

**Academic Board 18 November 2021
and
Board of Governors 22 November 2021**

**Academic Board annual report for 2020/21 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 instead of six; two in autumn, one in spring and two in summer. All meetings took place online via Zoom or MS Teams. Staff from all teaching departments, including Guildhall Young Artists were represented on the membership.

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 a variety of meetings that have taken place with internal stakeholders. Due to the continuing priorities in meeting regulatory requirements arising as a result of the pandemic, progress on the quinquennial review has been slow. There is continuing discussion around the formulation of a quinquennial review working group as a vehicle to accelerate the process of review. The balance between the work (and the responsibilities) of the Academic Board (the oversight body) and the Programme Boards (the "doing" committees) is one of the main areas of exploration. Currently the Board meets more frequently than any Programme Board.

Action arising from 2019/20 and carried over in 2020/21

i) 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.

2.2 Teaching and Learning Strategy

The current strategy expired at the end of 2017. A summary of key Teaching and Learning developments during the period 2017-20 was considered by Academic Board

at its first meeting of autumn term 2020/21. The Associate Dean of Teaching & Learning had undertaken this review in lieu of a formal Teaching and Learning Strategy for that period in order to provide background to the next strategy. During the period spanning 2020/21 and early autumn of 2021/22, the Associate Dean of Teaching & Learning in collaboration with colleagues across the School has developed a draft strategy document to bring to Academic Board for consideration on the 18 November 2021 and will be presented to the Board of Governors thereafter.

2.3 COVID-19

The School implemented a recalibrated blended curriculum from September 2020 following a further review conducted over the summer preceding the new academic year. 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 blended delivery of teaching was received well by students in addition to the technological enhancements the School had made, namely with the introduction of low-latency technology to enable students to collaborate across several School venues.

In November 2020, the School re-engaged in the process of reviewing the curriculum and notified students and external examiners that it would continue delivering the curriculum on a blended basis from the 4th January 2021. However, on 30th December 2020, four days prior to the start of the new term, the School was notified that the national lockdown would continue and consequently all students were notified that teaching would be delivered online only. MA Music Therapy was the exception due to training allied to health professions being exempt from lockdown.

The School was able to restore some in-person teaching on site from 8th March 2021 but due to the difficulties of returning to School at short notice, particularly international students, students were given the option to continue with online learning until the Easter break.

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.

The final meeting of Academic Board received an overview of all of the amendments to assessments that had been considered and approved over the period 2020/21 for official record and for auditing purposes.

Given the very low level of complaint about the School's provision, it would seem that the School's actions significantly mitigated the risk under consumer protection.

Action arising 2020/21

ii) As part of teaching & learning enhancement strategy, alternative modes of delivery developed under Covid to be incorporated into future delivery of existing or new programmes

2.4 Access & Participation

The Board noted in March 2021 that the School would be submitting the final Access & Participation Monitoring report for 2019/20 to the Office for Students (OfS). This would be the last time that the School would have to do monitoring of a 1-year plan. Since August 2020, the School has been working through the 5-year plan.

Covid and the first lock down disturbed Access work for the majority of higher education providers and the 2019/20 monitoring return questions, reflected the OfS's understanding of that fact.

Potential reputational

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

2.5 Teaching Excellence and Student Outcomes Framework (TEF)

Towards the end of the 2020/21 academic year, Higher Education Providers were notified by the Office for Students (OfS) that references to TEF rating should be removed from all institutional publications (online and offline) from 1st September 2021. The School is awaiting the OfS consultation paper on the recommendations of an independent review of the process that will outline next steps for TEF.

3 Standards of taught awards

3.1 Assessment results 2020/21 cycle (appendix A)

Assessment results were considered by the School Board of Examiners at two meetings in July and September, unlike the previous academic year all assessment was completed as scheduled.

Data contained in appendix A are the results confirmed as at 20 October 2021.

At undergraduate level the proportion of higher awards at first-class is up (45% vs 35%) with some reduction in upper second (46% vs 53%) when compared with 2020 but the proportion of the award of higher classifications overall (first and upper second) increased.

The School saw almost double the number of BMus students being awarded a first-class degree despite a negligible difference in the number of students awarded (116 in 2020 vs 117 in 2021). 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 (ie 0.5% below) the School still saw a high number of higher classifications.

Reputational risk:

unexplained grade inflation

Actions arising 2020/21

iii) Academic Assurance Working Group to give particular attention to grade inflation and how the School maintains standards outcomes in the School

iv) Executive Team to consider grade inflation for report to Academic Board and Board of Governors May 2021

3.2 Summary of External Examiner reports and responses 2020/21 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.

The sub-committees of Academic Board, namely the Programme Boards for Production Arts, Drama and Music looked at feedback from all the External Examiners for undergraduate programmes from the 2020/21 cycle at the respective meetings held in October 2021 with attention given to the comparability of standards. Common themes identified include (i) assessment criteria and (ii) evidence of feedback to students and alignment of feedback with assessment criteria. At its meeting in November 2021 the Board will receive a consolidated External Examiner overview document which will report on any specific issues raised in points (i) and (ii) above.

3.3 Equality assessment strands (appendix C)

The Board considered the annual analyses conducted separately for the undergraduate and postgraduate assessment outcomes of 2019/20 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. Very small numbers prevent statistical analysis of some protected characteristics.

Potential reputational risk:
unexplained differences in outcomes

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

Action arising 2020/21

v) Departments to reflect on data and respond through annual monitoring mechanisms

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.

In addition to the Programme Boards, a further sub-committee of Academic Board the Collaborative Board of Studies for the BA in Acting Studies met in spring 2021 and a further meeting is to be scheduled in spring 2022.

The Research and Knowledge Exchange Committee, responsible for the School's research activity and programmes, reports to the Academic Board, including matters relating to research ethics. Additionally, the doctoral programme that is validated by City, University of London convenes a course board meeting with Guildhall School on an annual basis but from 2021/22 there will be two course boards per academic year. 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.

The Course Board oversaw the revalidation of the doctoral programme in March 2021, and approved revalidation for five years from 1 September 2021 to 31 August 2026 (see below).

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:

- (i) there were small tweaks to language throughout with creation of new roles within Registry and clarification of departmental roles.
- (ii) Programme responsibilities were clarified.
- (iii) Reference to Accreditation of Prior Learning was removed to confirm that the School does not recognise specific credit from other institutions for advanced standing, although general advanced standing (eg to year 2 or 3) is still accepted in some circumstances.
- (iv) Pass/Fail assessments – any assessments that miss the deadline shall be deemed a fail.
- (v) reference to School-wide assessment criteria was removed as a result of the amendments being made to criteria through revalidation.
- (vi) clarified about the membership of an e academic appeal
- (vii) in Section 5, the main amendments were to the code of conduct (appendix 5A) as a result of changes related to OfS clarification of sexual harassment.

