

**Academic Board 19 November 2020**  
*and*  
**Board of Governors 23 November 2020**



**Academic Board annual report for 2019/20 to the Board of Governors on academic strategy, standards, assurance and enhancement**

**1. Terms of reference and membership**

Five meetings of the Academic Board were held, two in autumn, two in spring (the latter by circulation due to Covid) and one online in summer. Normally there would be two per term. Staff from all teaching departments, including Guildhall Young Artists are represented on the membership. 2019/20 saw the nomination of a new External Peer to the Academic Board with Professor George Caird joining the Board from February 2020.

The appointment of the Associate Dean of Teaching & Learning meant that Academic Board welcomed a new Deputy Chair for its last meeting of the academic year of 2019/20. The terms of reference and membership of the Board will be reviewed in more detail as part of the quinquennial review of the School's academic governance frameworks and this will reflect discussions and decisions arising from the Task Force following the Black Lives Matter campaign last term.

**Action arising carried over from 2018/219**

*1) to conduct a quinquennial review of the Academic Board, its sub-committee structure and academic governance frameworks during 2020/21)*

**Action arising from 2019/20**

*A) To ensure new equality and diversity arrangements link with Academic Board governance structure*

**2. Strategy**

**2.1 School Strategic Plan**

The School published its updated strategic plan for 2017-2022 in May 2020. The ethos remains to deliver distinctive degree programmes which enable our artists to be world-class; virtuosi in their field; adaptable, purposeful and responsible artists in society. There will be a continued focus on strengthening bonds with the Barbican Centre and City of London; as well as contributing to the sustainability agenda, the School will be leading on positive cultural change

which impacts on society and our industry and the wider world through professional development, research & knowledge exchange and public engagement.

The proposal for a cross-discipline Institute for Social Impact was considered and well received by the Board; it was hoped it would make more visible the work already done in this area within the School, and provide a catalyst for further activity.

A new Head of Interdisciplinary Practice was appointed in 2019/20, they will be leading on the development of programmes within this area in the forthcoming academic year.

## 2.2 Teaching and Learning 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 & learning strategy from new academic programmes to the digital strand (with a new learning technologist recently appointed and developments in Moodle, and the new on-line streaming service Guildhall Stream etc). Experience of online delivery under Covid will also influence the new strategy.

The School welcomed the appointment of a new Associate Dean of Teaching & Learning, reporting to the Secretary & Dean of Students. One of their first activities will be to lead on the development of the new strategy and initial plans have been presented to the Board.

### **Action arising from 2017/18**

*4) consider approach to whole School assessment criteria*

### **Action arising carried forward from 2018/19**

*2) to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval during 2020/2021 (update to be presented the May Board of Governors)*

## 2.3 COVID-19

From late March 2020, the School was in crisis mode due to the global coronavirus pandemic. The School was closed for an initial period of one week in early March with some online activity and then fully closed for in person activity to staff and students from the 18 March 2020 (with term ending on 27 March). The Annexe reopened in late July and all buildings reopened from 1 September 2020. Over the Easter vacation period, the School undertook a review of the existing curriculum and

**Potential academic risk, potential student consumer risk:** mitigated via detailed planning and communications with students

recalibrated the delivery of teaching and assessment to ensure learning outcomes could still be met by the end of the academic year. All students were contacted before the start of the new term outlining the new arrangements for online teaching. All final year students with the exception of those on the BA in Performance & Creative Enterprise had the opportunity to complete their degrees to the usual timeframe (with the option for some performance assessment in music to be postponed at the student's choice). The BA in Performance & Creative Enterprise carried over a final assessment and this has now been completed and results signed off. In other degrees, some practical work in lower years was also carried over into this academic year with special schemes of studying permitting progression.

At its June meeting, the Academic Board considered all the arrangements in place for the 2019/20 academic year and the External Examiners' comments on the arrangements that had been made.

During the summer term a further review of the curriculum was undertaken to prepare for blended learning in autumn. Students and External Examiners were consulted on the proposed adaptations and all students were written to formally setting out the alterations to the School/student programme contract and the options open to them.

The School utilised the advice and guidance available from the external regulatory bodies such as the Office for Students (OfS) and the Quality Assurance Agency (QAA) and External Examiners to re-develop a coherent suite of Programmes that continued to meet external regulatory requirements and maintain a high level of academic quality and standards.

**Action arising 2019/20**

*B) during Covid-19 crisis, to review curriculum on a termly basis in 2020/21 to ensure delivery enables the maintenance of academic standards and aligns with regulatory requirements*

**2.3 Access & Participation**

The Board noted in September that the five year Access & Participation Plan 2020/21 to 2024/25 had been approved by the Office for Students. In February, it considered the annual monitoring return summary for 2018/19 noting that the School was a significant way off from meeting its access targets. Delivery of in-person activity during the latter half of 2019/20 was hampered by Covid and a switch to online delivery and other support was required.

**Reputational risk:** failure to meet targets. New plan 2020/21-2024/25 represents a shift in focus in activity to be more targeted.

The Office for Students (OfS) has stated that they will give providers and students an opportunity to provide advice on the impact the pandemic is having on the delivery of access and participation plans for 2020/21. Further guidance will be published by the OfS on how they will monitor activity undertaken during the period of the pandemic and consider any proposals for changes to access and participation plans for 2020/21 and onwards.

## **2.4 Teaching Excellence and Student Outcomes Framework (TEF)**

The School currently has a GOLD TEF rating. The School was going to enter the next round of TEF but that was suspended by the Office for Students pending the development of a new framework for the Teaching Excellence and Student Outcomes Framework based on recommendations emerging from an independent review led by Dame Shirley Pearce. There is no TEF scheduled for 2020.

## **3 Standards of taught awards**

### **3.1 Assessment results 2019/20 cycle (appendix A)**

Assessment results were considered by the School Board of Examiners at two meetings in July and October and a further ratification process by email due to the impact of COVID-19 circulation at end of October 2020. Some assessments had been pushed back and subsequently meeting schedules were also altered.

