

**Academic Board**  
**Monday 7 November 2016**  
*and*  
**Board of Governors<sup>1</sup>**  
**Monday 14 November 2016**

**Academic Board annual report 2015/16 to the Board of Governors on  
academic strategy, standards, assurance and enhancement**

*This year's annual report has been restructured to reflect the types of assurance that the Board of Governors needs to make to HEFCE under the new operating model for quality assessment. Therefore, for this first year of operation, more description has been given about quality assurance governance, regulation and process than is anticipated in future years.*

**1. TERMS OF REFERENCE AND MEMBERSHIP (appendix A)**

Revised terms of reference and membership for Academic Board were approved in October 2016. The Board of Governors is asked to approve the revised terms of reference and membership in appendix A.

**2. STRATEGY**

**2.1 Assessment strategy**

Academic Board approved a School wide assessment strategy in October 2015. The strategy was developed in order to streamline and clarify the approach to assessment, ensuring consistency across all programmes while providing sufficient flexibility to honour the specificity of each programme.

A School wide template for assessment criteria was agreed and new sets of assessment criteria and stepped learning outcomes developed for all undergraduate and postgraduate Drama programmes. Criteria and learning outcomes for Music programmes would be considered at revalidation, with relevant comments from External Examiners (see section 3.2) taken into account.

---

<sup>1</sup> Any amendments arising from consideration at the Academic Board will be reported at the Board of Governors

**Actions arising**

*1) to continue to review programme specific assessment criteria and stepped learning outcomes at revalidation*

**2.2 Teaching and learning strategy**

During the year, the Academic Board received rolling status updates regarding the Teaching and Learning Strategy and associated Action Plan. While the plan officially remained in effect until the end of 2017, there was consensus within Academic Board that the strategy was out of date and needed rationalising. Staff were encouraged to think about key strategic points for discussion at upcoming Academic Board meetings. Action points would then be formalised into an official strategy later in 2017 once the new Principal was in place and had the opportunity to lead discussions.

**Actions arising**

*2) to develop a new Teaching and Learning Strategy and Action Plan in line with the overall Strategic Plan for approval late 2017*

**2.3 Revised operating model for quality assessment**

The Board considered the revised operating model for quality assessment, issued by HEFCE in March 2016, which was due to come into full effect on 2017/18.

**Actions arising**

*3) to review the Academic Board plan of work to ensure that all items necessary for the Board of Governors to make the required annual assurance statements are considered and reported*

**2.4 HEA fellowship catalyst programme**

The School's HEA fellowship catalyst programme has proved immensely popular and successful. 59 fellowships had been confirmed as of October 2016; 1 principal fellow, 12 senior fellows and 46 fellows. It is expected that a further 20 staff will gain recognition during 2017.

The School would continue to develop the catalyst programme with a view to putting it forward as a case study of good practice in the sector.

### **3. STANDARDS OF TAUGHT AWARDS**

#### **3.1 Assessment results (appendix B)**

Assessment results were considered by the School Board of Examiners at one meeting in July and two meetings in September 2016. Data contained in appendix B are results confirmed as of 25 October 2016.

For undergraduate programmes, there was a greater percentage of students awarded a first class degree than in 2015 and 2014. BA Acting saw the largest increase, with BMus holding relatively steady and TTA seeing a slight decrease. TTA students were still awarded significantly higher percentage of first class degrees awarded than in 2014.

For the Guildhall Artist Masters (with the exception of MMus (Perf)), MA Opera Making & Writing, MA CTPD and both PG Acting programmes, the whole cohort was awarded either distinctions or merits. As in recent years, a larger percentage of students on postgraduate programmes received distinctions than merits (see External Examiner comments below).

The award of higher degree classifications across undergraduate and postgraduate programmes is still well above the sector average.

#### **3.2 Summary of External Examiner reports**

External Examiners provide a crucial element of objectivity and externality in helping the School to maintain academic standards and to ensure that student performance in assessment is properly and fairly judged.

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

At the time of writing a number of the External Examiner reports, particularly for Postgraduate Music programmes, were still to be received. In such cases reference has been made to the 2014/15 reports, which were considered after the last Academic Board report.

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

- inventive programming in performance activities
- high quality of teaching and the commitment and enthusiasm of programme teams

- attention to the specific needs of students and the generally high level of academic support provided
- appropriateness of curriculum structure and programme aims

A recurring theme across a number of programmes was a lack of clarity and consistency in the relationship between the language of assessment criteria and feedback e.g. feedback employing words such as outstanding/excellent for assessment that received mediocre marks.

Consistency in the application of assessment criteria was a common issue in the 2015/16 assessment cycle, with External Examiners reporting a very large disparity in marks recorded by internal and external assessors, a bunching of marks at upper levels (and a corresponding award of, and in one instance an internal assessor's lack of understanding of the pass mark for postgraduate programmes.

A recurring issue raised for Music programmes was the appropriateness of general assessment criteria for multiple instruments/assessment types. While the Music department was happy with the current level of specificity in assessment criteria, this would need to be monitored in terms of the move to a more streamlined, School wide template.

The issues raised by External Examiners regarding assessment and feedback processes mirror comments made in the National Student Survey and Whole School Survey.

#### **Actions arising**

- 4) to review marking, moderation and feedback processes and provide proper induction and guidance for internal and external assessors*
- 5) to monitor the effectiveness of the School wide assessment strategy and the appropriateness of the School wide template for use across Music programmes*

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

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

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

The analyses indicated some statistical anomalies that would warrant further investigation.

**Actions arising**

*6) all UG programme leaders to consider the challenges for older age groups in assessment;  
the Head of Music Programmes to look at BMus issues in detail*

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

The School has well-established, comprehensive and rigorous arrangements for the approval, review, modification and annual monitoring of its academic provision. These arrangements for quality assurance and enhancement build upon many years' experience and reflection.

##### **4.1 Governance**

As the supreme academic body within the School, the Academic Board holds responsibility for standards, quality and awards, including the monitoring and enhancement of the School's quality assurance framework and processes.

The Music & Drama Programme Boards are responsible for overseeing detailed programme development and review, and the effect of delivery of the programmes on the student experience. The Programme Boards consider all curriculum development activities including validation and revalidation documents, programme and module amendments and annual programme evaluation reports.

The Research and Knowledge Exchange Committee is responsible for advising the Academic Board on the role of research & knowledge exchange in the School's Strategic Plan and on research policy and its implementation. It advises the Academic Board on the development of the School's research programmes and monitors the admissions and progress of research students. Additionally, the doctoral programme, validated by City, University of London, is also overseen the City Course Board.

##### **4.2 Validation & revalidation of programmes**

Revalidation or periodic review is the process by which the School regularly monitors and reviews its programmes, complementing annual programme evaluations and NSS and WSS feedback.

The School's procedures for the design and approval of new programmes, and re-approval of existing programmes, exist to ensure academic standards are set at the appropriate level and programme curricula are fit for purpose. The School's excellent reputation relies on this and, therefore, it is essential that these procedures are both robust and effective. They ensure that consideration is given to:

- the appropriateness of the teaching, learning and assessment strategies as a means of meeting the intended learning outcomes and achievements, with due regard to access issues

- the commensurability of the programme and its component parts with the identified levels of the FHEQ and relevant subject and qualification benchmarks
- the breadth and depth of the programme and the balance of the programme's different elements
- the approach to enhancement of the programme and the students' learning experience
- the longer term sustainability of the programme in terms of resources, market and recruitment.