The largest change to the regulations is around the course participation policy with the catalyst being the increased expectations of the UKVI regarding monitoring attendance and engagement. Whilst the fundamental building blocks of the original remain (eg attendance requirements and case consultations and progress reviews where attendance is lacking), this section has been completely rewritten to introduce defined trigger points (to ensure consistency across all programmes) and for clarity. New regulations are to be presented to 18 November Board meeting.

4.3 Validation & revalidation of programmes

At the last meeting of Academic Board, it approved the adoption of a 'Criteria for new HE programme proposals' guidance document. In the summer of 2020, the Strategic Planning group considered the need for a generic set of criteria that could apply to all new programme proposals. The prioritising of the criteria is informed by the imperative

that programmes are viable and sustainable within the School's resources and meet industry needs and HE standards and expectations.

The final cohort of the **BA in Performance & Creative Enterprise** has now completed all assessment and the programme is now closed.

The Board considered and approved for recommendation to the Board of Governors, the closure of the **MA in Acting** programme. There is now one cohort remaining, due to complete at the end of the 2022/23 academic year. Student numbers remain unaffected as this was delivered alongside the BA in Acting programme.

Four programmes were revalidated over a 4-week period in spring/summer 2021. The three programmes below were validated by Guildhall School of Music & Drama and were conducted online via MS Teams.

- BA Acting
- BA Production Arts
- BA Video Design for Live Performance

The following programme was revalidated by City, University of London:

- MPhil/DMus/PhD

The **BA Acting** programme saw a significant overhaul of its curriculum, teaching, learning and assessment to diversify its offering. This also entailed a significant reduction in credit and contact time. The programme team received a number of conditions to meet by the 1st September 2021 and was also commended in the following areas:

- Quality of the documentation, its accessibility and clarity.
- The clear direction of travel, particularly in respect of responding positively to the equality and diversity agenda and changes in the industry; introducing a wider array of production opportunities for students; and providing more opportunity for the students to develop and demonstrate their own creative agency.
- The reduction in credits, in response to concerns regarding the over-commitment of staff and students.
- The close engagement with students in developing the programme for revalidation.

The BA in Acting programme was revalidated for a further 5 years.

The **BA in Production Arts** programme altered the number of credits and hours offered on the programme to redress the balance of engagement with productions. The programme team received a number of conditions to meet by the 1st September 2021 and was also commended in the following areas:

- The panel recognised the application of sector based working practices during preparation for productions as good practice.
- Recruitment of 2 outreach workers to help the diversity agenda.
- Commitment to developing a Saturday and a term-time programme in collaboration with Guildhall Young Artists to provide opportunities to under-18s.
- Sharing good practice at marking review meetings.

- Good practice in the application of stepped learning outcomes and identification of FHEQ Levels in learning outcomes.

The BA in Production Arts programme was revalidated for a further 5 years.

The **BA in Video Design for Live Performance (VDLP)** saw a minor change in credits which also saw the programme align itself to the BA in Production Arts. Significantly, the department also received approval to change the name of the award to the **BA in Digital Design & Production** to come into effect from September 2022. The programme team received a number of conditions to meet by 1st September 2021 and were also commended in the following areas:

- The commitment of the staff to the programme, understanding of issues and complexities.
- The imaginative solutions to enhancing student learning, eg LinkedIn learning accounts.
- The strong sense of community within staff and students.

The BA in VDLP programme was revalidated for only a further 3 years given some continuing issues, particularly around recruitment and sustainability.

During the course of revalidation, the Panels also identified School level recommendations which would need to be discussed at Academic Board. The Revalidation Panels identified the following recommendations which should be considered over the validation periods:

- To consider reviewing programme and module specification templates to introduce Reading and Resources lists at module level where appropriate.
- To review and specify the School's policy on exit awards and their classification (particularly at level 4 CertHE); liaise with the BA Acting programme team in order to effect changes to the proposed exit arrangements, as appropriate.
- To review the processes by which the programme handbook is made consistent, comprehensive and user friendly across all School departments.

<p>Potential quality & standards and consumer protection risk: Programme Handbooks: duplication and inconsistent information to internal/external stakeholders; Level 4 awards: incomparable outcomes with competitor institutions</p>

The **Doctoral** programme was revalidated by City, University of London in spring 2021. The report noted that the Doctoral programme had matured since the last revalidation event. It had evolved a distinct offer in terms of performing arts research evidenced by the increasing student numbers and market. The programme team received one condition to be met by 31st August 2021 and several recommendations for consideration over the next revalidation period. It was also noted at the meeting the School's Research Department's intention to apply for Research Degree Awarding Powers during the next revalidation period.

The Panel noted the following areas for special commendation:

- The high-quality revalidation submission.
- The use of technology which had helped to support the student experience.
- The outstanding support given to students during the COVID-19 pandemic as emphasised by students too.

- The use of a mock Viva Voce was good practice and an excellent way to support students.

The Doctoral programme was revalidated for a further 5 years.

Action arising 2020/21

v) Detailed analysis of the work, locus of responsibilities and costs of RDAP particularly given current staffing issues.

The
MA

Music Therapy was due to be revalidated in 2020/21, however an extension until autumn 2021/22 was granted to permit the programme team more time to review the content of the curriculum, particularly in respect of EDI matters, whilst continuing to meet its regulatory obligations to The Health & Care Professions Council (HCPC).

4.4 Student feedback

The Academic Board considered a wide variety of student feedback during 2020/21, 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. Participation in the WSS was particularly low, possibly due to Covid.

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 at its September meeting overview tables for both the NSS and the WSS conducted in 2021. Departmental actions plans are included in the Principal's report to the Board of Governors in November 2021.

5.1 The National Student Survey January to April 2021

NSS participation decreased compared with last year (to 79% from 84%). The national average response rate was 69%. Final year BA PACE students were not surveyed as this was a closing programme. Because of the small number of students on the BA VDLP programme, quantitative results have not been published but are combined in the aggregate results. BA Acting studies was not included as there were no final year students in 2020-21.

