

Academic Board
13.11.2017
and
Board of Governors
20.11.2017

**Academic Board annual report for 2016/17 to the Board of Governors
on academic strategy, standards, assurance and enhancement**

New Academic Assurance 2017

For the 2017 Annual Accountability Return the Board of Governors will be asked to make one additional academic assurance statement:

‘The governing body has received a report that confirms that the provider continues to meet the standards of Part 1 of the European Standards and Guidelines (2015)’

The new academic assurance was considered by the Academic Board on 3 October 2017, and it was agreed that the internal quality assurance arrangements currently in place at the School were in line with the ten standards outlined in the ESG.

1. TERMS OF REFERENCE AND MEMBERSHIP

Revised terms of reference and membership for Academic Board were approved in October 2016 and came into effect in February 2017. Amendments to the membership were made to improve the balance of staff representation across departments and reflect changes in staffing structure. The terms of reference were amended to better reflect the remit of Academic Board, which has a responsibility to safeguard and build upon the distinctiveness of the School’s provision, and to encourage and foster innovation.

A new External Peer, Professor Chris Hamnett from King’s College London, was appointed for a period of 3 years from February 2017.

2. STRATEGY

2.1 School Strategic Plan

Academic Board received rolling updates throughout the year on the development of a new School Strategic Plan. Development of the plan began in earnest with the arrival of the new Principal, Lynne Williams, and is due to be signed off by the Board of Governors in February 2018.

The proposed plan encompasses five key objectives covering HE provision, the Barbican/City of London partnerships, Guildhall Young Artists, leading positive cultural change, and sustainability. Two major cross-cutting initiatives - international and digital strategies - are also under development which will have an impact on all five key objectives.

2.2 Learning and Teaching Strategy

During the first half of the academic year, Academic Board received status updates regarding the Learning and Teaching Strategy (LTS) and associated Action Plan. The current strategy expires at the end of 2017, yet it is imperative that the LTS aligns strongly with School Strategic Plan, in particular the HE and Digital objectives, and so development has been delayed to allow for this.

Staff have been encouraged to think about key strategic points for discussion; action points will then be formalised into an official strategy in 2018.

Actions arising

1) to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval 2018

2.3 Teaching Excellence Framework

The School entered into the TEF2 assessment exercise during the 2016/17 academic year. Academic Board received the School's TEF metrics on publication, and the 15 page written provider submission. As results of the TEF2 exercise were delayed a number of times due to the snap general election, and then embargoed until 19 June 2017, Academic Board did not officially receive the outcome until the first meeting of the 2017/18 academic cycle.

The School was unable to improve on the silver rating that resulted from the initial, data driven assessment, determined by one 'positive' and one 'negative' flag in the School's metrics. The School received a final award of Silver following assessment of the written provider submission. The majority of the School's competitors achieved a Gold Award.

At the meeting of 3 October 2017, Academic Board was asked to consider whether the School should enter the TEF3 assessment exercise with a view to improving on the current Silver rating. Provided an initial reading of the School's probable metrics did not place it on a significantly worse footing than for TEF2, Academic Board unanimously agreed the School should enter TEF3.

Actions arising

2) to monitor the School's performance in the TEF metrics

3) to devise actions to address negative/lack of positive flags where necessary

2.4 Brexit

The UK government confirmed that fees would remain the same for 2018 EU entrants. Nevertheless, there were concerns that potential restrictions on the free movement of people and the rights of graduates to stay and work in the UK would have an adverse effect on recruiting.

A number of measures are being considered to militate against the potential repercussions of Brexit, including the creation of new academic programmes to attract more Home fundable students. The core message remains that the School is open for business and welcoming to all.

2.5 HEA fellowship

The School currently has 70 members of staff who have approved recognition from the Higher Education Academy (HEA). 2016/17 saw a further six fellowships and one senior fellowship awarded to School staff; two fellowships were achieved via the School's PGCert in Performance teaching academic programme, with the other five through the HEA catalyst programme.

Of the 2016/17 cycle, there are still six members of staff due to complete the School's HEA catalyst programme, and a further 2 potential Principal Fellow applications due to be completed by the end of the academic year 2017/18.