Data contained in appendix A are the results confirmed as at 28 October 2020. At undergraduate level the proportion of higher awards at first or upper second are all up when compared with 2019. For the first time, the School awarded students on the BA Acting Studies with 12 students awarded. With a very high proportion of firsts in this programme it accounts for a significant proportion of the grade inflation but not all, despite the School's amendment to the Academic Regulatory Framework in 2018/19 to depress grade inflation by removing the discretion to upgrade at a classification borderline (up to 0.5% below).

**Potential reputational risk:** unexplained grade inflation

#### **Action arising carried over from 2018/19**

*2a) to prepare a degree outcomes statement*

#### **Action arising 2019/20**

*4) Academic Assurance Working Group to give particular attention to the maintenance of standards and the relationship with degree outcomes in the School*

### **3.2 Summary of External Examiner reports and responses 2019/20 cycle (appendix B)**

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.

At its meeting in November 2020 the Board will be looking at feedback from all the External Examiners from the 2019/20 cycle with attention given to the comparability of standards and common themes in the feedback for further consideration. The common themes already identified include (i) assessment criteria and (ii) evidence of feedback to students and alignment of feedback with assessment criteria

#### **Action arising carried over from 2018/19**

*2b) how verbal feedback is evidenced to show alignment to assessment criteria*

### **3.3 Equality assessment strands (appendix C)**

The Board considered the annual analyses conducted separately for the undergraduate and postgraduate assessment outcomes of 2018/19 assessment cycle for the following equality streams: Age, Disability, Ethnicity and Gender, considering the relative proportions of higher awards (firsts and 2:1s, distinctions and merits) made.

Graduating numbers were small in some degree programmes making statistical analysis unreliable but there were some differences in performance highlighted in appendix C.

The methodology was amended for 2019 exercise to distinguish between home domiciled (UK) students and other students in order that there is a better alignment with the presentation of data provided by the Office for Students. The OfS age boundaries on year of entry were also adopted.

## **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, Production Arts and Drama Programme Boards overseeing detailed programme development and review, and the effect of

delivery of the programmes on the student experience. The Drama Programme Board took responsibility for the PACE programme following its managerial transfer to Drama.

In addition to the Programme Boards, a further sub-committee of Academic Board the Collaborative Board of Studies for the BA in Acting Studies is scheduled to meet in the forthcoming academic year. Due to COVID-19 it became necessary to postpone the meeting during 2019/20.

The Research and Knowledge Exchange Committee, responsible for the School's research activity and programmes, reports to the Academic Board. Additionally, as the doctoral programme reports is validated City, University of London and annual course board involving the School and City, University of London is held annually. Amendments to the doctoral regulations also require sign-off by City. City was kept apprised of any deviation related to student outcomes arising as a result of COVID-19.

## **4.2 Regulatory framework**

The Academic Regulatory Framework is reviewed annually. At its June meeting the Board considered and approved clarification amendments to the regulations across all sections. Notable amendments were as follows:

### **Section 1: General provisions**

A new emergency provision to be explicit about how the School will handle amendments to teaching delivery in response to an emergency (such as Covid).

### **Section 3: General assessment regulations for taught programmes**

Regulation 8 –a change to reduce the very generous window for late submissions from two weeks to one week.

### **Section 5: The student experience**

Regulation 2.3 Following guidance from the OIA, a regulation amendment to allow students to have legal representation when they are involved in a regulatory process that can lead to expulsion.

### **A: Student Code of Conduct & disciplinary procedure**

All sections reordered to make the process easier to follow. New provision added that will allow complainants having their complaint progressed under this section to receive a summary outcome of any disciplinary process arising.

### 4.3 Validation & revalidation of programmes

The Board considered and approved for recommendation to the Board of Governors, the closure of the **BA in Performance & Creative Enterprise** programme. There is now one cohort remaining, due to complete at the end of the 2020/21 academic year.

The **BA in Acting Studies** was revalidated in November 2019 by a Panel in an event that took place at the Central Academy of Drama, Beijing. The revalidation Panel recommended the Programme be validated for a further 5 years which was approved by the Academic Board. It had a number of minor conditions concerning summative feedback and conceptualising a final year module in Acting Creation, and minor edits to the programme and module specification. There were also three commendations:

- The vision of the programme team and their unique fusion of two cultures and traditions.
- The excellent support provided to students on the programme by the programme teams at both institutions, students enthusiastically praised their teaching staff for the academic and personal support provided.
- The organisational infrastructure and management of the programme in navigating the initial establishment of the programme and the complexities of delivering a programme across two cultures.

The agreements with the Central Academic of Drama were also substantially reviewed and revised.

The **Artist Diploma** was revalidated in early summer of 2020. Despite the restrictions imposed as a result of a national lockdown, the process was rigorous and transparent and utilised the existing School guidelines. The revalidation Panel recommended the Programme be revalidated for a further 5 years which was approved by the Academic Board. It had a couple of conditions concerning some minor edits and to incorporate reference to FHEQ guidelines into Volume 1 and 2. There were several commendations:

- The lectures delivered on career development can be noted as reflecting the best that can be offered by current practitioners in the field.
- The artistic freedom inherent in the course design appears to be matched by the quality of teaching instrumental and vocal skills.
- The procedures for students to have opportunities to audition for external work, and to be advised in this, are appropriate and inclusive.
- The consistent recruitment data indicates a flexible and bespoke course which continues to sustain interest amongst an international cross-section of young musicians.

- The staging of final recitals as professional events at the Milton Hall is excellent, providing a real sense of occasion for the cohort (equivalent to the operatic productions mentioned). The assessment criteria for performance at level 7 are ideal, backed up with rigorous assessment procedures.

The **BA & MA Acting** Programmes were due to be revalidated in 2019/20, but a further one year extension was requested and approved by the Academic Board to accommodate the consideration of feedback received from the academic External Peer and other School colleagues. The revalidation is now scheduled to take place in early spring 2021 for the BA in Acting only.