In a reversal of the trend for the previous three years, in 2021 the overall satisfaction rate for the quality of the courses went down, (from 90% in 2020 to 79% in 2021). Satisfaction across all sections of the survey has generally declined or stayed the same. In the categories of teaching and academic support satisfaction fell by more than five percentage points. This trend in decreased satisfaction is reflected across the sector with many institutions falling in overall satisfaction by more than 10 percentage

points. Furthermore, Guildhall has done well to drop only 4 percentage points on organisation and management; a category that saw many competitors fall by 5-10 percentage points. This sector-wide trend likely reflects the ongoing frustration of students with COVID safety measures resulting in the hybrid and online delivery of courses.

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

- For Assessment and Feedback BA Acting saw a return of a less than 50% satisfaction in the category of 'Marking and assessment has been fair', returning a satisfaction rate of 42%
- Satisfaction with the organisation and smooth running of courses fell from 72% in 2020 to 59% in 2021 across the School. Satisfaction fell by more than five percentage points across all programmes.
- Jazz students saw a significant decrease in overall satisfaction from 80% in 2020 to 48% in 2021. There was significant decrease in satisfaction with teaching and learning opportunities, though increased satisfaction with learning resources, learning community and assessment and feedback.
- Singers saw notable decrease in satisfaction with learning opportunities, assessment and feedback and organisation and management.
- Overall satisfaction for WBP students fell by 21 percentage points, from 100% in 2020 to 79% in 2021. The most notable areas of dissatisfaction were with teaching, learning opportunities and academic support. WBP students did register an increase in satisfaction of more than five percentage points with assessment and feedback.

Action arising 2020/21

vii) Departments to address NSS scores and identify actions in the Annual Programme Evaluations (and also report to the Board in November)

5.2 The Whole School Survey

The Whole School Survey combines questions regarding:

- Programme evaluation
- Student experience questions (Student Affairs IT, Facilities, Registry, Recording and AV, Library, Students' Union, Sundial Court, Departmental Offices and other elements that contribute to the student experience).

The survey was reduced this year as the School was required to rebuild the survey from scratch with new software as Survey Monkey was no longer considered a sufficiently secure medium. Detailed module questions will be reintroduced for the 2022 survey. However, student has plenty of opportunity to provide free text comments. There was also a re-formulation of some of the questions relating to work load management and the removal of the question relating to handbooks. There was one COVID related question (in relation to programmes) included in the 2021 survey was:

"The School has kept me informed of the changes made to my programme of study because of the COVID-19 pandemic".

and respondents were also asked to consider whether they would be open to online teaching in the future.

All students were invited to complete the online survey via email. The response rate for 2021 was substantially lower than hoped for at 32%. All efforts to increase response rates were made, including reminders in Students' Union newsletters and student e-zines, weekly email reminders, digital posters and pushes from departments. The survey was open for 9 weeks between May and July 2021.

Taking into account the low base rate and the low response rate for 2021, overall satisfaction with the quality of teaching has remained stable across all programmes between 2020-21.

5.3 Graduate Outcomes Results 2018/19 Undergraduate and Postgraduate combined

Graduate Outcomes is a survey of graduates approximately 15 months after they have completed. Although Graduate Outcomes replaces DHLE, the results of the two surveys should not be compared due to fundamental differences in time scale and methodology.

The latest results are from the 2018/19 academic year graduating cohort, which is the second year Graduate Outcomes has been run – the respondents graduated between 1 August 2018 and 31 July 2019, and were surveyed between December 2019 and November 2020. Given the period of some of the survey was during the height of the pandemic, the scores are particularly pleasing.

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 & design graduates (all UK HEPs)</i>	<i>All UK HEP graduates</i>	<i>Other activity*</i>	<i>Unemployed</i>
383	226	59%	89%	85%	87%	6%	5%

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

5.4 Student regulatory activity during 2020/21 (appendix D)

There was an increase in the number of cases in 2020/21 that fall under student regulatory activity that include: academic appeals, complaints, disciplinary investigations, case consultations and progress reviews. There was a notable increase in academic appeals and disciplinary cases. 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.

Three Completion of Procedures (COP) letters were issued in the 2020/21 cycle with a further CoP issued recently as a complaint completed Stage 3.

5.5 Equality admission strands 2020 entry

The Board considered in spring 2021 a summary analysis of applications, offers and conversations for 2020 entry (see appendix D). Data is too small for some protected characteristics to be meaningful.

5.6 Student Protection Plan

Academic Board approved updates to the Student Protection Plan with the main amendments in respect of inserting online and blended learning as possible responses to a crisis, and reducing the reporting to the Board of Governors of a programme closure to a single stage.

6 Standards of research awards

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

The Doctoral programme was successfully revalidated by City, University of London for a further 5 years. The programme team were met with one condition which was met ahead of the deadline.

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 (in 2020/21 there were 77 research students enrolled (including writing up). It remains the School's intent to apply for research degree awarding powers during the period of the next revalidation but there are significant costs and challenges with such an application.

6.2 Research Environment

Research Strategy

At its November 2020 meeting the Academic Board was presented the latest iteration of the Research Strategy for review (2020-2025), it was highlighted that many of the proposals had emerged from discussions in the RKEC forum.

The department felt it was the right moment to redraft the research strategy for three main reasons:

- a. The School are approaching the end of the REF cycle and should have a blueprint for the future
- b. It has been very helpful in drafting the research environment template for the REF submission
- c. The work done on determining staff eligibility revealed the need for an institution-wide consultation about how we structure support and funding for research.

There were a number of inconsistencies that emerged in the staff eligibility exercise. These had largely arisen in response to a changeable outside context at various points, and to that extent demonstrate the institution's agility. However, the School is now at a point where it was appropriate and necessary to determine how to move forward and what is the most equitable and efficient way of achieving it. Some of the 'Key issues to address 2020–2025' are those most affected by the announcement

regarding a new Target Operating Model for the City. Namely: 'Internal structures', 'Research recruitment and remuneration', 'Progress towards RDAP' and 'Internal funding of research'.

REF

Following Covid-19, institutions were invited to submit revised codes of practice. There were no substantive changes made, and Research England immediately approved the revisions as 'minor amendments'.

KEF

The first set of KEF narrative statements were submitted to Research England. The narrative statements accompany the numerical data. The School benefits from these narrative statements as it allows to contextualise the relatively low financial figures. The narrative statements focus on local growth and regeneration and on public and community engagement, both areas where the research department is strong. This is the first time Research England had collected such narrative statements, the School was not obliged to submit but consider it helpful to present the information.

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 summer 2020/21 onwards

- Jonathan Vaughan (Vice-Principal & Director for Music)

7 Academic Board activities for 2021/22

7.1 School Strategic Plan

It is expected that as the year progresses, further programme developments will be considered this will also take on a broader scope of reviewing the size and shape of the institution and the viability of existing programmes.