At validation or revalidation the next period of validation is set (maximum five academic years) and the next revalidation must take place before the end of that period. The process of revalidation involves the student body from both Music and Drama departments. The relevant student cohort is involved in the departmental internal review and development discussions, and student representatives of that cohort are interviewed by the revalidation panel as a group. A student reviewer from another department in the School is on the panel. The revalidation panel also comprises teaching staff from within the School, but outside the programme being validated, and external peers both academic and professional (approved by the Academic Board).

The **PGCert in Performance Teaching** was validated in December 2015 for a period of three years commencing September 2016. The panel applauded the flexibility of the programme and its commitment to reflective practice. There were a number of conditions relating to the programme documentation which were completed and signed off in the June 2016 meeting of Academic Board.

The **MA in Music Therapy** was revalidated for a period of five years commencing September 2016. The revalidation panel commended the strength of the programme, which was borne out by the generally positive comments of the student representatives who participated in the revalidation event. A small number of conditions were set by the panel which were signed off during summer 2016. The panel also made recommendations at both a programme specific and institution wide level which are under consideration.

#### **Actions arising**

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

### **4.3 Student Feedback**

The School is committed to the principle of student engagement in quality matters at all levels. The School relies on the feedback from students for guidance and to confirm that enhancements made to academic provision translate to enhancement of the student

experience. The School and the Students' Union work to maintain an effective and coherent system of student representation that facilitates the participation of students at all levels.

The School encourages staff to use a variety of mechanisms to obtain student feedback, to promote ongoing dialogue between students and staff, and to minimise over-reliance on one particular mechanism. To demonstrate to students that their feedback is valued, closing the feedback loop is an essential part of the process. Staff and student representatives have a responsibility to communicate responses to matters raised to all students and other relevant members of staff.

Academic Board considered a wide variety of student feedback during 2015/16, 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.

Responses to student feedback regarding academic issues are included in the Annual Programme Evaluation Reports completed by each Programme Leader in consultation with the programme team. These reports are considered by both the Programme Boards and Academic Board, on which sit a number of student representatives who can feed back to their respective cohorts.

School responses to the Whole School Survey are published in the School wide “You Said / We Did” poster campaigns. Responses from operational departments are monitored through the Operations Board.

#### **4.4 Annual programme evaluation**

Annual programme evaluation is one of the building blocks of the quality assurance and enhancement process whereby the School can confirm that programmes meet the relevant standards and expectations of staff, students and regulatory bodies.

Annual programme evaluation has a key role in:

- maintaining academic standards
- monitoring and enhancing the management of assessment and of feedback to students
- monitoring student performance and progression
- evaluating the quality of the student experience and identifying enhancements



- evaluating the effectiveness of learning and teaching resources and identifying matters requiring attention

An Annual Programme Evaluation Report is drawn up for each programme by the Programme Leader. Various forms of data are considered including student numbers; the destination of leavers; student performance; feedback from students, staff and External Examiners. The information gathered is reflected upon, good and innovative practices are highlighted for the sharing and enhancing of practice, and actions plans proposed for improvement to respond to any issues or aspects of the provision that can be developed.

**Actions arising**

*8) to monitor the implementation of programme action plans*

## 5. STUDENT ACADEMIC EXPERIENCE AND STUDENT OUTCOMES

### 5.1 The National Student Survey (appendix D)

The National Student Survey (NSS) takes place between January and April of each academic year. Final year undergraduates are asked to reflect upon their experience of their programme as a whole. The School encourages all students to participate to ensure the feedback gathered is as representative as possible of the student body. The importance of NSS outcomes took on an extra dimension as the aggregated results for three of the question bands will be used as metrics for the TEF 2 assessment, namely *quality of teaching, assessment & feedback and academic support*.

Participation increased by 12% to 87.4% in 2016 (up from 75.4% in 2015), far higher than the national response rate of 72%. As students who did not respond to the survey were considered more likely to be satisfied with their programme of study, efforts will continue to increase participation rates.

Despite many improvements in satisfaction, assessment and feedback once again proved to be a particularly problematic area, with scores well below that of the School's immediate competitors. This was particularly important given the TEF 2 assessment metrics.

Promptness of feedback could potentially be addressed quickly either through more timely return of work, or more fully informing students of the assessment process and therefore managing expectations. Improving clarity of feedback and assessment criteria would need more careful consideration, and guidance developed to ensure students are aware of the marking process, and that assessors carefully align feedback to assessment criteria and learning outcomes.

#### **Actions arising**

*9) to carefully consider NSS outcomes, particularly with regard to assessment and feedback, and develop a strategy to identify and resolve issues before they are reported in the NSS*

### 5.2 The Whole School Survey (appendix E)

The Whole School Survey takes place in the summer term of each academic year. All students of the School take part in the survey, which assesses student satisfaction on a range of issues at both programme and module level, as well as satisfaction with professional and support services.

The participation rate increased from 57% in 2015 to 62.9% in 2016. As in previous years, the final year undergraduate response rate tended to be lower and it is believed that these students may have felt that they had already expressed their views in the NSS.

Issues that were common across programmes included

- clarity and application of assessment criteria
- quality and timing of feedback
- academic scheduling
- clarity of programme handbooks

#### **Actions arising**

*10) to ensure WSS outcomes are discussed in detail between staff and students and actions taken are fed back to the student body*

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

During the year, the Academic Board reviewed the student employability statement which articulates how career-education, information, advice and guidance is embedded in the curricula, alongside a summary of the general support offered by the School to ease students' transition into employment. .

The Board also considered in Annual Programme Evaluations the comparative employment indicators arising from the Destination of Leavers of Higher Education survey (DLHE: a government survey conducted twice a year, surveying students six months after completion of studies). This was reviewed alongside the rather more impressive qualitative information on student and recent graduates' professional achievements and destinations.

The most recently published data for employment or further study shows the School performing just above its benchmark; in the previous two years the School performed below its benchmark. The DLHE survey is difficult to complete for freelancers or those with portfolio careers as it is a snapshot of employment on a particular day. The survey is completed on-line and graduates have to decide how they should best answer the questions. Whilst the School telephones graduates to encourage participation, other institutions give more resource to telephone campaigns that guide students through the completion process. The Royal College of Music and the Royal Academy of Music achieved 100% in further work or study for 2014/15 (although both had much smaller populations).

This HESA Performance Indicator is one of the metrics to be used in the TEF2 assessment.

The other employment metric is highly skilled employment. The 2014/15 institution specific data for highly skilled employment is not yet available but over the previous three years the School achieved above its benchmark.

**Actions arising**

*11) the School needs to keep its DLHE performance under review and consider whether more resource needs to be put in place to improve its response rate and ensure graduates know how to complete the survey correctly*

#### **5.4 Student regulatory activity during 2015/16 (appendix G)**

Levels of application complaints, academic misconduct, and progress review committee hearings have remained steady. For 2016 entry the admission appeals procedure was amended and renamed the **Admission complaints** procedure so that it more obviously encompassed the full range of issues raised by applicants. There were just two complaints, both about the acting auditions, neither raised any concern.

There was an unprecedented number of **breaches of the Student Code of Conduct** cases this year due to the large number of recalcitrant library users. After many overdue notices and an invoice for missing items, students not clearing their library accounts were referred to the Academic Registrar under the *Student Code of Conduct* on the grounds that their inaction disturbed academic functions and obstructed other students' access to resources.

There was a larger number of formal **student complaints** this year but no pattern to cause concern.