#### **4.4 Student feedback**

The Academic Board considered a wide variety of student feedback during 2019/20, including data from the two principle 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.

#### **4.5 Annual programme evaluation**

Annual Programme Evaluation Reports (APERs) 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. APERs are not required in the year of revalidation.

### **5 Student academic experience and student outcomes**

*The Board of Governors received overview tables for both the NSS and the WSS conducted in 2020 at its September meeting*

#### **5.1 The National Student Survey January to April 2020**

NSS participation decreased compared with last year (84% from 94%). The national average response rate was 69%. The BA PACE was excluded from the survey this year since the programme is due to close at the end of 2020/2021. Because of the small number of students on the BA VDLP programme, the quantitative results have not been published but are combined into the aggregate results. For the first year, BA Acting Studies results have been published and produced very strong results, demonstrating that these international students are highly satisfied with their teaching & learning.

Since 2018, the overall satisfaction rate has been increasing slowly with this year a satisfaction rate of 90% (88% 2019). This high level of satisfaction is on par with results from 2017 and 2012. There has been a fractional change in satisfaction in all sections except (3) and (8) which has seen some areas



declining by 5% points or more. On further reflection, comparisons across the sector show that *Assessment and feedback* and *Student voice* tend to attract greater dissatisfaction amongst students across higher education institutions.

Acting Studies entered this round of NSS with a 100% response rate and 91% satisfaction with the quality of the course. It is encouraging to see that all areas are seeing 75%+ satisfaction. The next time Acting Studies will be included in NSS will be in 2022/23.

Looking at the survey data by groups of students will be necessary to target improvement.

- Students on the Theatre Technology pathway are unsatisfied in several areas, notably Assessment & Feedback, Student Voice and the Students' Union. The main highlight in Theatre Technology relates to the 'teaching on my course' at 92%.
- Jazz students are still notably unsatisfied with Assessment & Feedback, Organisation & Management (<50%) and Student Voice (<40%). By comparison, Vocal, Strings, and Wind Brass Percussion students all showed high satisfaction across all areas. Perhaps this would benefit from further investigation.

#### **Action arising 2019/20**

*C) Departments to address NSS scores and identify actions in the Annual Programme Evaluations*

### **5.2 The Whole School Survey**

The whole School survey usually combines:

- Programme evaluation
- Module evaluation
- Detailed questions about Student Affairs
- Student experience questions (Finance, IT, Registry, Library, Facilities, AV, Performance Venues, SU, Sundial Court, Catering, Sustainability, Departmental Administration and other elements that contribute to the student experience)

However, because of Covid and the amount of work being conducted online, the following questions were removed from the 2020 survey:

- Module questions
- Student experience (Finance, Catering, Sustainability, Giving feedback to the School, Common Rooms, Campus Safety, ASIMUT)
- Sundial Court residents survey

But students were asked to provide specific comments on their experiences in term three under Covid.

All students were invited by email to complete the survey (via Survey Monkey) and by their respective departments. The survey was conducted over a period of six weeks, a shorter period than in previous years. In 2019, the response rate was 59%, however this year only attracted 50% completion.

Student comments are currently being reviewed prior to publishing.

### 5.3 Student employability

The last available destination data (DLHE) was for 2016/17 and was considered in 2017/2018. Results of the first Graduate Outcomes survey for 2017/18 leavers were published in spring 2020. The Graduate Outcomes Survey is conducted 15 months after graduation

### Graduate Outcomes Results 2017/18 Undergraduate and Postgraduate combined

Total population			Graduates in paid employment or further education			Other statistics for Guildhall graduates	
<i>Eligible population</i>	<i>Number of respondents</i>	<i>Response rate</i>	<i>Guildhall graduates</i>	<i>Creative arts &amp; design graduates (all UK HEPs)</i>	<i>All UK HEP graduates</i>	<i>Other activity*</i>	<i>Unemployed</i>
352	196	56%	93%	87%	88%	5%	2%

\*Other activity includes voluntary or unpaid work, travel, caring for someone and retired

### 5.4 Student regulatory activity during 2019/20 (appendix D)

The number of cases was generally lower than in previous years in the 2019/20 cycle with notably fewer disciplinary cases and progress reviews than in the previous year possibly due to the School moving to online learning for the summer term 2019/20. However, the complexity of some of the case work more than made up for the reduction, with cases started last March still active and requiring significant staff attention.

Acting still attracts the largest number of **admission complaints** but it has substantially more applications than all the other programmes added together.

There was one **Completion of Procedures (CoP)** issued in the 2019/20 cycle and a further CoP issued recently now a complaint has completed Stage Three. One complaint arising from an ongoing student complaint still undergoing investigation went to the Office for the Independent Adjudicator but the case was found to not fulfil their criteria.

## **5.5 Equality admission strands 2019 entry**

Due to Covid, the equality admission strand analysis for 2019 entry was not produced during 2019/20. It will be considered at the Academic Board this month and will then be available for review as part of the work of the Academic Assurance Working Group.

## **5.6 Standards of research awards**

### **6.1 Doctoral programme (validated by City, University of London)**

The 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 47 research students enrolled (including writing up), a further 5 on intermission, and a further 6 completing their assessment). It remains the School's intent to apply for research degree awarding powers during the period of the next revalidation.

During the year, doctoral teaching assistants were discussed in a number of fora, including the Academic Board in November and the City Course Board. A Graduate Teaching Assistantship (GTA) is intended to provide selected doctoral students with some training in, and experience of, teaching and learning in higher education, supported by classes and mentoring.

Preparatory work for a Research Degree Awarding Powers application (RDAP) was put on hold for several reasons, including Covid and staffing capacity in both Registry and the Research Office.