7.2 Learning and Teaching Enhancement 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 Students' Union to present at Academic Board in November 2021.

7.3 Revalidation

The following programmes were scheduled to be revalidated in 2021/22:

- MA Music Therapy (carried over from 2020/21)
- MA Collaborative Theatre Production & Design (CTPD)
- MA Opera Making & Writing

However, the CTPD programme has been deferred for validation for a further year at the autumn 2021 Academic Board this is due to changes in key staff in January 2022.

The Senior Management Team has approved the BA in Performance Design for further development. Subsequently, the BA in Performance Design will be taking the validation slot vacated by CTPD in March 2022.

Action Plan Summary

Carried forward from 2017/18 report			
Action	Assigned	Deadline	Update
<i>1. to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval during 2020.</i>	<i>Associate Dean of Teaching & Learning</i>	<i>Original September 2020 New deadline March 2021</i>	<i>First draft to be presented at Academic Board meeting Nov 2021</i>
<i>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.</i>	<i>Programme Leaders</i>	<i>Ongoing</i>	<i>Action under new Teaching Enhancement Strategy</i>
<i>11. RDAP preparation survey to capture current levels of staff engagement in scholarly activities (eg external examinerships, membership of learned societies etc)</i>	<i>Assistant Registrar (Quality Assurance)</i>	<i>Original during 2019/20 now 2020/21</i>	<i>Preliminary work delayed due to pandemic and also staff changes. Other more recent staff changes in Research will impact RDAP prep. – moved to 2021/22</i>
Carried forward from 2018/19 report			
Action	Assigned	Deadline	Update
<i>1. To conduct a quinquennial review of the Academic Board, its sub-committee structure and academic governance frameworks during 2019/20</i>	<i>Associate Dean of Teaching & Learning with Assistant Registrar (Quality Assurance)</i>	<i>AB Summer 2 meeting (now 2020/21)</i>	<i>Work is on-going, meetings continue with internal stakeholders</i>
<i>2.(a)To prepare (undergraduate) degree outcomes review and prepare public statement for consideration by both Academic Board and Board of Governors</i>	<i>Programme Leaders Group with Assistant Registrar (Quality Assurance)</i>	<i>Moved to end 2020 but now structure to be reviewed as part of wider discussion on grade inflation</i>	<i>External publication postponed – defined period of review to be decided</i>
<i>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</i>	<i>Programme Leaders Group</i>	<i>As part of new T&L Strategy discussions on assessment</i>	<i>Some work in departments has taken place. Programme Leaders to follow this up.</i>

Actions arising from 2019/20 report		Deadline	Update
A) <i>To ensure new equality and diversity arrangements link with Academic Board governance structure</i>	<i>Associate Dean, Assistant Registrar in liaison with Task Group</i>	<i>AB Summer 2 meeting (now 2020/21)</i>	<i>Move to 2020/21 action plan</i>
B) <i>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</i>	<i>Programme Leaders Group</i>	<i>By end of 2020/21</i>	<i>Completed</i>
C) <i>Departments to address NSS scores and identify actions in the Annual Programme Evaluations</i>	<i>Programme Leaders</i>	<i>Drama & Production Arts: revalidation 2021 Music: Autumn 2020</i>	<i>Completed</i>

Actions arising from 2020/21 report		Deadline	Update
<i>i. To ensure new equality and diversity arrangements link with Academic Board governance structure</i>	<i>Associate Dean, Assistant Registrar in liaison with Task Group</i>	<i>TBC</i>	<i>Part of quinquennial review process considerations and also pending further EDI discussions internally</i>
<i>ii. As part of teaching & learning enhancement strategy, alternative modes of delivery developed under Covid to be incorporated into future delivery</i>	<i>Programme Leaders</i>	<i>Period of teaching enhancement strategy</i>	
<i>iii. Academic Assurance Working Group to give particular attention to grade inflation and how the School maintains standards outcomes in the School</i>	<i>AAWG</i>	<i>February 2022</i>	
<i>iv. Executive Team to consider grade inflation for report to AB an BoG</i>	<i>Executive</i>	<i>Following AAWG</i>	
<i>v. Equality Assessment strands: Departments to reflect on data and respond through annual monitoring mechanisms</i>	<i>All departments</i>	<i>Drama, Production Arts & Music by 2nd spring Academic Board</i>	

		<i>via Programme Board</i>	
<i>vi. Detailed analysis of the work, locus of responsibilities and costs of RDAP particularly given current staffing issues</i>	<i>Research Department with Registry</i>	<i>By February 2022</i>	
<i>vii. Departments to address NSS scores and identify actions in the Annual Programme Evaluations</i>	<i>Programme Leaders</i>	<i>BoG November 2021 and Drama, Production Arts & Music by 2nd spring Academic Board via Programme Board</i>	

Kalpesh Khetia
 November 2021
 (KML amends)

Appendix A: Assessment results 2020/21 cycle
Outcome of 2020/21 assessments to date (with 2020 & 2019 comparisons)

Undergraduate classifications (2020/21 data provided as at 20 October 2021)

Programme & Year	No. of students in cohort	Degree class					Other assessment outcomes		
		1 st	Upper 2 nd	Lower 2 nd	Third	Ord	Resits	Defers	Misc
2020/21 Assessments									
BMus	117	62	47	2		6	1	2**	2 x Int; 2 x CertHE; 2 x DipHE
BA TECH	31	9	15	7				2**	1 x Int; 1 x DipHE
BA Acting	23	7	16						
BA Acting Studies	No awards due until end of 21/22								
BA VDLP	2		2						
BA PACE¹	7	3	3	1					
Totals	180	81	83	10		6	1	4	3 x Int; 2 x CertHE; 3 x DipHE
2019/20 Assessments									
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	12	6	4	1				1	
BA VDLP	3	1	2						
BA PACE	10	3	5	2					
Totals	196	66	99	14		5		2	10
2018/19 Assessments									
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					
Totals	181	61	89	9	1	8		3	11

Int= intermit FWD=Fail/Withdraw WD= Withdrawn **continuing extenuating circumstances

¹ In 2019/20, 10 PACE students trailed their programme into 2020/21. The total number of awards in 2020/21 recorded is officially 17, however the 10 students were recorded in last years' annual report and therefore this years' report shows 7.