**Actions arising**

*12) Library invoices to include a note that failure to settle a library account may result in referral to the Academic Registrar and disciplinary action under the Student Code of Conduct*

**Academic appeals** remained low in relation to total student numbers but maintained the increase relative to previous years seen in 2014/15; however, it is too early to draw statistically substantive conclusions. In the case of two fail/withdraw appeals material administrative error was identified and immediate corrective action taken, with no recourse to the Academic Appeal Panel or Extenuating Circumstances Panel.

One appeal had highlighted a lack of clarity and inconsistencies in the approach to application of academic misconduct regulations in the Music department. Issues relating to

the use of proper academic conventions, particularly with regard to plagiarism, were also reported by two External Examiners.

Five **Completion of Procedures** (COP) letters were issued arising from regulatory activity started in 2015/16.

**Actions arising**

*13) all assessors of written academic work to be advised on the proper application of academic misconduct regulations*

### **5.5 Equality admission strands (appendix E)**

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

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

The analyses indicated some statistical anomalies that would warrant further investigation.

**Actions arising**

*14) BMus programme leader to identify whether there are any factors leading to a drop in applicants with a disability accepting their offer*

*15) Associate Head of Composition (PG) to consider factors that might attract more female applicants*

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

The Doctoral programme was revalidated on 16 June 2016 by City University (City, University of London as of September 2016) for a period of five years beginning September 2016. City University was extremely complimentary of the School's burgeoning research culture and the expansion of the disciplines offered within the Doctoral programme.

Discussions were held during the revalidation process around removing the distinction between the DMus and PhD and replacing it with one award of PhD without sub discipline titles. This proposal was developed in response to the increasing diversity of research projects undertaken by the School's doctoral students, which were often interdisciplinary in nature, rendering continuation of the Music specific discipline difficult to justify without providing other discipline specific routes. The proposal was discussed with staff and current students/alumni before being put to the Research and Knowledge Exchange Committee, and is due to go to the Academic Board in November 2016.

The Doctoral programme had continued to expand with sixteen students enrolled in 2016/17, compared with ten in 2014/15 and fourteen students in 2015/16. The pool of supervisors has expanded accordingly and doctoral students continue to explore new disciplines and avenues of interrogation. A total of 52 students are currently registered on the doctoral programme and the research department expects that to continue to increase over the coming years.

A total of 9 students had completed their doctoral studies to date with one in 2012/13, four in 2013/14, one in 2014/15 and three in 2015/16. A further seven doctoral students were expected to complete in 2016/17. Thirty completions are required before a submission for Research Degree Awarding Powers can be made.

## **7. ACADEMIC BOARD ACTIVITIES FOR 2016/17**

### **7.1 Teaching and Learning Strategy**

### **7.2 Teaching Excellence Framework**

### **7.3 (Re)Validation**

The **BA in Acting Studies** programme, which is under development and will be delivered with the Central Academy of Drama in Beijing, is due for validation on 18 November 2016. The programme has been designed on a 1-2-1 model with the first and fourth years delivered in Beijing, and the second and third years delivered at the School. It was hoped the programme will encourage cross cultural knowledge exchange amongst both staff and students.

The **MA Collaborative Theatre Production & Design** and **MA Opera Making & Writing** programmes are due to be revalidated in spring/summer 2016

Preliminary discussions have taken place regarding the development of a new Masters programme in Leadership to supersede the current **Leadership Pathway of the Guildhall Artist Masters**. Development will continue into the 2016/17 year.

## Actions to be taken

	Action	Assigned	Deadline
1)	to continue to review programme specific assessment criteria and stepped learning outcomes at revalidation	<i>Programme Leaders</i>	<i>Various</i>
2)	to develop a new Teaching and Learning Strategy and Action Plan in line with the overall Strategic Plan for approval late 2017	<i>VP &amp; Director of Academic Affairs</i>	<i>AB 2 Nov. 2017</i>
3)	to review the Academic Board plan of work to ensure that all items necessary for the Board of Governors to make the required annual assurance statements are considered and reported	<i>Academic Registrar</i>	<i>AB 3 Feb. 2017</i>
4)	to review marking, moderation and feedback processes and provide proper induction and guidance for internal and external assessors	<i>Programme Leaders</i>	<i>Summer 2017</i>
5)	to monitor the effectiveness of the School wide assessment strategy and the appropriateness of the School wide template for use across Music programmes	<i>Music Programme Leaders</i>	<i>Over next 2 assessment cycles</i>
6)	all UG programme leaders to consider the challenges for older age groups in assessment; the Head of Music Programmes to look at BMus issues in detail	<i>Programme Leaders</i>	<i>Summer 2017</i>
7)	to monitor the implementation of the recommendations of validation – MA Music Therapy and Doctoral programme	<i>Head of Research Head of MT</i>	<i>over period of validation</i>
8)	to monitor the implementation of programme action plans	<i>Academic Board</i>	<i>ongoing</i>
9)	to carefully consider NSS outcomes, particularly with regard to assessment and feedback, and develop a strategy to identify and resolve issues before they are reported in the NSS	<i>Programme Leaders</i>	<i>Jan. 2017</i>
10)	to ensure WSS outcomes are discussed in detail between staff and students and actions taken are fed back to the student body	<i>Programme Leaders Operations Board</i>	<i>Nov. 2016 to Jan. 2017</i>
11)	the School needs to keep its DLHE performance under review and consider whether more resource needs to be put in place to improve its response rate and ensure graduates know how to complete the survey correctly	<i>Senior Management Team</i>	<i>Jan 2017</i>
12)	Library invoices to include a note that failure to settle a library account may result in referral to the Academic Registrar and disciplinary action under the Student Code of Conduct	<i>Head of Library</i>	<i>Completed 27/10/2016</i>
13)	all assessors of written academic work to be advised on the proper application of academic misconduct regulations	<i>Programme Leaders</i>	<i>Immediately</i>
14)	BMus programme leader to identify whether there are any factors leading to a drop in applicants with a disability accepting their offer	<i>BMus Programme Leader</i>	<i>Immediately</i>
15)	Associate Head of Composition (PG) to consider factors that might attract more female applicants	<i>Associate Head of Composition</i>	<i>Immediately</i>



# Appendix A: Academic Board terms of reference & membership

[For January 2017 subject to approval]

## Function

The Academic Board is the School's senior academic committee and is responsible for all teaching, examination and research within the School and the School's academic reputation.

It is responsible for all academic programmes and associated awards conferred by the Guildhall School of Music & Drama.

## Reporting lines

The Academic Board reports to the Board of Governors and receives reports from the Research & Knowledge Exchange Committee, Academic Staff Committee, the School Board of Examiners and the Programme Boards. On matters with financial or resource implications it makes recommendations to the Directorate.

## Terms of Reference

- 1 To maintain and enhance the quality of the School's academic provision in keeping with the School's strategic goals, the fast changing professional environment and the distinctive educational profile of the School that both reflects the highest levels of artistic achievement and is forward thinking, and to assure the academic standards of all of its awards and awards made in conjunction with a validating partner.
- 2 To award degrees, diplomas and certificates and other academic distinctions in accordance with the prescriptions of the School's *Instrument and Articles of Government* and the *Academic Regulatory Framework*.
- 3 To establish a Standing Committee, the School Board of Examiners, with delegated responsibility to consider, for approval, recommendations from the Programme Assessment Boards for the award of degrees, diplomas and certificates and other academic distinctions to named individuals.
- 4 To approve award titles, programmes of study and research programmes leading to an award<sup>2</sup> and to oversee periodic review/revalidation arrangements and year on year developments and amendments.
- 5 To make recommendations to the Board of Governors on any matter relating to academic quality and standards or institution-wide academic policy and strategy.

---

<sup>2</sup> Research degree programmes to be approved by the validating body.