#### **Action arising from 2017/18**

*11) RDAP preparation to capture current levels of staff engagement with scholarly activity.*

### **6.2 Research Environment**

At its October meeting the Academic Board received confirmation that the School's Research Excellence Framework (REF) Code of Practice was broadly considered to have met the published requirements but a few minor amendments had been required which were submitted in September 2020. Covid brought some changes to the REF timetable which now has a revised submission deadline of March 2021. The School continues to prepare its submission.

### **6.3 Conferment of title of Professor from 2020/2021**

The Board noted that the following staff members were conferred the title of "Professor" for use from 2020/21 onwards

- Ian Ballamy (Department of Jazz)
- Graham Johnston (Department of Keyboard)
- Orla O’Loughlin (VP & Director of Drama)

## 6 Academic Board activities for 2020/21

### 6.1 School Strategic Plan

It is expected that as the year progresses, further programme developments will be considered.

### 6.2 Learning and Teaching Strategy

The Associate Dean of Teaching & Learning has held a series of meetings with a variety of stakeholders across the School including Heads of Department and the President of the Student Union to explain and encourage engagement with the process of developing the new Teaching and Learning Strategy document

### 6.3 Research Strategy

A new Research Strategy is being developed and will be considered by both the Academic Board and the Board of Governors.

### 6.4 Revalidation

The **BA Acting** Programme that was due to be revalidated during 2019/20 will be carried forward into 2020/21.

The **BA Production Arts, BA Video Design for Live Performance, MA Music Therapy** are all due to be revalidated in the 2020/2021 academic year alongside the **Doctoral Programmes** with City, University of London.

Kalpesh Khetia  
November 2020  
(KML amends)

## Action Plan arising from 2019/20 report

Carried forward from 2017/18 report			
Action	Assigned	Deadline	Update
1. to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval during 2020.	Associate Dean of Teaching & Learning	Original September 2020 New deadline March 2021	Delayed due to late appointment of new Associate Dean and Covid-19

4. 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.	Programme Leaders	Ongoing (will be part of new action 2.	
11. RDAP preparation survey to capture current levels of staff engagement in scholarly activities (eg external examinerships, membership of learned societies etc)	Assistant Registrar (Quality Assurance)	Original during 2019/20 now 2020/21	Delayed due to Covid-19
<b>Carried forward from 2018/19 report</b>			
<b>Action</b>	<b>Assigned</b>	<b>Deadline</b>	<b>Update</b>
1. To conduct a quinquennial review of the Academic Board, its sub-committee structure and academic governance frameworks during 2019/20	Associate Dean of Teaching & Learning with Assistant Registrar (Quality Assurance)	AB Summer 2 meeting (now 2020/21)	Review deferred due to Covid-19 with a date to be confirmed
2.(a)To prepare (undergraduate) degree outcomes review and prepare public statement for consideration by both Academic Board and Board of Governors	Programme Leaders Group with Assistant Registrar (Quality Assurance)	Now end of 2020	Work in progress, external deadline extended to end of 2020, to be completed in due course.
2.(b)As part of degree outcomes review, consider (particularly where feedback is verbal) how evidence can be kept of alignment of feedback to assessment criteria	Programme Leaders Group	As part of new T&L Strategy discussions on assessment	Some work in departments has taken place. Programme Leaders need to follow this up.
<b>Actions arising from 2019/20 report</b>			
A) To ensure new equality and diversity arrangements link with Academic Board governance structure	Associate Dean, Assistant Registrar in liaison with Task Group	AB Summer 2 meeting (now 2020/21)	
B) during Covid-19 crisis, to review curriculum on a termly basis in 2020/21 to ensure delivery enables the maintenance of academic standards and aligns with regulatory requirements	Programme Leaders Group	By end of 2020/21	
C) Departments to address NSS scores and identify actions in the Annual Programme Evaluations	Programme Leaders	Drama & Production Arts: revalidation 2021 Music: Autumn 2020	

## Appendix A: Assessment results 2019/20 cycle

Outcome of 2019/20 assessments to date (with 2019 & 2018 comparisons)

Undergraduate classifications (2019/20 data provided as at 28 October 2020)

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>2019/20 Assessments</b>									
BMus	116	36	57	8		5		1**	9 WD (5 CertHE 4 DipHE)
BA TECH	34	16	14	3					1 FWD (1 DipHE)
BA Acting	21	4	17						
BA Acting Studies (new)	12	6	4	1				1	
BA VDLP	3	1	2						
BA PACE	10	3	5	2					
<b>Totals</b>	<b>196</b>	<b>66</b>	<b>99</b>	<b>14</b>		<b>5</b>		<b>2</b>	<b>10</b>
<b>2018/19 Assessments</b>									
BMus	108	35	47	6	1	8		2**	6 WD 3 FWD (5 CertHE 4 DipHE)
BA TECH	36	14	18	2					1 WD 1 FWD (2 DipHE)
BA Acting	20	5	15					1	
BA VDLP	5	4	1						
BA PACE	12	3	8	1					
<b>Totals</b>	<b>181</b>	<b>61</b>	<b>89</b>	<b>9</b>	<b>1</b>	<b>8</b>		<b>3</b>	<b>11</b>
<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						
<b>Totals</b>	<b>169</b>	<b>53</b>	<b>92</b>	<b>9</b>	<b>2</b>	<b>5</b>		<b>1</b>	<b>7</b>

Int= intermit

FWD=Fail/Withdraw

WD= Withdrawn

\*\*continuing extenuating circumstances

Total 2020 UG cohort 184 students: % split	
1st	35.68
2.1	53.51
2.2	7.57
3	0
Ord	2.7

Total 2019 UG cohort 181 students: % split	
1st	33.7
2.1	49.17
2.2	4.97
3	0.55
Ord	4.42