Total 2021 UG cohort 180 students: % split		Total 2020 UG cohort 184 students: % split		Total 2019 UG cohort 181 students: % split	
1 st	45.00	1 st	35.68	1 st	33.7
2:1	46.11	2:1	53.51	2:1	49.17
2:2	5.56	2:2	7.57	2:2	4.97
3	0	3	0	3	0.55
Ord	3.33	Ord	2.7	Ord	4.42

Postgraduate classifications (2020/21 data provided as at 19 October 2021)

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
		Dist.	Merit	Pass		Resit	Defer	Misc
2020/21 assessments								
MMus in Performance	60	24	34	2	65		2	1 WD, 1 FWD 7 Int
MMus in Composition	1	1			5			
MPerf, MComp, Guildhall Artist	66	55	11					
MA in Opera Making & Writing	6	5	1					
Artist Diploma	19	18	1				1	2 WD, 1 FWD, 4 Int
Graduate Certificate	2		2					
MA in Music Therapy	11	3	8					
MA Acting	3		3					
MA CTPD	9	3	6					
PgCert	18	7	7	4				
Totals	195	116	73	6			3	

2019/20 assessments								
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					
Totals	278	90	64	2	91		18	13

2018/19 assessments								
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, (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				
Totals	268	101	70	15	79	1	4	6

Int= intermit FWD=Fail/Withdraw WD= Withdrawn **continuing extenuating circumstances

Total 2021 PG cohort 195 students: % split		Total 2020 PG cohort 156 students: % split		Total 2019 PG cohort 189 students: % split	
Distinction	59.48	Distinction	57.69	Distinction	54.3
Merit	37.43	Merit	41.03	Merit	37.63
Pass	3	Pass	1.28	Pass	8.06

Appendix B: External Examiner Reports for 2020/21 cycle

Comparability of standards

Q 9: 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 clearly demonstrate the School's standing as a leading UK institution. The quality of the programme and its delivery is borne out by the high standards of student performance and their confidence in their training as preparation for the profession.*

BA (Hons) Acting Studies

- *Having observed several classes, as well as evaluating the assessments of the three modules, I am satisfied that the academic standards, teaching delivery, and achievements of the students are comparable with those in other UK higher education institutions. The students worked with great intensity and commitment, and engaged in deep learning through the teaching processes offered by very experienced and dedicated teachers at GSMD. Classes were well-structured, with formative feedback as lessons progressed to achieve the learning outcomes of the modules. Teaching standards were extremely high, delivered by highly skilled, knowledgeable, and experienced tutors. Class material was always employed to achieve a relevant learning purpose. I attended the performance of Acting Creation 1: this was an exceptional performance by the students, which evidenced a high level of discipline, skills and artistic expression. It also showed the accumulation of the learning process of the past two years in acting, voice, and movement, applied to an intensive rehearsal process made possible by their extremely close working relationship with the tutor/director.*

BA (Hons) Production Arts / Technical Theatre Arts

- *Very much so, on two levels. The pandemic generated an "opportunity" to develop online and digital skills in the absence of physical attendance. These would have been, perhaps, lesser developed skills (usually due to time) and appealed to only certain students. Yet the industries response to the situation has made many of these skills more desirable in a candidate, therefore making these Guildhall graduates prepared for these changes and already possessing a high standard of competency. The productions produced were also of a very high standard, demonstrating that the adjustments made were effective and that students were able to achieve the required outcomes despite the upheaval of the last year or so.*

BA (Hons) Video Design for Live Performance

- *The academic standards are comparable with other 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 once again an open discussion about the parity of assessment grading in relation to other institutions.*

BA (Hons) Performance & Creative Enterprise

- *The grades are well spread given the small cohort and the range of work submitted. I think the team are mindful of grade inflation and have been realistic with their assessment.*

BMus (Hons) Music

- **EE1:** *In the sample of performance recitals that I attended this year, marks were concentrated in the upper bands giving testimony to the very high standards of performance achieved by students of the GSMD. These compare favourably with comparable institutions with which I am familiar. I viewed a wider range of standards of academic work with more representation of the lower bands. Nonetheless, there was some excellent work and the standards compare well with those of other comparable institutions.*
- **EE2:** *I reiterate the comments I made in last year's report: the best practical work produced by final year students is of an exceptional standard and it is immensely encouraging that, at such early stages in their performing careers, so many students are capable of producing such superlative work. A similar observation applies to the academic work I examined: the best is excellent, including dissertations that are intellectually engaged and sophisticated, and clearly written and presented. In all senses, the work is comparable in standard with work undertaken in other HEIs with which I am familiar – and, in the case of performance, regularly exceeds it.*

PGCert Performance Teaching

- *I can confirm that academic standards and the achievements of students are comparable with those in other UK higher education institutions of which I have experience (including my current institution, previous institutions at which I have held posts, and those in which I have acted as an external examiner). The work which I have sampled (including written and verbal assessments, plus teaching activities) confirms that standards are appropriate for PGCert/postgraduate study.*

MA Acting

- *Academic standards and student achievement clearly demonstrate the School's standing as a leading UK institution. The quality of the programme and its delivery is borne out by the high standards of student performance and their confidence in their training as preparation for the profession.*

MA Collaborative Theatre Production & Design

- *Academic standards and achievement of students are comparable to others I have experience of in the UK higher education sector. I would like to add that much of the teaching and learning practice on this course I would characterize as excellent and an example of some of the best I have encountered in HE 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

- *An MA in music therapy requires the development of a wide range of skills and learning methods. The range of work I have seen has been of a good standard and in some cases excellent, and well in keeping with the academic standards of comparable awards and MA music therapy programmes I have been involved with. The standards of individual students have been well in keeping with the musical and academic requirements of the Health and Care Professions Council and the QAA benchmarks for MA. In particular the standard of Viva presentations was high. Especially in this time of pandemic with so many differing demands, the course leader, staff team and administration are to be congratulated.*

Guildhall Artist Masters (Performance)

- *The achievement of students clearly reflects strong academic standards within the institution, with the highest level of attainment being in line with that of emerging young professionals. There is a range of attainment in both performance and academic outputs, as one would expect; this is underpinned by a transparent framework for assessment, with criteria that are aligned to Level 7 expectations across the conservatoire sector.*

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

- *Yes, indeed the academic standards of the Artist Diploma and the achievements of students on the course are comparable to the best here in the UK and abroad.*

Q 11: 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 degree programme is firmly rooted in and supported by adherence to national benchmarks and standards.*

BA (Hons) Acting Studies

- *Yes. Threshold standards at Level 5 and 6 are maintained according to the Programme specification and the QAA subject benchmarks.*

BA (Hons) Production Arts / Technical Theatre Arts

- *Yes it does, across the board. Students are required to regularly work in groups and have the skills needed for the realisation of practice-based work, drawing on their understanding of interdisciplinary elements and how to apply this knowledge. They also work independently, manage personal workloads and contribute to the creative journey that their work will take. Finally, they also demonstrate a high level of independent research and personal development, all fitting of this level of study.*