A workshop has been planned for 29 November 2017 to encourage more School staff to apply for HEA recognition.

3. STANDARDS OF TAUGHT AWARDS

3.1 Assessment results (appendix A)

Assessment results were considered by the School Board of Examiners at two meetings in July and two meetings in September 2017. Data contained in appendix A are results confirmed as of 10 October 2017.

For undergraduate programmes, there was a greater percentage of students awarded a first class degree than in 2016 and 2015, with the number of upper second class degrees continuing to decrease slightly. BMus saw the largest increase in firsts, and BA Acting and TTA remained steady.

Across the Guildhall Artist Masters (with the exception of MMus (Perf)), Artist Diploma, MA CTPD and both PG Acting programmes, the whole cohort was awarded either distinctions or merits. The Guildhall Artist Masters Part 2 saw a larger proportion of students achieving merits, a 10% increase on the previous year. Overall a larger percentage of students on postgraduate programmes received distinctions than merit or pass, maintaining the trend from previous years.

Due to the inclusion of a grade inflation metric in the TEF3 exercise, the breakdown of UG awards by classification was compared over the last three years, and 10 years before the current academic year. The data shows that the number of firsts and 2:1s has increased significantly as a proportion of degrees awarded, with a corresponding decrease in the number of 2:2s. The bulk of this increase is a result of BA TTA awards, though other programmes have also seen a degree of inflation.

Actions arising

4) to ensure that an explicit comment on student outcomes/grade inflation is sought from External Examiners at Assessment Boards

3.2 Equality assessment strands (appendix B)

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

3.3 Summary of External Examiner reports and responses

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

At 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 2015/16 reports, which were considered after the last Academic Board report.

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

- high levels of student creativity and attainment
- inspirational opportunities to develop as creative artists
- extremely high professional standards
- good levels of student support

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; students with marks of 70+ receiving nothing but positive feedback, with no constructive criticism.

Another element across a number of programmes was the lack/variable standard of written work and issues with the proper use of academic conventions. This pertained primarily to programmes for which a 2016/17 EE report was not available.

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

5) to continue to review marking, moderation and feedback processes and provide proper induction and guidance for internal and external assessors

6) to explore how issues surrounding assessment and feedback have been managed by competitor institutions

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

4.1 Academic Governance

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

In addition to the Music and Drama Programme Boards, a further sub-committee of Academic Board – the Collaborative Board of Studies – was established in 2016/17 to oversee the BA Acting Studies programme. The Collaborative Board met for the first time on Wednesday 18 October via video conferencing between Beijing and London.

The Research and Knowledge Exchange Committee, responsible for the School's research activity and programmes, reported to the City University Course Board once during the 2015/16 academic year. City, University of London changed their governance model for collaborative provision meaning validated programmes would undergo a lighter touch, annual meeting with more reliance on internal quality assurance processes.

4.2 Validation & revalidation of programmes

The **BA in Acting Studies** was validated for a period of five years commencing September 2016. The validation panel was impressed with the ambition and scope of the programme, and the breadth of the offer in Year 1. There were a number of conditions relating to the programme structure, content and assessment which were completed and signed off by Academic Board in March 2017. An academic practitioner with fluent Mandarin and experience of Chinese Theatre has been recruited to act as an intellectual, artistic and cultural bridge, to facilitate the transition from Year 1 to Year 2 of the programme and help ensure a proper blended learning experience. The panel recommended the programme team monitor certain aspects of the programme, such as the adequacy of a 5.5 in each IELTS component, over the period of validation.

The **MA in Collaborative Theatre Production and Design** was revalidated for a period of five years commencing September 2017. There were a number of conditions relating to the programme documentation which were completed and signed off by Academic Board in June 2017.

The **MA in Opera Making and Writing** was revalidated for a period of five years commencing September 2017. The programme team adapted the cross-School assessment

criteria template as it was not entirely suitable for use at the programme level. There were a number of conditions relating to the programme documentation which were completed and signed off by Academic Board in June 2017. The Programme Leader planned to reaffirm and strengthen the agreement with the Royal Opera House.