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

**Postgraduate classifications (2019/20 data provided as at 28 October 2020)**

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
		Dist.	Merit	Pass		Resit	Defer	Misc
<b>2019/20 assessments</b>								
MMus in Performance	145	19	32	2	80		2**	1 WD 1 FWD 8 Int
MMus in Composition	6	1			5			
MPerf, MComp, Guildhall Artist	72	51	12				8**	(1 fail-lower award)
MA in Opera Making & Writing	6	5	1					
Artist Diploma	15	7					8**	
Graduate Certificate	10		2		6			1 WD 1 Int
MA in Music Therapy	9	1	8					
MA Acting	6	3	3					
MA CTPD	9	3	6					
<b>Totals</b>	<b>278</b>	<b>90</b>	<b>64</b>	<b>2</b>	<b>91</b>		<b>18</b>	<b>13</b>

<b>2018/19 assessments</b>								
MMus in Performance	134	27	27	4	76			4 WD
MMus in Composition	5		2		3			
MMus in Leadership	7	3	3	1				
MPerf, MComp, MLead Guildhall Artist	74	53	19	2		1	2	1 WD
MA in Opera Making & Writing	5	3	2					
Artist Diploma	11	10	1				2	
Graduate Certificate	6		2	4				
MA in Music Therapy	13	1	7	2				
MA Training Actors	2	1		1				
MA Acting	3	1	2					1 WD
MA CTPD	8	2	5	1				
<b>Totals</b>	<b>268</b>	<b>101</b>	<b>70</b>	<b>15</b>	<b>79</b>	<b>1</b>	<b>4</b>	<b>6</b>

## 2017/18 assessments

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					
<b>Totals</b>	<b>282</b>	<b>104</b>	<b>68</b>	<b>10</b>	<b>83</b>	<b>1</b>	<b>4</b>	<b>12</b>

*Int= intermit*

*FWD=Fail/Withdraw*

*WD= Withdrawn*

*\*\*continuing extenuating circumstances*

### Total 2020 PG cohort

**156 awards**

	<b>% split</b>
Distinction	57.69
Merit	41.03
Pass	1.28

### Total 2019 PG cohort

**189 awards**

	<b>% split</b>
Distinction	54.3
Merit	37.63
Pass	8.06

### Total 2018 PG cohort

**182 awards**

	<b>% split</b>
Distinction	57.14
Merit	37.36
Pass	5.49



## **Appendix B: External Examiner Reports for 2019/20 cycle**

### **Comparability of standards**

**Q: Are the academic standards on the School and achievement of students comparable with those in other UK higher education institutions with which you are familiar?**

#### **BA (Hons) Acting**

- *Academic Standards and student achievement readily bear comparison with the other 'top' UK drama schools.*

#### **BA (Hons) Acting Studies**

- *Yes, I have observed a teaching class before the pandemic lockdown, and also reviewed closely the subsequent online (via SLACK) teaching material, student submissions and feedback. I am satisfied that the academic standards and achievements of the students are comparable with those in other UK higher education institutions. Student submissions manifest a high level of commitment, and engagement in deep learning offered by experienced and dedicated teachers at GSMD.*

#### **BA (Hons) Production Arts / Technical Theatre Arts**

- *I am confident in my assessment that Guildhall have done more than what most would deem reasonably practicable in the circumstances in trying to maintain their high standards and that there was as little detriment to any student as there could possibly be.*

#### **BA (Hons) Video Design for Live Performance**

- *The academic standards are comparable with similar programmes I am familiar with, along with the component modules. The overall academic standard of the modules are also comparable to other programmes I am familiar with. At the Exam Board there was another open discussion about the parity of assessment grading in relation to other institutions, so this debate is progressing well within Guildhall as a whole.*

#### **BA (Hons) Performance & Creative Enterprise**

- *Yes. I instigated a conversation at the Board about the high number of "good degrees" being awarded over the whole area. I was reassured that it was commensurate with the highly selective nature of the degrees. The PACE degree, though, had a good spread in any case.*

#### **BMus (Hons) Music**

- *EE1: Most recitals achieved an Upper Second Class award or above and I have heard a significant number of truly impressive recitals which give testimony to the high standards of the institution. I have sampled a range of academic,*

written, vocational and practical work (other than performance), some of which has been outstanding. Awards for 19-20 demonstrate that student achievement is comparable within the sector and that the BMus at the GSMD programme provides an excellent training for the profession.

- **EE2:** *The best practical work produced by final year students is of an exceptional standard: performing skills are easily of a professional level and, even in the current circumstances, the recitals of Class 1 standard to which I listened were immensely pleasurable; students who performed somewhat less well nevertheless showed extensive evidence of a high level of achievement and undoubted parity with those in other institutions. A similar observation applies to the academic work I examined: the best is excellent, such as dissertations that are intellectually engaged and sophisticated, and clearly written and presented.*

### **PGCert Performance Teaching**

- *Across the modules I have seen both written and verbal assessments which show academic standards are comparable to my own institution and others I have external examined for in the past. Having reviewed work, I am confident standards are in line with expectations for PGCert/MA study.*

*During the academic year, as teaching resources also moved online due to the current situation, I was also able to view teaching activities. This was particularly helpful, and not necessarily something I would have been able to do for face-to-face teaching; however, teaching and learning also appeared to be at the appropriate standard and made good use of online pedagogical approaches.*

### **MA Acting**

- *Academic standards and Masters student achievement readily bear comparison with the other 'top' UK drama schools.*

### **MA Collaborative Theatre Production & Design**

- *The academic standards of this course compare very favorably with those in other UK higher education institutions, specifically those at Rose Bruford College, which I have experienced as a member of staff, and those at UAL, which I witnessed in my role as External Examiner for their MA in Directing. The programme is well managed, sensitively delivered and appropriately assessed. Student feedback is detailed and transparent and the project work, that forms the bulk of the course content, is suitably scaffolded by a balance of full-time staff and industry professionals to create a rich and varied learning experience, which echoes current practice.*

### **MA Opera Making & Writing**

- *The academic standards of Guildhall and the professional standards of student composition work remains comparable with my own institution and other HE institutions with which I'm familiar.*

### **MA Music Therapy**

- *The academic standards remain high and are of a comparative level to those in the rest of the sector.*