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

- *The degree, by its nature, struggles to fit neatly into the benchmarking process but I am confident that the graduate skills were met (and more) due to the individual and independent nature of Year 3.*

BMus (Hons) Music

- **EE1:** *The work presented to me gives strong evidence that the threshold standards for the BMus are being maintained in accordance with the framework for HE education qualifications and the music subject benchmarks.*
- **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. I noted in 2018/19 that the Programme Learning Outcomes Cx.7, Cx.8 and Dx.3 (teamwork, IT skills and personal conduct) are the same at all three Levels; I understand that these are now being revised, especially in relation to IT skills, which have taken on new relevance and significance in light of the Covid pandemic's impact on working practices.*

PGCert Performance Teaching

- *I believe that programme standards are appropriate for PGCert/Level 7 study. No relevant QAA subject benchmark statements currently exist at this level, but programme standards accord with those outlined in the QAA Master's Degree Characteristic Statement (2020) and I agree with the previous EE that students successfully completing the PGCert would be well prepared should they wish to pursue their studies at full Masters degree level.*

MA Acting

- *The Masters programme is firmly rooted in and supported by adherence to national benchmarks and standards.*

MA Collaborative Theatre Production & Design

- *Yes.*

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

- *Yes, from the work I have seen so far in this my 1st year as external examiner, I believe that threshold standards are being well met as per HCPC standards of proficiency (SOPS) <https://www.hcpc-uk.org/standards/standards-of-proficiency/arts-therapists/> and HCPC Standards of Education and Training (SETS) <https://www.hcpc-uk.org/standards/standards-relevant-to-education-and-training/set/>*

Guildhall Artist Masters (Performance)

- *The GAM programmes are delivered and assessed in a way that ensures threshold standards are maintained in relation to Level 7 frameworks and benchmarks, as articulated by the QAA and the Association of European Conservatoires Learning Outcomes document.*

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

- *Yes*

Appendix C: Equality strands relating to assessment outcomes 2019/20 (reported to Academic Board in spring 2021)

As part of the School's statutory responsibilities, an analysis of awards conferred in 2020 by Ethnicity, Sex, Disability and Age has been undertaken for each undergraduate programme and compared against the figures for 2015 to 2020.

It is noted that the 2019/20 cohort completed their courses in unprecedented circumstances relating to Covid-19 and in some cases this necessitated changes to assessments, including format and weightings within modules. Assessment arrangements were carefully considered (including consultation with External Examiners) to ensure that the following principles were met: assessment was related to the learning outcomes specified in the associated programme/module specification; assessment was transparent in process; assessment was rigorous and designed to support high standards; assessment would be equitable in both design and operation.

It is noted that this analysis covers the first year with a graduating cohort of students on the BA in Acting Studies course.

Overall, there was not a significant change in the proportion of higher classifications in 2019/20 compared to 2018/19. For the second consecutive year, no undergraduate student was awarded a Third Class degree. In 2019/20, there is a slight increase in the proportion of students awarded a Lower Second, and a slight decrease in the proportion of students awarded an Ordinary Degree.

When looking at the data for UK domicile students only, there is a decrease in the proportion of First Class awards, from 39.2% in 2018/19 to 32.8% in 2019/20, and a slight increase in the proportion of Second Class awards, from 51.7% in 2018/19 to 56%.

Overall, in 2019/20 a greater proportion of postgraduate students were awarded a Distinction or Merit compared to 2018/19 (97.6% in 2019/20, 91.5% in 2018/19). Within the higher classifications, this rise is seen in the proportion of Distinctions, increasing from 49.6% to 56.9% in 2019/20.

It is noted that several postgraduate courses have seen 100% of students achieving a higher classification (Distinction or Merit). Within courses that have students who have been awarded the full range of classifications (Guildhall Artist Masters, PG Cert in Performance Teaching), the numbers awarded a Pass are still very small, and lower proportions compared to 2018/19. Only 4 postgraduate students out of 167 did not achieve a Distinction or Merit. This may pose a question of whether our approach to analysing attainment in relation to equality strands would be more insightful if focused on award marks rather than classification.

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

Undergraduate Assessment Outcomes 2019/20

Ethnicity

- In 2019/20, 75.4% of students identified as White, 22.2% as Black, Asian and ethnically diverse and 2.4% declined to provide this information.
- 90.6% of White students achieved a higher classification in 2019/20 compared with 85.4% of Black, Asian and ethnically diverse students. Although this had increased

by 3% for Black, Asian and ethnically diverse students compared to 2018/19, a gap exists between the categories and this is consistent with the data in all but one of the past five years.

- Looking at this data split by course, it is notable that the Artist Diploma, MA CTPD and MA Acting had zero UK domicile students who declared their ethnicity as Black, Asian and ethnically diverse, and the MA in Opera-Making & Writing and MA in Music Therapy had students of any domicile who declared their ethnicity as Black, Asian and ethnically diverse. This would suggest an admissions-related concern and means there is an absence of attainment data to analyse in relation to ethnicity.
- It is noted that (excluding Ordinary degrees) only 14 UG students didn't achieve a First or Upper Second, and 42% of those 14 identified as Black, Asian and ethnically diverse, yet overall Black, Asian and ethnically diverse students only make up about 22% of the undergraduate awards.

Gender

- In 2019/20 2 undergraduate students declared their gender as Other (1.1%). 103 students declared their gender as Female (56%) and 79 students declared their gender as Male (42.9%).
- When split by gender, the proportion of students achieving a First or Upper Second has not increased from 2018/19 in any gender category. This means that the trend of a greater proportion of Female students achieving a higher classification (first and upper second) compared to Male students was maintained in 2019/20 (though this gap of around 4% is narrower than in some previous years).
- It is also noted that when looking at this data just for students with UK domiciles, the proportion of Female students achieving a higher classification in 2019/20 is 87.7%, compared with 92.9% in 2018/19. 89.8% of Male students with a UK domicile achieved a higher classification. This suggests an even narrower gap between Female and Male students with a UK domicile, compared to the gap when students of all domiciles are included.
- Since students have been able to select 'Other' as a gender option, 100% of students in this category have achieved a First or 2.1.

Disability

- 40 undergraduate students awarded in 2019/20 declared a disability (21.7%). 97.5% of those students achieved a higher classification compared with 90.6% of non-disabled students.
- This is a larger discrepancy than is found in the postgraduate data, but it does not appear to be a trend. In the previous five years the gap has been much narrower, or reversed.