- 6 To develop a Teaching & Learning Strategy and a Research Strategy, in line with the School's main Strategic Plan, and monitor their implementation.
- 7 To provide academic leadership
- 8 To approve, amend and revoke regulations and policies in the respect of the governance of the School's programmes of study and the student experience.
- 9 To consider the results of annual monitoring in respect of academic activities to include specifically the monitoring of admissions and examinations both against targets and in respect of equality strands.
- 10 To consider the following:
  - an annual report(s) from the School's Guildhall Young Artists Division on applications, student progress and academic developments
  - updates on the School's equality action planning in respect of academic matters
  - an overview of awards conferred
  - the minutes of the Programme Boards (to include, where applicable, a note on new teaching staff appointments)
  - annual report from the Academic Staff Committee
  - analyses of student satisfaction surveys
  - recommendations for special schemes of study and non-standard entries
  - reports or minutes from external bodies
  - annual programme monitoring reports (including summary reports from the External Examiners)
  - reports on major School development issues
  - overview reports on the outcome of student disciplinary hearings and appeals
  - reports as appropriate from academic supports units (i.e. library, IT, AV, and Performance Venues)
  - the Research annual report.
- 11 To advise the Principal on matters relating to the student experience including student welfare.
- 12 To report, at least annually, to the Board of Governors.
- 13 To establish working groups (including academic audit teams) as appropriate for the expedient execution of business, clearly stating limits of delegated authority, responsibility and reporting arrangements in each case.

## **Membership (20-25)**

### **Senior Officers (5-8):**

Principal (Chair)

Vice-Principal & Director of Music

Vice-Principal & Director of Drama

Vice-Principal & Director of Academic Affairs (Deputy Chair)

~~Director of Creative Learning~~

Director of Learning and Engagement

Representative from the Guildhall Young Artists Division

Chair of Research & Knowledge Exchange Committee\*

Chair of School Board of Examiners\*

Chair of Academic Staff Committee\*

### **Student members (5)-(6)**

Students' Union President

Student Welfare Officer

Two student representatives from Drama Programme Board<sup>3</sup>

~~One~~ Two student representatives from Music Programme Board<sup>2</sup> (~~drawn from the Programme Board~~)

~~One student representative from Acting (drawn from the Programme Board)~~

~~One student representative from Technical Theatre (drawn from the Programme Board)~~

### **Teaching staff (6-8) (10-11)**

Chairs of Programme Boards (2)\*

Director of Acting

Director of Technical Theatre\*

Head of Research\*

Head of Music Programmes

~~One~~ Three teaching staff representatives from Music appointed by the Director of Music, one of whom must be an hourly paid staff member

Two teaching staff representatives from Drama appointed by the Director of Drama

One teaching staff representative from Creative Learning

~~One teaching staff representative from Acting appointed by the Director of Drama~~

~~One teaching staff representative from Technical Theatre appointed by the Director of Drama~~<sup>+</sup>

---

<sup>3</sup> I.e. from any programme reporting to that Board.

Each teaching staff member should have an identified deputy to attend in their stead who will count for quoracy. The hourly paid teaching staff representative from Music must have another hourly paid staff member as a deputy.

*\* May attend in more than one capacity*

*† new representatives to be sought to encourage wide engagement with academic governance*

## **External peer (1)**

### **Academic Support staff (3)**

Academic Registrar & Director of the Student Experience

Head of Music Administration

Head of Drama Administration

### **In attendance**

Committee Secretary

Other administrative or teaching staff by invitation, particularly when presenting annual reports or programme APEs and amendments

**Quorum:** half of the membership (12) including the Chair, or his nominated deputy, and at least one student member and at least one member from the teaching staff membership category.

### **Modus operandi**

(1) Academic Board to meet 6 times a year (twice per term).

Research & Knowledge Exchange Committee and Programme Boards to each meet once per term.

Working groups and consultation groups to be convened as and when required.

(2) Chairmanship ~ The Principal to be the Chair of the Academic Board and the Vice-Principal & Director of Academic Affairs the Deputy Chair. ~~However, it is expected that the Principal will chair only one or two meetings per year with the Vice-Principal chairing the remainder.~~

*[Arrangements may change with the new Principal]*

(3) Committee Servicing of the Academic Board will be from Registry.

(4) Principal, Vice-Principal & Director of Academic Affairs, Academic Registrar & Director of the Student Experience, and Committee Secretary to form core agenda setting team for the Academic Board; an annual programme to be produced including annual monitoring.

(5) Programme Boards to consider more explicitly quality assurance matters in light of preparation for expected additional duties under degree awarding powers.

- (6) Annual report to the Board of Governors from the Academic Board (in term one for previous academic year) covering overview of items discussed and approved plus details of statutory School-wide equalities monitoring relating to admissions and assessment.
- Academic Board Annual Report to include an action plan for enhancement.

## Membership as at September 2016 with proposed amendments noted

### Senior Officers

Principal (Chair)	Professor Barry Ife*
Vice-Principal & Director of Music	Jonathan Vaughan
Vice-Principal & Director of Drama	Christian Burgess
Vice-Principal & Director of Academic Affairs (Deputy Chair)	Professor Helena Gaunt*
Representative from the Guildhall Young Artists Division	Steve Dagg
Chair of Research & Knowledge Exchange Committee	Dr Cormac Newark
Chair of School Board of Examiners	Professor Barry Ife*
Chair of Academic Staff Committee	Professor Helena Gaunt*
Director of Learning and Engagement <sup>†</sup>	Sean Gregory

<sup>†</sup>Head of Creative Learning to deputise where necessary

### Student members

Students' Union President	Tom Steer
Student Welfare Officer	Felicity Chilton

### *September – December 2016*

One student representative from Music	Varies, depending on availability
One student representative from Acting	Varies, depending on availability
One student representative from Technical Theatre	Varies, depending on availability

### *From January 2017*

Two student representatives from Music Programme Board	Varies, depending on availability. Secretary to Board will canvass student availability directly.
Two student representatives from Drama Programme Board	

### Teaching staff

Chairs of Programme Boards (2)	Ben Sumner (Music)*
	Jo Hensel (Drama)

	Member	Identified deputy
Director of Acting	Wyn Jones	unknown

Director of Technical Theatre	Ben Sumner*	unknown
Head of Music Programmes	Alessandro Timossi	unknown

*September – December 2016*

	Member	Identified deputy
One teaching staff representatives from Music appointed by the Director of Music	Ronan O’Hora	unknown
One teaching staff representative from Acting appointed by the Director of Drama	Eliot Shrimpton	unknown
One teaching staff representative from Technical Theatre appointed by the Director of Drama	Gill Allen	unknown

*From January 2017*

	Member	Identified deputy
Three teaching staff representatives from Music appointed by the Director of Music, one of whom must be an hourly paid teaching staff member	Ronan O’Hora	unknown
	Louise Hopkins	unknown
	unknown	unknown
Two teaching staff representatives from Drama appointed by the Director of Drama	Eliot Shrimpton	unknown
	Gill Allen	unknown
Creative Learning representative	Carlos Lopez-Real	unknown
Head of Research*	Cormac Newark	unknown

<b>External peer (1)</b>	Alastair Pearce (appointed for 3 years from February 2014, appointment expires January 2017. 7 November Academic Board last meeting as external peer)
--------------------------	---

*\* Attends in more than one capacity*

**Academic Support staff (3)**

Academic Registrar & Director of the Student Experience	Katharine Lewis
Head of Music Administration	James Alexander
Head of Drama Administration	Gareth Higgins