### **Guildhall Artist Masters (Performance)**

- *The Music School maintains high academic standards, comparable with other top UK institutions, particularly in terms of performance and composition. The outstanding recital performances are in line with debut recitals for young professionals, demonstrating sophistication and authority. There is a range of achievement in written submissions, in line with sister institutions, the best of which exhibits well-developed intellectual curiosity and vibrant, informed approaches, accessing relevant scholarship.*

### **Guildhall Artist Masters (Composition)**

- *The academic standards of Guildhall and the professional standards of student composition work remain comparable with my own institution and other HE institutions with which I'm familiar.*

### **Artist Diploma**

- *From the recitals I heard, the Artist Diploma reflected academic and educational standards that are very much at the high end of the spectrum in terms of similar programmes delivered by other comparable institutions.*

**Q: Is the School maintaining threshold standards set for its awards in accordance with the frameworks for HE education qualifications and the applicable QAA subject benchmark statements?**

### **BA (Hons) Acting**

- *The School continues to maintain standards for its awards with specific reference to the national framework and subject benchmarks.*

### **BA (Hons) Acting Studies**

- *Yes. Threshold standards at Levels 4, 5 and 6 are maintained according to the Programme specification and the QAA subject benchmarks. I am pleased to be able to say the QAA Dance, Drama and Performance overall principles, as well as specific benchmarks are met by the programme.*

### **BA (Hons) Production Arts / Technical Theatre Arts**

- *It is, appropriately referencing the framework, meeting the relevant benchmarks.*

### **BA (Hons) Video Design for Live Performance**

- *The School is clearly aware of comparative standards across its different courses and this broader picture in relation to national benchmarks, successfully maintaining the appropriate standards.*

### **BA (Hons) Performance & Creative Enterprise**

- *Yes especially in traditionally neglected areas such as health and safety, group dynamics and citizenship. More traditional benchmarking areas, such as research ability, could be revisited, however, when writing the new degrees.*

### **BMus (Hons) Music**

- **EE1:** *The threshold standards of the QAA subject benchmarks for music are met. Alongside the programme's performance focus there is scope for students to exceed threshold standards in other academic and vocational areas of study. Standards are articulated at each level of study in accordance with the parameters of the National Qualifications Framework.*
- **EE2:** *I reaffirm the observations made in last year's report, i.e. that the School has maintained its practical and academic standards in the current year and that these conform to the established frameworks for HE qualifications and benchmarks.*

### **PGCert Performance Teaching**

- *In my opinion, the programme standards are appropriate for Level 7/PGCert study and would prepare students well if they wished to continue their studies at full Masters degree level. There are no applicable QAA subject benchmark statements at this level, or in a closely applied subject area. However, in relation to the QAA Master's Degree Characteristic Statement (Feb 2020), I am confident this course meets the appropriate expectations for knowledge, understanding, expertise and skills. Teaching and learning approaches also meet the appropriate balance of taught and independent study activities commensurate with Master's Degree study.*

### **MA Acting**

- *The School continues to maintain standards for its awards with specific reference to the national framework and subject benchmarks.*

### **MA Collaborative Theatre Production & Design**

- *The programme responds well to national guidance laid out by the QAA and in particular the Masters Degree Characteristics Statement.*

### **MA Opera Making & Writing**

- *The School continues to maintain standards set within the QAA subject benchmark statement for Music. The creative, critical and practical dimensions of music are all well catered for by the programme. Students achieve well and learn to appreciate and understand musical creation. Students' intellectual,*

*practical, creative, technological, personal and communication skills are all developed by various modules within the programme.*

### **MA Music Therapy**

- *The School is maintaining the relevant HE standards and the HCPC requirements for validation of the programme.*

### **Guildhall Artist Masters (Performance)**

- *The School is clearly maintaining the threshold standards for its awards, both in terms of UK HE frameworks and also European networks (as expressed in the Association of European Conservatoires Learning Outcomes for Level 7.*

### **Guildhall Artist Masters (Composition)**

- *The School continues to maintain standards set within the QAA subject benchmark statement for Music. The creative, critical and practical dimensions of music are all well catered for by the programme. Students achieve well and learn to appreciate and understand musical creation. Students' intellectual, practical, creative, technological, personal and communication skills are all developed by various modules within the programme.*

### **Artist Diploma**

- *The School is very much aligned with the award threshold standards applicable to this qualification.*

## **Appendix C: Equality strands relating to assessment outcomes 2018/19**

### **Undergraduate Assessment Outcomes 2018/19**

As part of the School's statutory responsibilities, an analysis of awards conferred in 2019 by Ethnicity, Sex, Disability and Age has been undertaken for each undergraduate programme and compared against the figures for 2015 to 2019. The total of First classifications achieved by undergraduate students has increased from 2018, but the number of students achieving an Upper Second has fallen by a similar number. This means that the percentage of higher classifications across undergraduate courses remains steady overall.

Some courses do not have any discrepancies in the attainment of higher classifications with 100% of students achieving a 1<sup>st</sup> or 2.1. In courses with smaller cohorts a discrepancy is representative of just one or two students not achieving a higher classification. The School's high level of attainment and small student cohorts make meaningful analysis difficult and it may be worthwhile investing resources in identifying improvements to the method and format of analysis to provide more granularity. This would improve the School's ability to identify if there are any underlying problems. As equality and inclusion remains a priority for the Office for Students, it is likely to become increasingly important to be able to demonstrate the action and monitoring that the School is implementing to narrow attainment gaps. The establishing of new courses over the five-year period is also likely to have an impact and it may be some time before trends become clear.

Further points are outlined below for each equality strand and the Academic Board is encouraged to review the accompanying spreadsheets for more details.