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. This data is being built up since last year, so there are only two years' worth of data split in this way.
- 82.6% of students awarded in 2019/20 were in the 'young under 21' category, 16.3% were in the 'mature 21+' category and 1.1% were in the 'mature 21+' category.
- There is very little difference in the proportions of higher classifications achieved in each age category in comparison with 2018/19. The exception to this is in the 'mature 21+ category', which had two students in 2019/20 and there had been zero students in this category in 2018/19. One of the two students in this category achieved a higher classification.

- When looking at the data by course, there are some more notable differences, however, due to the small numbers of undergraduate students in the 'mature' categories, a slight change in numbers has a larger impact on the proportions compared with the 'younger' category.

Postgraduate assessment outcomes 2019/20

Ethnicity

- In 2019/20, 75.4% of students identified as White, 22.2% as Black, Asian and ethnically diverse and 2.4% declined to provide this information.
- 99.2% of White students achieved a Distinction or Merit compared with 91.8% of White students in 2018/19. 91.9% of Black, Asian and ethnically diverse student achieved a Distinction or Merit in 2019/20, compared with 90.9% of Black, Asian and ethnically diverse students in 2018/19. While both categories achieved a greater percentage of higher classifications compared to the previous year, the gap between White and Black, Asian and ethnically diverse students in 2019/20 was wider than in 2018/19, however this gap has jumped from between 6-9% to less than 1% every year since 2016.
- Looking at this data split by course, it is notable that the Artist Diploma, MA CTPD and MA Acting had zero UK domicile students who declared their ethnicity as Black, Asian and ethnically diverse, and the MA in Opera-Making & Writing and MA in Music Therapy had students of any domicile who declared their ethnicity as Black, Asian and ethnically diverse. This would suggest an admissions-related concern and means there is an absence of attainment data to analyse in relation to ethnicity.
- It is noted that of the four students who did not achieve a higher classification, three declared their ethnicity as Black, Asian and ethnically diverse.

Gender

- In 2019/20 no students declared their gender as Other, compared with one in 2018/19. 97 students declared their gender as Female (58.1%) and 70 students declared their gender as Male (41.9%).
- The proportion of Female students achieving a Distinction or Merit increased from 92.7% in 2018/19 to 97.9% in 2019/20. The proportion of Male students achieving a Distinction or Merit increased from 90.2% in 2018/19 to 97.1% in 2019/20. This means there was a slightly narrower gap between Female and Males categories in 2019/20. It is noted that of the four students who did not achieve a higher classification, two were Female and two were Male.

Disability

- 15 students awarded in 2019/20 declared a disability (9%). 100% of those students achieved a higher classification compared with 97.4% of non-disabled students.
- Though the discrepancy is not large (about a 3% higher proportion of disabled students achieving a D/M compared to non-disabled), it is consistent with the discrepancy that was raised last year between UK domicile disabled and non-disabled students, and for students with all domiciles not just for UK domiciles. It was noted last year that 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. This data is being built up since last year, so there are only two years' worth of data split in this way.
- 65.9% of students awarded in 2019/20 were in the 'mature 21+' category and 34.1% were in the 'mature 21+' category.
- In 2019/20, students in the 'mature 26+' category achieved a higher proportion of Distinctions and Merits than they did in 2018/19, increasing from 84.1% to 96.5%. There was a smaller increase in higher classifications in the 'mature 21 to 25+' category, from 95.5% to 98.2%, and the gap between the categories has therefore narrowed. It will be of interest to monitor if this is a trend, and consider whether factors particular to this year (such as online learning) have benefitted older students with the result of levelling out their attainment with that of younger students, though we must be mindful that with our cohort sizes sometimes percentage changes can be caused by a very small number of individuals.
- Notably, there was an increase in higher classifications achieved by Guildhall Artist Masters students in the 'mature 26+' category from 86.7% in 2018/19 to 95.5% in 2019/20.

Appendix D: Data relating to student regulatory activity during 2020/21

There was an increase in the number of cases in 2020/21 that fall under student regulatory activity which includes academic appeals, student disciplinaries, case consultations and progress reviews. There was a notable increase in academic appeals, disciplinary cases and complaints. 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.

Three Completion of Procedures (COP) letters were issued in the 2020/21 cycle [one with a further CoP issued recently as a complaint completed Stage 3.

(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.

Total School cases 2020/21	6 (2 Music, 4 Acting)	1 upheld, one partially upheld, and 4 not upheld but a goodwill gesture of free audition made in one of these cases
Total School cases 2019/20	6 (1 Music, 5 Acting)	
Total School cases 2018/19	5	
Total School cases 2017/18	6	
Total School cases 2016/17	2	

(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).

	2020/21 cycle	2019/20	2018/19	2017/18
Music	4	2	6	6
Drama	0	0		0
Production Arts	0	0		0

(c) Academic appeals arising from 2020/21 assessment cycle (as at 08/11/2021) with yearly comparisons

Academic appeals are submitted, in the first instance, to the Assistant Registrar (Quality Assurance) in Registry. 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 error 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 passed and there are currently four academic appeals pending outcomes.

Programmes with Appeals	Assessment Cycle							
	17/18	Upheld	18/19	Upheld	19/20	Upheld	20/21	Upheld
BMus								
Against Class/Award							1	0
Against Fail Withdraw			1	0 [CoP issued]			1	0
Against module mark					2	1	2	Upheld 1; Partially upheld 1;
Against capped mark								
Against resit/resit mark	2	1	1	0				
Academic advice								
General exten circ.			1	0				
General conduct of assessment			1	0				
Production Arts (UG and PG)								
Against Class/Award	1	0			1		1	0
Postgraduate music								
Against Class/Award	1	0					2	2 In progress
Against Fail Withdraw								
Against non-progression							1	1
Against resit/resit mark			2	2 partly upheld				
Against module mark							2	0
	2	1	1	1				
Drama (including PACE)								
Against Class/Award					1		1	0
Against resit/resit mark			1	1				
Against class award (multiple parts)							1	1 in progress
TOTAL	6	2	8	4	4	1	12*	tbc

* in one case a completion of procedures letter issued.