# Appendix B: Assessment results 2015/16

**Outcome of summer 2016 assessments to date (with 2015 & 2014 comparisons)**

*Undergraduate classifications (as at 25 October 2016)*

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
2015/16 Assessments*									
BMus	93	24	49	10	1	6			1 WD 2 FWD
BA TECH	34	13	20	1					
BA Acting	14	4	10						
Totals	141	41	79	11	1	6	1	1	3
2014/15 Assessments									
BMus	78	20	46	8	0	2		1	Also 5 Ords to Yr 3 students & 1 Int
BA TECH	27	10	15	1	0				1 DipHE(TTA)
BA Acting	13	3	9	1	0				
Totals	118	33	70	10	0	2		1	2
2013/14 Assessments									
BMus	107	26	61	11	1	1	0	4+1**	2 Int
BA TECH	31	10	19	2	0				
BA Acting	18	1	17	0	0				
Totals	156	37	97	13	1	1		5	2

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

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

Total 2015 UG cohort 118 students: % split	
1st	27.97
2.1	59.32
2.2	8.47
3	0
Ord	1.69

Total 2014 UG cohort 156 students: % split	
1st	23.71
2.1	62.17
2.2	8.33
3	0.64
Ord	0.64

*Postgraduate classifications as at 25 October 2016*

Award	No. of students on Prog.	Classification			Other assessment outcomes			
		Dist.	Merit	Pass	Progression to next part	Resit	Defer	Misc
2015/16 assessments								
MMus in Performance	154	13	49	11	76			4 WD 1 FWD
MMus in Composition	8	3			5			
MMus in Leadership	5	2	3					
MPerf, MComp, MLead Guildhall Artist	54	44	9			1		
MA in Opera Making & Writing	5	4				1		
Artist Diploma	18	12	2	1			1	1 FWD 1WD
Graduate Certificate	4		1	3				
MA in Music Therapy	13	3	6	3			1	
MA Training Actors	3	1	2					
MA Acting	12	3	9					
MA CTPD	5	3	2					
Totals	281	88	83	18	81	2	2	7
2014/15 assessments								
MMus in Performance	115	19	33	5	51	1	3	1 Int 2 WD
MMus in Composition	9	3	1	1	4			
MMus in Leadership	9	3	6					
MPerf, MComp, MLead Guildhall Artist	56	34	11	1		1	7	2 Int
MA in Opera Making & Writing	4	4						
Artist Diploma	14	10	1				2	1 WD
Graduate Certificate	12	0	1	2	9			
MA in Music Therapy	11	2	7	1			1	
MA Training Actors	4	2	2					
MA Acting	10	6	4					
Totals	244	83	66	10	64	2	13	6
2013/2014 assessments								
MMus in Performance	129	27	31	6	52 <sup>1</sup>	1	6	1 FWD (PGDip) 2 WD 3 Int



MMus in Composition	4	3	1	0				
MMus in Leadership	5	4	1	0				
MPerf, MComp, MLead Guildhall Artist	63	45	12	2		1	1	1 FWD (MMus) 1 Int
Artist Diploma	7	3	3	0			1	
Graduate Certificate	6	0	2	1	3			
MA in Music Therapy	8	1	5	1		1		
MA Training Actors	0	0	0	0				
MA Acting	8	6	2	0				
<i>Totals</i>	<i>230</i>	<i>89</i>	<i>57</i>	<i>10</i>	<i>55</i>	<i>3</i>	<i>8</i>	<i>8</i>

<b>Total 2016 PG cohort 281 students</b>	
	<b>% split</b>
Distinction	31.31
Merit	29.53
Pass	6.4

<b>Total 2015 PG cohort 244 students</b>	
	<b>% split</b>
Distinction	34.01
Merit	27.05
Pass	4.10

<b>Total 2014 PG cohort - 230 students</b>	
	<b>% split</b>
Distinction	38.70
Merit	24.78
Pass	4.35

# Appendix C: Equality strands relating to assessment outcomes 2014/15

As part of the School's statutory responsibilities, an analysis of awards made in 2015 by Ethnicity, Sex, Disability and Age has been undertaken for all programmes.

Figures for each equality strand were compared with the figures for 2011, 2012, 2013 & 2014.

## Baseline data for Undergraduate programmes

The overall undergraduate cohort achievement of higher classifications (1<sup>st</sup> and 2i) in 2015 was 85.8%.

### Ethnicity

- The percentage of White students gaining a higher classification (1st and 2.1 together) was 87.9% (88.6% in 2014, 82.3% in 2013, 89.4% in 2012 and 86.2% in 2011).
- The total number of Black and Minority Ethnic\* students in the graduating cohort was 10: the percentage of Black and Minority Ethnic students gaining a higher classification was 60% (88.2% in 2014, 90% in 2013, 92.3% in 2012 & 69.2% in 2011), a drop in achievement compared to the previous four years.

*\*numbers are too small to provide meaningful analysis unless ethnicities are bunched*

### Sex

- Overall male achievement of the higher classifications this year was 82.5% (90% in 2014, 81.6% in 2013, 90.1% in 2012, 80% in 2011). Overall female achievement was 89.5% (87.3% in 2014, 85.1% in 2013, 89.2% in 2012, 89.4% in 2011). However, there is little to differentiate between the sexes and no discernible trend over the last 5 years.
- 82.5% of BMus males achieved higher classifications this year compared with females at 89.5%. Achievement continues to fluctuate between the two sexes – males 88.9% & females 81.3% in 2014, males 80% & females 84.4% in 2013, males 89.1% & females 88.6% in 2012 and males 85.1% & females 85% in 2011.

### Disability

- Students who disclosed a disability formed 17.5% of the total graduating cohort in 2015 (19.2% in 2014)
- Achievement of a higher classification across all UG programmes for students with a disability was 90.5% in 2015, compared with 83.8% for those without a disability (79.3% compared with 91% in 2014, 82.1% compared with 83.7% in 2013, 85.7% compared with 90.5% in 2012 and 75% compared with 86.2% in 2011). Statistical analysis is difficult due

to small numbers however the achievement of higher classifications across all UG students with a disability shows a reversal of the 4 year trend of lower performance noted in 2014.

### **Age**

- For all Undergraduate students awarded in 2015: 57.5% were aged 22 & below and 42.5% were aged 23 & above.
- The overall UG achievement of higher classifications was 94.2% for the younger group (89.9% in 2014, 89.2% in 2013, 94.6% in 2012, 90.6% in 2011) and 74.5% for the older group (86.5% in 2014, 76.1% in 2013, 84.1% in 2012, 77% in 2011). The trend of lower performance in the older age bracket observed last year appears to be worsening.
- Of the two BMus age groups 95% of the younger group achieved higher classifications compared with 68.3% of the older group (87.1% & 82.5% in 2014, 89.6% & 75% in 2013, 93.2% & 84.8% in 2012 and 91.5% & 77.5% in 2011). The gap which had narrowed in 2014 has widened again and this is now the fifth year that the older age group has performed less well than the younger age group.

### **Baseline data for Postgraduate programmes**

It should be noted that 58 students who studied on Part 1 of the Guildhall Artist Masters programme progressed to Part 2 in September 2015. They will, if successful, be considered for the Master of Performance, Master of Composition or Master of Leadership in September 2016 and their results analysed with the 2016 graduating cohort.