### **Ethnicity**

- Across all UG courses, 82.4% of students who identified within the Black, Asian and ethnically diverse (B,A,ED) category achieved a higher classification, compared to 90.1% of student who identified within the White category. The difference is slightly greater when looking only at students who are UK Domicile, 80% of B,A,ED students achieved a higher classification compared to 91.8% of White students. This continues the trend across previous years.
- There are discrepancies when the data is separated into course:
  - BA PACE- 75% of students who identified as B,A,ED achieved a higher classification compared to 100% of students who identified as White- it should however be noted that this represents just one student not achieving a higher classification.
  - BA TTA- 66.7% of students who identified as B,A,ED achieved a higher classification compared to 96.8% of White students. Again, these percentage differences represent one White and one B,A,ED student not achieving a 1<sup>st</sup> or 2.1.

## **Gender**

- Overall, in 2019 female students achieve a higher percentage of Firsts and 2.1s than male students. This difference is reasonably small, less than 3%.

Alongside the trend across previous years, Programme Leaders are asked to investigate why this is consistently the case- are male students less likely to access support mechanisms on offer? A similar difference is found for postgraduate students.

- This difference is marginally greater for UK Domicile students, suggesting that there may need to be some focus on UK Domicile male students.
- 100% of students identifying their gender as 'other' achieved a First or 2.1.

## **Disability**

- There is no significant discrepancy across undergraduate courses between the attainment of higher classifications when split by disabled and non-disabled.
- There are discrepancies when the data is separated into course:
  - BA PACE- 80% of students declaring a disability achieved a higher classification compared to 100% of students who did not- it should however be noted that this represents only one student with a disability not achieving a higher classification.
  - BA TTA- 100% of students who declared a disability achieved a higher classification compared to 92.9% of non-disabled students. Again, cohort size means that this is in fact just two students not achieving a higher classification.

## **Age**

- Please note from 2019, the analysis of age uses the students' age on commencement as opposed to age on completion, in line with requirements of the OfS.
- Differently from previous years, the age categories used are: Young (under 21 on commencement), Mature 21 to 25, Mature 26 and over.
- There does not appear to be an extreme disparity between students in the younger or mature categories overall. However, when comparing the categories for the BA PACE programme, there is a large discrepancy, with 80% of students aged 21 to 25 on commencement achieving a higher classification compared to 100% of students aged under 21 on commencement. It is important to note that this represents only one out of four students in the mature category not achieving a First or 2.1.

## **Postgraduate Assessment Outcomes 2018/19**

As part of the School's statutory responsibilities, an analysis of awards conferred in 2019 by Ethnicity, Sex, Disability and Age has been undertaken for each postgraduate programme and compared against the figures for 2015, 2016, 2017 and 2018.

The total proportion of higher classifications (Distinction and Merit) awarded has decreased from 95.2% in 2018 to 91.6% in 2019. The proportion of Distinctions has decreased, with the percentage of Merits awarded remaining steady. The percentage of higher classifications is similar when looking at all postgraduate awards or UK domicile PG awards only.

Due to the high proportion of higher classifications awarded for postgraduate courses, it is difficult to assess any issues relating to equality strands without looking with more granularity. Programme leaders of courses where the cohort size is small or the number of higher classifications is 100% may find it necessary to consider the spread of overall marks rather than classifications.

Further points are outlined below for each equality strand and the Academic Board is encouraged to review the accompanying spreadsheets for more details.

### **Ethnicity**

- Overall there is not a significant discrepancy in the proportion of higher classifications achieved between students identifying as White or as B,A,ED.
- There is however a greater difference between these categories when only looking at students with a UK Domicile. 92.1% of White students with a UK domicile achieved a Distinction or Merit compared with 87.5% of B,A,ED students with a UK domicile. Due to the small numbers, with only 16 B,A,ED students with a UK domicile in total, this is representative of 2 B,A,ED students with a UK domicile not achieving a higher classification.

### **Gender**

- In 2019, there is a slightly greater proportion of female students achieving higher classifications overall. This is a difference of 4.1% when looking at all students, and 4.5% when looking just at students with a UK domicile.

This is in line with the trend across previous years. Programme Leaders are asked to review why this is consistently the case. For example, are male students less likely to access support mechanisms on offer? A similar difference is found for undergraduates.

- This difference in outcomes by gender is found in the Guildhall Artist Masters- many of the other postgraduate courses have 100% of small cohorts achieving higher classifications.
- 100% of students (one student) who identified their gender as 'other' achieved a higher classification.

### **Disability**

- Overall in 2019, when looking at the data for students of all domiciles, there is no discrepancy in the proportion of students achieving higher classifications when split by disabled and non-disabled.



- However, when looking at the data for students with UK domiciles there is a 3.1% difference, with 94.1% of disabled students achieving a Distinction or Merit compared with 91.0% of non-disabled students. Again, this difference is found in the Guildhall Artist Masters, particularly Part 1.
- Should this difference become a trend, it would be worth monitoring the support and mitigation mechanisms that are in place, to ensure that this isn't advantaging students who have disabilities rather than creating the level playing field that we aim for.

## **Age**

- Please note from 2019, the analysis of age uses the students' age on commencement as opposed to age on completion, in line with the requirements of the OfS.
- Differently from previous years, the age categories used are: Young (under 21 on commencement), Mature 21 to 25, Mature 26 and over.
- There are significant discrepancies in the proportion of postgraduate students aged 26+ on commencement who achieve higher classifications compared with students between the ages of 21 to 25 on commencement. This difference is the most significant of all the equality strands, with 95.5% of students aged 21 to 25 on commencement achieving a higher classification compared with 84.1%, when looking at all students regardless of domicile. The difference is very similar when only looking at students with UK domiciles.
- This difference is similar (around 10%) when focusing on the Guildhall Artist Masters-

Programme Leaders are encouraged to investigate this and identify actions that can be taken to reduce this gap.

## Appendix D: Data relating to student regulatory activity during 2019/20

The number of cases was generally lower than in previous years in the 2019/20 cycle; there were notably fewer disciplinary cases and progress reviews than in the previous year possibly due to the School moving to online learning for the summer term 2019/20. However, the complexity of some of the casework has been extraordinary taking hours of staff time almost on a daily basis.