Actions arising

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

8) to review, at revalidation, the effectiveness of the cross-School assessment criteria template for use across Music programmes

4.3 Student Feedback

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

The School reviewed the system of student representatives for the 2016/17 academic year, expanding the overall number to allow for pathway specific representatives in the final year of relevant programmes.

4.4 Annual programme evaluation

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

Actions arising

9) to monitor the implementation of programme action plans

5. STUDENT ACADEMIC EXPERIENCE AND STUDENT OUTCOMES

5.1 The National Student Survey

The National Student Survey (NSS) for final year undergraduates only [Jan to April] consisted of 26 questions covering seven categories. For 2016/17 Academic Board decided not to ask an optional question. NSS participation decreased by 10% points to 77.3% (87.4% in 2016, but remained higher than the national response rate of 68.3%).

Overall School satisfaction increased from 85% (2016) to 90% in 2017, the highest it has been since 2012. Despite the institutional, Acting satisfaction decreased by 10% points to 90% (100% had been achieved for the previous 6 years). Music remained steady, and Technical Theatre achieved their highest score since 2012, with 97% of students satisfied.

The importance of NSS outcomes took on an extra dimension as aggregated results for three of the question bands were used as metrics in the TEF 2 assessment - quality of teaching, assessment & feedback and academic support. The School's performance in assessment & feedback was by a large margin the worst of the three metrics, leading to the School's only negative flag. Overall satisfaction with Assessment & Feedback went up 9% points in 2017, however for the Acting result dropped for a third year in a row. For the 2018 TEF the previous 3 years of NSS results will again be used, but the weighting the NSS metrics has been halved.

Actions arising

10) to explore measures behind the increase in assessment and feedback satisfaction within the BA TTA programme, with a view to replication across the School

5.2 The Whole School Survey (appendix C)

The whole School survey combines,

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

The participation rate in 2017 was 60.1%, down from 62.9% in 2016. Results were mixed and the large amount of data at the module level with a relatively small number of respondents created difficulties in analysis. Issues common across programmes in written responses (also raised in the 2015 and 2016 surveys) included:

- difficulty in contacting PS professors to arrange lessons and lessons being cancelled at the last minute due to absence
- lack of small scale performance opportunities
- academic scheduling including late notice of the timetable and last minute changes. On some occasions students felt they had obtained lower assessment marks due to being unable to attend classes
- problems with pacing and intensity of assessment activities
- accessibility, clarity and veracity of programme handbooks

5.3 Student employability (appendix D)

Academic Board considered, in Annual Programme Evaluations, the comparative employment indicators arising from the Destination of Leavers of Higher Education survey. 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 performance above benchmark in 2015/16 has continued to 2016/17.

While full details have not been released, HESA plans to change the mode of operation of the DLHE survey; the survey at some point in the near future will be conducted by a centrally contracted organisation.

During the year, the Academic Board also received an employability review carried out by the Creative Exchange Manager in partnership with the Students' Union President. The purpose of the Review was to examine the School's current employability provision, map it to the Higher Education Academy's guidelines on Embedding Employability in the Curriculum, and scope out the potential development of such provision. The final report was received by Academic Board in April 2017 and was met with interest and support. Work has been undertaken to assess the feasibility of the recommendations in the report, beginning with the development of a first point of call within the School for employability.

5.4 Student regulatory activity during 2016/17 (appendix E)

Levels of application complaints, academic misconduct, and progress review committee hearings have remained steady.

The number of **breaches of the Student Code of Conduct** dropped substantially after a similarly dramatic rise in 2015/16 which was due to a large number of recalcitrant library users. The number of **student complaints** also saw a relatively substantial decrease.

The number of **academic appeals** remained steady. In the case of one academic appeal, immediate corrective action was taken. One appeal was escalated to Stage 2 of the appeals process but, following a robust discussions of the evidence, the Appeal Panel found there were no grounds to uphold. All other appeals were rejected due to insufficient grounds.

No **Completion of Procedures** (COP) letters were issued arising from regulatory activity started in 2016/17.

However, other case work has increased, particularly that related to student well-being. This has also required action under the Principal's Emergency Powers on three occasions.