**The overall postgraduate cohort achievement of higher classifications in 2015 was 94.4%.**

### **Ethnicity**

- All students except three disclosed their ethnicity in 2015 with 'White' forming the largest constituency of students (80.9%).
- The percentage of white students gaining a higher classification (Distinctions & Merits together) was 93.9% (95.4% in 2014, 92% in 2013, 96.9% in 2012 & 98.3% in 2011). The percentage of Black and Minority Ethnic students\* gaining a higher classification was 96.4% (91.3% in 2014, 95% in 2013, 88.2% in 2012 & 92.3% in 2011). Achievement has fluctuated between the two groups over the last 5 years and this year it is higher for Black & Minority Ethnic students, an improvement on 2014.

*\*numbers are too small to provide meaningful analysis unless ethnicities are bunched.*

## Sex

- On the Guildhall Artist Masters programme Part 1 (MMus) the percentage of females gaining either a Distinction or Merit was 95.1% (87.5% in 2014, 89.3% in 2013, 94.1% in 2012 and 86.8% in 2011). The percentage of males gaining either a Distinction or Merit was 85.7% (96.9% in 2014, 87.1% in 2013, 97.1% in 2012 and 89.4% in 2011). Female achievement compares well with the 94.4% overall postgraduate cohort achievement of higher classifications however male achievement is lower for this year.
- In Part 2 (MPerf, MComp, MLead) all students awarded apart from one gained a higher classification. Taking the Distinction & Merit categories together males had a higher achievement rate of 100% (100% in 2014 and 2013, 92.8% in 2012 & 100% in 2011) compared with females at 96.6% (92% in 2014, 100% in 2013 and also in 2012 & 2011).
- Achievement of higher classifications (Distinctions & Merits together) on both Parts 1 & 2 of the Guildhall Artist Masters programme in 2015 was 95.7% for females (89.2% in 2014, 93.2% in 2013, 96.4% in 2012 and 91.7% in 2011) and 90.4% for males (98.5% in 2014, 90.2% in 2013, 95.9% in 2012 and 91.9% in 2011). Achievement between the sexes had been fairly equal in the years 2011–2013 and in 2014 a peak in male achievement was noted. In 2015 female achievement is higher by 5% than for males.

## Disability

- Students who disclosed a disability formed 9.3% of the total graduating cohort in 2015.
- 80% of students with a disability (12 out of 15)\* gained a higher classification in 2015 comparing unfavourably with the overall postgraduate cohort achievement of 94.4%. In 2014 93.3% of students with a disability (14 out of 15)\* achieved a higher classification (when overall postgraduate cohort achievement was 94.1%).

*\*Due to the very small numbers involved a small change in achievement creates a disproportionate effect.*

## Age

- 34% of students awarded (all pgt programmes) were aged 21–24 and 64.2% of students awarded (all pgt programmes) were aged 25–39 and formed the major group by age.
- Over all programmes, 94.5% of students within the 21–24 age group achieved a higher classification (92.2% in 2014, 92.1% in 2013, 100% in 2012 & 93.8% in 2011) & 94.2% of students within the 25–39 age group achieved a higher classification (96% in 2014, 92.4% in 2013, 93.5% in 2012 & 86.8% in 2011).
- On the Guildhall Artist Masters programme Parts 1 & 2, from the total higher classifications gained (Distinctions & Merits together), the percentage of students aged

21-24 achieving higher classifications was 94% (93.5% in 2014, 91.4% in 2013, 100% in 2012 and 93.7% in 2011) and students aged 25-39 achieved 93% (95.2% in 2014, 91.7% in 2013, 94.4% in 2012 and 88% in 2011) also comparing favourably with the overall postgraduate cohort achievement.

# Appendix D: NSS Overall Results 2016

Category	Metric	The teaching on my course TEF																				Overall Satisfaction										B13.1 The Guildhall School's aim is to prepare talented young performers and theatre technicians for careers in their chosen profession.																																																																																		
		1. Staff are good at explaining things					2. Staff have made the subject interesting					3. Staff are enthusiastic about what they are teaching					4. The course is intellectually stimulating					5. The criteria used in marking have been clear in advance					6. Assessment arrangements and marking have been fair					7. Feedback on my work has been prompt					8. I have received detailed comments on my work					9. Feedback on my work has helped me improve					10. I have received sufficient advice and support with my studies					11. I have been able to contact staff when I needed to make study choices					12. Good advice was available when I needed to make study choices					13. The timetable works efficiently as far as my activities are concerned					14. Any changes in the course or teaching have been communicated effectively					15. The course is well organised and is running smoothly					16. The library resources and services are good enough for my needs					17. I have been able to access general IT resources when I needed to					18. I have been able to access specialised equipment, facilities or rooms when I needed to					19. The course has helped me to present myself with confidence					20. My communication skills have improved					21. As a result of the course, I feel confident in tackling unfamiliar problems					22. I am satisfied with the Students' Union at my institution					23. I am satisfied with the tools to take up my chosen profession		
Guildhall School of Music & Drama (10007825)	% Agree 2016	87	92	87	89	79	68	63	57	66	81	70	87	82	91	87	73	75	74	71	86	90	87	81	82	80	87	79	85	48	81																																																																																			
	% Agree: 2015	83	85	85	87	74	70	70	58	77	81	65	86	81	95	80	74	80	71	70	83	86	88	76	81	78	89	74	83	55	84																																																																																			
	Sector-wide % Agree	87	90	83	88	86	74	78	77	71	73	69	82	80	87	78	79	81	79	77	86	87	89	82	81	84	82	86	68	-																																																																																				
	Response Rate	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	88	59	-																																																																																			
Bachelor of Arts (Hons) in Acting	% Agree 2016	98	93	100	100	100	87	93	77	93	86	86	95	93	100	93	90	93	79	100	93	93	93	88	92	86	86	100	64	91																																																																																				
	% Agree: 2015	100	100	100	100	100	93	92	83	100	100	92	92	100	92	83	83	92	75	83	89	100	83	94	92	100	92	100	75	-																																																																																				
	Response Rate	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	79	-																																																																																			
Bachelor of Arts (Hons) in Technical Theatre Arts	% Agree 2016	83	97	88	76	71	48	41	35	32	74	59	80	71	85	85	65	81	62	53	82	79	79	88	92	91	94	85	18	82																																																																																				
	% Agree: 2015	73	75	85	70	60	39	35	30	30	60	42	80	65	90	85	58	75	50	50	83	67	85	95	80	75	90	75	40	91																																																																																				
	Response Rate	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	97	-																																																																																			
Bachelor of Music (Hons) in Music	% Agree 2016	86	90	85	92	79	73	67	63	77	83	73	88	85	92	87	74	69	78	74	86	94	88	75	76	73	85	72	82	58	78																																																																																			
	% Agree: 2015	83	85	81	91	74	77	78	63	89	85	68	86	83	98	78	77	80	77	74	82	89	91	67	78	76	87	70	81	56	81																																																																																			
	Response Rate	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	82	43	-																																																																																			
Keyboard	% Agree 2016	82	86	79	86	79	67	69	57	71	71	64	90	86	93	93	86	79	93	86	76	86	71	71	69	64	79	64	86	54	-																																																																																			
	% Agree: 2015	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-																																																																																			
	Number of Respondents (headcount)	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	-	-																																																																																			
Vocal	% Agree 2016	72	75	67	75	73	78	91	73	82	73	73	97	92	100	100	72	75	75	67	89	100	92	73	75	67	92	67	83	55	70																																																																																			
	% Agree: 2015	77	83	67	92	67	67	58	50	83	92	50	83	75	100	75	75	92	67	67	83	100	92	58	64	50	75	67	67	58	-																																																																																			
	Number of Respondents (headcount)	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	10	-																																																																																			
Strings	% Agree 2016	90	94	94	100	71	81	71	69	82	94	88	88	88	94	82	76	65	76	88	94	94	76	75	76	82	65	94	65	-																																																																																				
	% Agree: 2015	86	94	88	81	81	75	81	63	88	69	75	90	88	100	81	81	75	88	81	71	63	88	63	77	81	88	63	88	63	-																																																																																			
	Number of Respondents (headcount)	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	-	-																																																																																			
Wind, Brass & Percussion	% Agree 2016	93	95	90	100	86	79	76	71	76	90	81	94	90	95	95	79	81	75	81	87	100	86	76	89	86	90	90	81	62	85																																																																																			
	% Agree: 2015	75	77	69	100	54	85	85	69	100	92	77	74	69	92	62	72	77	69	69	87	100	92	69	87	85	92	85	77	38	60																																																																																			
	Number of Respondents (headcount)	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	21	13	-																																																																																		