(d) Disciplinary cases (Senior School)

Allegations of misconduct are referred to the Head of Registry Services (or Dean of Students). Where there is corroborative evidence 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. Corroborative evidence 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
Covid-19	Failure to self-isolate upon return to the UK	1	Informal	Written Warning
	Breach of Covid secure rules (illegal ensembles)	3	Informal	Referred to HoD
	Breach of Covid secure rules	3	Informal	Verbal warning
	Failure to follow correct procedures	1	Informal	Written warning and £80 fine
	Illegal household gathering/party	Multiple	Police	Police action and fines
Library	Library (overdue notices and no action taken by the student)	1	Informal	Fines
Other	Physical assault	1	Ongoing	Outcome pending
	Harassment towards another student	1	Informal	Written warning
	Various minor - inappropriate communications, failure to follow reasonable instruction	3	Informal	Verbal warnings and apologies
	Student complaints against another students (one carried over from 2019/20)	4	Various	One instance: no breach One instance: some breaches upheld and final written warning issued Two instances: ongoing
	Misuse of alcohol during production	2	Informal	Written warning / letter issued outside of disciplinary
Total senior School cases 2020/21		20		
2019/20		12		
2018/19		19		

Additionally, in a number of other cases where students had complained about students, further information requested by Registry was not provided, or the complaining student decided not to proceed. Student complaints about other students seems to be on the increase with ambivalence about the formal reporting (ie the complaining student wants action but doesn't want to report formally and be named)

(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 2020/21 there were two progress reviews conducted.

Total Progress Review Cases 2020/21	2*
Cases 2019/20	0
cases 2018/19	5

* One case leading to an appeal submission, not upheld and Completion of procedures issue

(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 2020/21 one student was temporarily removed from their studies. There was three temporary exclusions in 2019/20 and one temporary exclusion in 2018/19.

(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.

	Complaints	No complaints	Stage of concluding procedure	Outcome
Music*	Programme delivery complaint	1	Stage 1	Apology due to technical error
	Programme delivery complaint	1	Stage 1	Not upheld (January 2021)
	Programme delivery complaint	1	Stage 1	Not upheld but apology for delay issued
	Complaint about handling of complaint against another student	1	Stage 3	Not upheld, Completion of procedures issued
	Total cases 2020/21	4		
2019/20	8			
2018/19	19			
2017/18	16			
2016/17	12			
2015/16	23			

Appendix E: Equality strands relating to admissions 2020 entry (reported to Academic Board in spring 2021)

Equality Monitoring Report September 2020 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

Undergraduate

In **BA Acting** there was a 3.6% decrease in total applications across all age ranges compared to 2019. This is due to the 4% reduction in applications in the Under 21 and 21-24 age category. Applications in the 21-25 age bracket remained stable at 23.5% and despite issuing fewer offers, conversion to enrolled students increased 25%. Applications in the 25-39 bracket also remained stable at 6.5% and conversion rate in this bracket also saw a 10% increase. The first offer in the 40 and over group for 10 years was also converted to an enrolled student. Overall, the proportion of offers to enrolled students increased from 78% to 84%, reversing the general trend since 2015 of falling conversion rates.

Applications to **BMus** maintained the trend to attract over 600 applications. Despite a 1% drop in offers across the programme, a 4% increase in conversion resulted in a slight increase in recruitment numbers, continuing the general trend since 2015.

Applications for **BA Production Arts** fell 4%, which is the first drop in application numbers since 2015. The reduction of 9.5% in applications from the Under 21 age bracket was the main cause. There was a 30% increase of offers to those aged 21-24 which resulted in 100% more offers being made in this category.

Overall, applications for UG courses fell 3.25% in comparison to 2019. The fall in applications led to a 4.5% decrease in offers made, however, due to increased conversion rates across the programmes, this led to only 2 fewer students being enrolled in comparison to 2019.

It should be noted that due to the pandemic, the School permitted a number of deferred places to be taken up in September 2021. Had those students enrolled in Sept 2021, the overall enrolments would have increased from 2019.

Postgraduate

Applications to PG courses remains healthy and consistent when compared with the last three-years with an even spread of applicants across the 25 and over range. **Guildhall Artist Masters (Performance)** remained the most popular programme, attracting an increase of 6.5% of applications. Conversion of offers to students on GAM Performance remained at 51% as it has for the last 4 years.

Applications across all other PG programmes remained relatively stable with the only exception being in Research, which saw a 30% decrease. However, increased offer making and conversion resulted in a 45% increase of enrolled students.

MA Acting saw a 15% drop in applications compared to 2019. This was mainly due to the 24% drop in applications in the 21-24 age bracket. Combined with the decision to only offer

24 places instead of the usual 28 available across the two acting programmes, there were only 3 offers to the programme but all 3 were successfully converted into enrolled students.

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

Disability:

Following the trend of the last 3 years, nearly all programmes saw an increase in applicants declaring a disability. This has resulted in an increase of offers to those disclosing a disability compared to those without, with the exception of GAM Performance

BMus: 44% vs 37%

BA Acting: 1.3% vs 1% (this seems negligible but given how few offers we make is significant)

BA Production Arts: 42% vs 38.5%

GAM Perf: 35.5% vs 38%

Further analysis shows that the percentage of applicants declaring a disability are more likely to take up an offer compared to an applicant without. For example for courses with the highest total applications:

BMus: 78% vs 52%

BA Acting: 75% vs 86%

BA Production Arts: 88 vs 64%

GAM Perf: 69% vs 50%

NB: While figures for remaining courses are negligible and sample size small, the trend for increased conversion from offer to enrolled is mirrored across nearly all programmes.

Ethnicity:

In 2020, the School received 4460 applications across all Programmes and 78% were from White applicants. The remaining 22% of applicants were from Black, Asian and ethnically diverse backgrounds, and 21.5% of these applicants received offers in comparison to 14.5% White students. Offers to BA Acting students were split 50/50 between White applicants and other made no offers to those of mixed ethnicities for the first time for 3 years. In 2020, we saw a 50% drop in applications from those of Mixed background but a 200% increase in those from Other Ethnicity, it is not clear if this is due to a change in how students choose to identify or other reason. In BMus 72% of the applicants were white, 37% received an offer. The remaining 28% of applicants also received offers at the rate of 37%. In GAM 37% of White and 37% Black, Asian and Ethnically Diverse applicants received an offer. There is a disparity in that Black, Asian and Ethnically Diverse applicants made up nearly 30% of the total but this only translated into 20% of the student body indicating that some more conversion work needs to be done.

Gender:

Applications for BA & MA Acting continue to be split around 60/40 with Females making the most applications. Offers remain 50/50 split between the genders.

BA Production Arts dropped in female applications for the first time in 4 years while applications from males increased for the first time in 3 years. The split in enrolled students was 50/50, but conversion among male offer holders was 83% and 60% with females.

GAM Performance saw applications, offer and enrolments hold steady amongst females. Amongst males there was a 20% increase in applications but this did not translate into equivalent increases in offers or enrolments.

Applications across the School from applicants stating Other as their gender increased from 11% to 21%, a 100% increase.