saw a significant increase in the proportion of offers made (28% of total offers) with a corresponding increase in the proportion of students enrolled (28.6%).

### **Sex:**

Applications to the MA CTPD programme continued to be majority female, with only a slight increase in the percentage of male applicants (17.6% up from 14.3% in 2016). The balance of gender in offers made has fluctuated over the past three years, though numbers are small enough to invalidate any statistical comparison.

Female applicants have made up the majority of the MA Acting applicant pool over the past eight years, but a minority of offers made. No offers were made to female applicants in 2017 despite making up 60% of total applications.