5% or greater increase in student satisfaction

5% or greater decline in student satisfaction

50% or less of students satisfied

# Appendix E: WSS Quality of Teaching (Programme Satisfaction) 2015/16

	Year 1 Agree % 2016 (2015)	Year 2 Agree % 2016 (2015)	Year 3 Agree % 2016 (2015)	Year 4 Agree % 2016 (2015)	Overall 2016	Overall 2015
BMus	62 respondents	60 respondents	50 respondents	39 respondents	92.5	87.9
	93.5 (88.4)	92 (90)	92 (90.4)	92.3 (80)		
BA/MA Acting	22 respondents	24 respondents	12 respondents		96.5	98.5
	100 (100)	95 (96)	91.6 (100)			
BA TTA	37 respondents	28 respondents	28 respondents		82.7	78
	83.7 (93.5)	85.7 (70.9)	78.5 (68.4)			
PACE	5 respondents				100	N/A
	100					
VDLP	3 respondents				66.6	n/a
	66.6					

	Grad. Cert 9 respondents	Part 1 85 respondents	Part 2 24 respondents		86.9	92.5
Guildhall Artist	88.8 (93.8)	83 (92)	100 (93.8)			
Music Therapy	1 9 respondents	2 9 respondents			88.9	100
	100 (100)	77.7 (100)				
Artist Diploma	1 & 2 7 respondents				100	92.8
	100 (92.8)					
Advanced Cert.	14 respondents				100	100
	100 (100)					
Opera Making	2 respondents				100	50
	100 (50)					
MA TA	3 respondents				66.6	100
	66.6 (100)					
CTPD	4 respondents				100	n/a
	100					
Research	22 respondents				86.9	83.3
	86.9 (83.3)					

Overall School satisfaction	89.9	88.30
-----------------------------	------	-------

# Appendix F: DLHE outcomes 2015/16

Employment indicator: leavers obtaining first degrees from full-time courses

	Total population		Employment indicator (including further study)				Context statistics of respondents	
	Eligible population	Number of respondents	Response rate (%)	Base population	Number employed or studying	Indicator (%)	Bench-mark (%)	Standard deviation (%)
<b>2014/15</b>	80	65	77.8	60	55	93.2	93.0	2.94
<b>2013/14</b>	125	100	82.3	95	85	92.5	93.0	2.54
<b>2012/13</b>	110	90	81.7	85	75	88.2	89.7	2.98
<b>2011/12</b>	95	75	76.0	65	60	88.1	86.4	3.61
<b>2010/11</b>	105	85	82.5	85	75	92.8	86.9	2.88
<b>2009/10</b>	80	70	86.4	70	60	88.6	86.8	3.54
<b>2008/09</b>	90	75	84.4	70	60	84.3	86.6	3.76

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



## Appendix G: Data relating to student regulatory activity during 2015/16

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

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

<b>Total School cases 2015/16</b>	<b>2</b>	Use of non-establishment staff in round one of the acting auditions, and the conduct of an acting audition. Neither complaint was upheld.
<i>Total School cases 2014/15</i>	<i>3</i>	
<i>Total School cases 2013/14</i>	<i>2</i>	
<i>Total School cases 2012/13</i>	<i>3</i>	
<i>Total School cases 2011/12</i>	<i>0</i>	

### (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>2015/16 cycle</b>	<b>Notes</b>	<b>2014/15</b>	<b>2013/14</b>	<b>2012/13</b>	<b>2011/12</b>
<b>Music</b>	4 cases found	One student plagiarised a second attempt, and was withdrawn, this then became an academic appeal.	4 cases – 2 found, 2 poor referencing	2 cases of plagiarism	3	3
<b>Drama</b>	No cases		No cases	2 cases of plagiarism	0	0

### (c) Academic appeals arising from 2015/16 assessment cycle (as at 25/10/2016) with yearly comparisons (Senior School)

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

Programmes with Appeals	2012/13	Upheld	2013/14	Upheld	2014/15	Upheld	2015/16	Upheld
<b>BMus</b>								
Against Class/Award					1	0	1	0
Against Fail Withdraw			1	0	1	1	3	3
Against module mark					2	0	1	0
Against capped mark							1	1
Against resit/resit mark	1	0						
Academic advice					1	0		
<b>BA in Technical Theatre Arts</b>								
Against Class/Award							1	0
<b>Guildhall Artist Masters</b>								
Against Class/Award							1	0
Against Fail Withdraw					1	1		
Against non-progression	1	0						
Against module mark					4	3		
<b>MA in Acting</b>								
Against Fail Withdraw	1	0						
<b>TOTAL</b>	<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>10</b>	<b>5</b>	<b>8</b>	<b>4</b>

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

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

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

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

	Case type	No of students involved	Level of procedure	Outcome
<b>Music</b>	Non-return of library items and non-payment following invoice (very, very overdue)	14 cases	Informal	Recalcitrant students were referred to Academic Registrar, all got an initial warning letter, most paid up immediately, some had access to practice rooms removed.
	Non-attendance at classes and lying about whereabouts	1	Formal DCH	Final written warning
	Vandalism (criminal)	1	Formal DCH and appeal	Expulsion. Student appealed, appeal rejected. COP letter issued. Complainant to OIA found partly justified on basis that student was not explicitly told that investigation might lead to expulsion.
	Obnoxious drunken behaviour	1	Informal	Verbal warning
	Offensive email to students	1	Informal	Apology, written warning
	<b>Total cases 2015/16</b>	<b>18</b>		
<b>Drama</b>	Non-attendance at classes and lying about whereabouts	1	Formal DCH	Final written warning
	Use of drugs in basement bar	1	Formal DCH	Final written warning, exclusion from basement bar for remainder of studies, £200 fine
	Offensive on-line behaviour	1	Informal	Apology
	Breach of Student Union's security	1	Informal	Apology
	Non-return of library items and non-payment following invoice	1	Informal	See notes above
	<b>Total cases 2015/16</b>	<b>5</b>		
<b>Research</b>	<b>Total cases 2015/16</b>	<b>0</b>		
<b>Total senior school cases excluding Sundial 2015/16</b>		<b>23</b>		
2014/15		10		
2013/14		7		
2012/13		5		
2011/12		9		
<b>Sundial Court*</b>	Vandalism Sundial Court during "illegal" party.	9+	Informal	Due to lack of evidence, not possible to arrive at a charge against specific students. Flat members held accountable for cost of damage
	Sundial Court appeal against first written warning and fine (misuse of fire equipment)	1	Appeal	Not upheld, COP issued
	Final written warning were issued to a number of students	8 cases	n/a	Final written warnings

\* Only those cases reported to the corporate level have been included in the table above.