5.5 Equality admission strands (appendix F)

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

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

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

Actions arising

11) Acting programme teams to consider how welcoming its literature is to applicants with a disability (carried forward from previous year's report)

6. STANDARDS OF RESEARCH AWARDS

Academic Board received state updates on continuing doctoral students throughout the year via the Research and Knowledge Exchange Committee. The doctoral programme has continued to expand with 13 new students enrolled for the 2017/18 academic year, following an intake of 16 students in 2016/17 and 14 students in 2015/16. A total of 57 students are currently registered on the programme; the Research Department anticipates the number of students will eventually level out at c. 55 and remain steady for the foreseeable future.

Academic Board discussed the aim to apply for Research Degree Awarding Powers (RDAP) once the necessary number of completions had been reached. The School can reasonably expect to have achieved a total of 30 conferments by the academic year 2020/21 based on the following:

- to date 9 students have graduated from the doctoral programme,
- a further 6 undertook their final vivas this year, 2 without corrections and a further 4 with minor corrections. It is hoped all 6 will graduate in November 2017 making a total of 15 completions,
- of current students, 3 are due to make their final submissions in 2017/18, 11 in 2018/19 and 13 in 2019/20.

This projection accounts for students needing to undertake minor or major corrections (6 or 18 months respectively) and the possibility of interruptions of study (for up to 2 years) and withdrawals.

Discussion took place around the removal of the DMus award from the research offer, moving to a PhD only route. While there was general agreement that a move to a more

inclusive, catch all, award would reflect the School's cross-disciplinary nature, Academic Board agreed that before a final decision was made, it was important for staff across departments to meet and explore the breadth of the possibilities of academic research in a practice based environment. The possibility of moving to a PhD only route will be explored again during the 2017/18 academic year.

7. ACADEMIC BOARD ACTIVITIES FOR 2017/18

7.1 School Strategic Plan

Academic Board will receive an update on the development of the School Strategic Plan at the November meeting, and a final document at the February meeting.

7.2 Learning and Teaching Strategy

A new Learning and Teaching Strategy will be developed, aligning with the key strands of the School Strategic Plan, for approval in 2018.

7.3 Teaching Excellence Framework

Academic Board will receive the School's metrics on publication, and a working group will be established to develop the School's written provider submission.

7.4 (Re)Validation

The **BMus** and **Guildhall Artist Masters** are due to be revalidated in the spring term. As part of the revalidation process the **Guildhall Artist Masters Leadership Pathway** will be removed from the offer, with a new, standalone programme validated in the summer term for 2019/20 entry onwards.

The **BA in Performance and Creative Enterprise** and **BA in Video Design for Live Performance** programmes are due to be revalidated in the spring term.

8. ACTION PLAN 2017/18

Academic Board and the Board of Governors received a report on how the 2016/17 Annual Report Action Plan had been implemented at the June and July meetings respectively. Long term or continuous actions that have rolled over from the previous report are marked with an asterisk*

	Action	Assigned	Deadline
1)	<i>to develop a new Teaching and Learning Strategy and Action Plan in line with the School Strategic Plan for approval 2018*</i>	TBC	<i>December 2018</i>
2)	<i>to monitor the School's performance in the TEF metrics</i>	<i>Quality Assurance Officer (Programme Development)</i>	<i>December 2017</i>
3)	<i>to devise actions to address negative/lack of positive flags where necessary</i>	<i>Programme Leaders</i>	<i>Summer 2018</i>
4)	<i>to ensure that an explicit comment on student outcomes/grade inflation is sought from External Examiners at Assessment Boards</i>	<i>Programme Leaders</i>	<i>ongoing</i>
5)	<i>to continue to review marking, moderation and feedback processes and provide proper induction and guidance for internal and external assessors *</i>	<i>Programme Leaders</i>	<i>Summer 2018</i>
6)	<i>to explore how issues surrounding assessment and feedback have been managed by competitor institutions</i>	<i>Quality Assurance Officer (Programme Development)</i>	<i>Summer 2018</i>
7)	<i>to monitor the implementation of the recommendations of (re)validation*</i>	<i>Programme Leaders' Group</i>	<i>over validation periods</i>
8)	<i>to review, at revalidation, the effectiveness of the cross-School assessment criteria template for use across Music programmes</i>	<i>Revalidation Panels</i>	<i>at revalidation</i>
9)	<i>to monitor the implementation of programme action plans*</i>	<i>Academic Board</i>	<i>ongoing</i>
10)	<i>to explore measures behind the increase in assessment and feedback satisfaction within the BA TTA programme, with a view to replication across the School</i>	<i>Programme Leaders' Group</i>	<i>Summer 2018</i>
11)	<i>Acting programme teams to consider how welcoming its literature is to applicants with a disability (carried forward from 2016/17 equality admissions report)</i>	<i>Wyn Jones & Brodie Ross</i>	<i>Spring 2018</i>