Acting still attracts the largest number of admission complaints but it has substantially more applications than all other programmes added together.

One Completion of Procedures (COP) letter was issued in the 2019/20 cycle with a further CoP issued recently as a complaint completed Stage 3. One complaint arising from an ongoing student complaint still undergoing investigation went to the Office for the Independent Adjudicator but the case was found to not fulfil their criteria.

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

All complaints are referred to the Head of Registry Services 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 2019/20</b>	<b>6 (1 Music, 5 Acting)</b>	3 complaints dismissed, 1 music complaint given application fee waiver, 2 Acting complainants offered another audition attempt.
Total School cases 2018/19	5	
Total School cases 2017/18	6	
Total School cases 2016/17	2	
Total School cases 2015/16	2	
Total School cases 2014/15	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>2019/20 cycle</b>	<b>Notes</b>	<b>2018/19</b>	<b>2017/18</b>	<b>2016/17</b>	<b>2015/16</b>
<b>Music</b>	<b>2</b>	1 major first offence academic misconduct (mark 0 and resit), 1 deemed poor academic	6	6	5	4
<b>Drama</b>	<b>0</b>			0	0	0
<b>Production Arts</b>	<b>0</b>				0	0

		practice- mark penalty applied.				
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**(c) Academic appeals arising from 2019/20 assessment cycle (as at 01/11/2020) with yearly comparisons**

Academic appeals are submitted, in the first instance, to the Assistant Registrar (Quality Assurance) in Registry.<sup>1</sup> The initial investigation is undertaken by the Assistant Registrar (Quality Assurance) 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. At the time of writing this report, the final deadline for the submission of academic appeals has not yet passed due to trailed assessments into the 2020/21 academic year, and this may account for the smaller number of academic appeals represented below.

Programmes with Appeals	Assessment Cycle							
	16/17	Upheld	17/18	Upheld	18/19	Upheld	19/20	Upheld
<b>BMus</b>								
Against Class/Award								
Against Fail Withdraw	1	0			1	0 [CoP issued]		
Against module mark	1	0					2	1
Against capped mark	1	1						
Against resit/resit mark			2	1	1	0		
Academic advice								
General exten circ.					1	0		
General conduct of assessment					1	0		
<b>Production Arts (UG and PG)</b>								
Against Class/Award			1	0			1	0
<b>Postgraduate music</b>								
Against Class/Award	2	0	1	0				
Against Fail Withdraw								
Against non-progression	1	0						
Against resit/resit mark					2	2 partly upheld		
Against module mark								
			2	1	1	1		
<b>Drama (including PACE)</b>								
Against Class/Award	1	0					1	0
Against resit/resit mark					1	1		
<b>TOTAL</b>	<b>7</b>	<b>1</b>	<b>6</b>	<b>2</b>	<b>8</b>	<b>4</b>	<b>4</b>	<b>1</b>

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

Allegations of misconduct are referred to the Head of Registry Services (or Dean of Students). Where there is a prima facie case of minor misconduct this will be dealt with under the “informal” procedure and the Head of Registry, or her nominee, is able to issue low level fines, written warnings, and short term suspensions/exclusions. A prima facie case

<sup>1</sup> Quality Assurance Officer (Operations) for 2018 and 2019 whilst post vacant.

of serious misconduct (or second offence) 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, as well as expulsion.

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.

	Type of allegations	No of students involved	Level of procedure	Outcome
<b>Social media</b>	Racism on social media	1	Informal	Written warning and training required
	Inappropriate behaviour on social media	1	Informal	Written warning
<b>Library</b>	Library (overdue notices and no action taken by the student)	4	Informal	Fines paid by meeting or by agreed date
<b>Sundial</b>	Appeal against termination of contract	1	Upheld (CoP)*	Student permitted to remain in Sundial Court.
<b>Other</b>	Behaviour that caused distress to others	1	Informal	Dismissed
	Inappropriate behaviour towards staff	1	Informal	Written warning and apology required.
	Cases in abeyance	2	Ongoing	Due to external factors
	Ongoing cases	1	Formal	Currently unknown
	Student using School email for business purposes	1	Informal	Student asked to desist from using School email for business.
<b>Total senior School cases 2019/20</b>		<b>12</b>		
2018/19		19		
2017/18		16		
2016/17		12		
2015/16		23		

\* CoP = Completion of internal procedures letter which signposts students to the Office of the Independent Adjudicator. Students have one year from the issuing of a COP letter to complain to the OIA.

#### **(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. Progress Reviews are administered at faculty level, and appeals against a progress review decision are administered by Registry. In 2019/20 no progress reviews were conducted.

<b>Total Cases 2019/20</b>	<b>0</b>
Total cases 2018/19	5
Total cases 2017/18	4
Total cases 2016/17	3
Total cases 2015/16	4

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

The Principal, or his/her delegate (usually the Dean of Students), may exclude a student to (i) protect the health and safety of an individual student and/or the School community or (ii) pending disciplinary investigation for serious misconduct.

During 2019/20 three students were temporarily removed from their studies. There was one temporary exclusion in 2018/19 and three in 2017/18.

**(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 Head of Registry Services), Stage 3 Appeal. Informal statistics are not collected.

	<b>Complaints</b>	<b>No complaints</b>	<b>Stage of concluding procedure</b>	<b>Outcome</b>
<b>Music</b>	Programme delivery complaint	3	Stage 1	Not upheld
	Programme delivery complaint	2	Stage 3 (CoP)	Not upheld (November '20)
	Complaint against staff using inappropriate language	1	Stage 1	Partially upheld and apology issued
	<b>Total cases 2019/20</b>	<b>8</b>		
	<b>Total Senior School cases 2019/20</b>	<b>8</b>		
	2018/19	19		
	2017/18	16		
	2016/17	12		
	2015/16	23		

**h) Other**

There was one formal complaint to the Office of the Independent Adjudicator (OIA) in respect of the time taken by the School to investigate a student complaint. OIA found the case to be **out of remit** as the investigation was ongoing.