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

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

Issue	Outcome of Progress Review Committee meeting	
Two meetings of Progress Review Committee due to absences from class, second meeting included consideration of breach of conditions of first meeting.	Enforced intermission for a year.	
Poor attendance and non-participation including non-submission of assessments.	Intermission with condition of providing evidence of medical history to keep place open. Student indicated prior to meeting his intention to withdraw although he did not complete the paperwork. Subsequently, he did not meet conditions and his student status was terminated.	
Lack of progress and attitude.	Erasmus place cancelled student returned home. Appeal was not upheld. COP letter issued	
Second progress review meeting held to consider breach of written warning issued at first meeting.	Student excluded after end of year 2. Appeal was not upheld. COP letter issued.	
<b>Total cases 2015/16</b>	<b>4</b>	
<i>Total cases 2014/15</i>	<i>4 cases (one referred to OIA)</i>	
<i>Total cases 2013/14</i>	<i>1</i>	
<i>Total cases 2012/13</i>	<i>4</i>	
<i>Total cases 2011/12</i>	<i>1</i>	

**(f) Student complaints (formal)**

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

Dept	Nature of complaint	Level of procedure & outcome	
<b>Junior Guildhall*</b>	<i>Total cases 2015/16</i>	0	
	<i>Total cases 2014/15</i>	0	
	<i>Total cases 2013/14</i>	1	
	<i>Total cases 2012/13</i>	1	
<b>Music</b>	Complaint against behaviour of member of staff	Stage 2: Referred to HR for action under Staff Disciplinary Code	Not upheld. COP letter issued (as no appeal stage under Staff procedure)
	<i>Total cases 2015/16</i>	1	
<b>Drama</b>	Complaint against decision of staff not to request suspension of regulations that would permit student to return to programme after extended intermission	Stage 2	Some substance, student given opportunity to be interviewed for re-entry.
	Complaint against changes to parameters of allocation	Stage 1	Partly upheld and parameters of allocation reinstated
	<i>Total cases 2015/16</i>	2	
<b>Research</b>	Complaint against access to discretionary funding	Stage 1	No substance
	Supervisory arrangements	Stage 1	No substance
	<i>Total cases 2015/16</i>	2	
<b>School services (and misc.)</b>	Multiple part complaint – pacing of classes, availability of large lockers, provision of water facilities, provision of nutritional information	Stage 2	No substance
	<i>Total cases 2015/16</i>	1	
<b><i>Total cases for School 2015/16</i></b>		<b>6</b>	
<i>2014/15</i>		3	
<i>2013/14</i>		1	
<i>2012/13</i>		4	
<i>2011/12</i>		4	

*\*Junior Guildhall cases included as Stage 2 complaints are considered at the corporate level via the Academic Registrar.*

## Appendix H: Equality strands relating to admissions data 2014/15

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

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

### Baseline data

*Figures shaded in red have a population of less than 20, so one record makes over a 5% difference in calculations.*

	Offers (% of applications)	Enrolled (% of offers)
<b>BMus</b>	35.7	54.4
<b>BA Acting</b>	1.1	88.9
<b>BA Technical Theatre</b>	44.7	68.6
<b>MA Training Actors</b>	30.8	100
<b>MA Music Therapy</b>	43.3	92.3
<b>GAM Performance**</b>	39.9	52.0
<b>GAM Leadership**</b>	66.7	70.0
<b>GAM Composition**</b>	33.3	66.7
<b>MA Acting</b>	1.4	100
<b>MA Collaborative Theatre Production &amp; Design*</b>	0.0	N/A
<b>MA Opera Making &amp; Writing*</b>	66.7	66.7
<b>Artist Diploma*</b>	18.2	90.0
<b>MPhil / DMus / PhD*</b>	40.5	66.7

*\*Introduced as a new category in 2014*

*\*\*PG Performance, Composition and Leadership are now referred to as GAM Performance, Composition and Leadership, as from 2014 these categories no longer include Artist Diploma and MPhil applicants in those pathways.*

### Age

- In 2014, the proportion of BMus applications from the 25–39 age group remained consistent with previous years, but 19.4% of the group received offers. This is a significant increase from previous years, which averaged 8.3% from 2010 to 2013.
- BA Technical Theatre saw an increase in applications from applicants aged over 21 (21% of total applications, compared to 15.5% in 2013). This increase was also seen at enrolment; 22.9% of students enrolling on BA Technical Theatre were over 21, compared to 13.1% in 2013.

- GAM Performance offer and enrolment rates within age groups continue to fluctuate year on year.
- MPhil/DMus/PhD and Artist Diploma have been introduced as their own categories for the first time in 2014. In previous years these applicants have been included in the 'PG' Performance, Composition and Leadership categories (now referred to as GAM). Going forward, this may have an effect on comparable data of the over 21 age groups in those GAM categories.

## **Disability**

- BMus applicants who declared a disability received a similar proportion of offers as in previous years, but far fewer decided to accept their offer and enrol on the programme (a 35.5% drop from 2012 and a 26.1% drop from 2013).
- BA Technical Theatre Arts is again the programme with the highest proportion of applicants with a declared disability (19.3%), followed by the research programmes at 13.5%.
- BA Technical Theatre saw a 4% decrease in applications from those declaring a disability, however the drop in enrolled students in this category was more significant, from 31.6% in 2013 to 17.1%. Whilst 2013 does appear to have had an unusually high proportion of enrolled students with a disability, 17.1% is still slightly below the average for previous years, (19.2% from 2010-2012).
- From 2009-2012 the MA in Acting made no offers to students who had declared a disability. In 2013 an offer was made to an applicant with a disability, bringing the percentage of offers made to applicants in that category 4.5%. This year MA Acting saw an increase in applicants with a disability and has maintained a similar percentage of offers made to those applicants at 2.9%.

## **Ethnicity**

- BMus saw an increase in applications from, and offers made to, Black, Asian and Mixed applicants. Applications were up 12.4% from 8.8% and offers were up 13.7% from 9.5%. The proportion of applications from Chinese applicants fell slightly from 5.2% to 3.4%, but as the percentage of offers made to applicants within that category rose, the number of enrolled students was maintained from 2013.
- Despite BA Acting applications from Asian, Chinese and 'Other' Ethnic applicants increasing, no offers were made to applicants in these categories. However the percentage of offers made to Black and Mixed applicants rose by 12.6% and students in these categories made up 25% of enrolled students in 2014.
- MA Music Therapy saw an increase in applications from Asian and Chinese applicants (33.3% compared to 18.2% in 2013). Students in these categories made up a quarter of the enrolled cohort.

- Conversion rates of Black Minority Ethnic (BME) applicants were generally consistent with conversion rates of white applicants across all other programmes.

## **Gender**

- The 'Other' category has been introduced from 2014.
- Consistent proportion of male and female applications in all programmes from 2013 to 2014.
- In 2014 there was a 12.7% increase in offers made to male applicants. Males were also 12% more likely to enrol than their female counterparts.
- Continuing trend from GAM Performance: "Offers as a percentage of applications in category" ratio remains higher for Male applications.
- In 2013 it was noted that the vast majority of PG Leadership applicants are female and PG Composition applicants are male. This trend continued in 2014, but GAM Leadership saw the number of applications from males double, bringing the ratio of female to male from 84:16 to 60:40. Offers were evenly split between males and females.
- GAM Composition went the other way, with the number of female applicants dropping even further - from 21.1% to 8.3%. [Note: this may be due in part to the removal of MPhil/DMus applicants from this category; the data is no longer completely comparable]. Despite the difference in male and female application numbers, GAM Composition made offers of a third of male applicants and a third of female applicants.