Appendix A: Assessment results 2016/17

Outcome of summer 2017 assessments to date (with 2016 & 2015 comparisons)

Undergraduate classifications (as of 10 October 2017)

Program. & Year	No. of students in cohort	Degree class					Other assessment outcomes		
		1 st	Upper 2 nd	Lower 2 nd	Third	Ord	Resits	Defers	Misc
2016/17 Assessments									
BMus	106	35	56	3	3	9			2 WD 6 FWD (CertHE)
BA TECH	31	14	14	3					1 WD
BA Acting	22	6	16						
<i>Totals</i>	<i>159</i>	<i>55</i>	<i>86</i>	<i>6</i>	<i>3</i>	<i>9</i>			<i>9</i>
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						
<i>Totals</i>	<i>141</i>	<i>41</i>	<i>79</i>	<i>11</i>	<i>1</i>	<i>6</i>	<i>1</i>	<i>1</i>	<i>3</i>
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				
<i>Totals</i>	<i>118</i>	<i>33</i>	<i>70</i>	<i>10</i>	<i>0</i>	<i>2</i>		<i>1</i>	<i>2</i>
2006/07 Assessments									
BMus	90	20	41	17		12			4 DipHE 1 Int
BA TECH (SMTT)	19	3	12	3	1				
BA Acting	24	3	17	4					
<i>Totals</i>	<i>133</i>	<i>26</i>	<i>70</i>	<i>24</i>	<i>1</i>	<i>12</i>			

Int= intermit

FWD=Fail/Withdraw

WD= Withdrawn

***continuing extenuating circumstances*

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

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

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

Total 2007 UG cohort 133 students: % split	
1st	19.54
2.1	52.63
2.2	18.04
3	0.75
Ord	9.02

Postgraduate classifications (as at 10 October 2017)

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

Award	No. of students on Prog.	Classification			Progression to next part	Other assessment outcomes		
		Distinction	Merit	Pass		Distinction	Merit	Pass
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 (9)		1	3	(5)	(2)		(1 WD)
MA in Music Therapy	13	3	6	3			1	
MA Training Actors	3	1	2					
MA Acting	12	3	9					
MA CTPD	5	3	2					
<i>Totals</i>	<i>281</i>	<i>88</i>	<i>83</i>	<i>18</i>	<i>81</i>	<i>2</i>	<i>2</i>	<i>7</i>
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		1	2	9			
MA in Music Therapy	11	2	7	1			1	
MA Training Actors	4	2	2					
MA Acting	10	6	4					
<i>Totals</i>	<i>244</i>	<i>83</i>	<i>66</i>	<i>10</i>	<i>64</i>	<i>2</i>	<i>13</i>	<i>6</i>

Total 2017 PG cohort 167 awards	
	% split
Distinction	56.88
Merit	38.92
Pass	4.19

Total 2016 PG cohort 189 awards	
	% split
Distinction	46.56
Merit	43.91
Pass	9.52

Total 2015 PG cohort 159 awards	
	% split
Distinction	52.20
Merit	41.50
Pass	6.28

Appendix B: Equality strands relating to assessment outcomes 2015/16

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

Undergraduate programmes

The overall undergraduate cohort achievement of higher classifications (1st and 2:1) in 2016 was 87.9%; a 2.1% increase from 2015. Salient points regarding the specific categories are outlined below and the Academic Board is encouraged to consult the spreadsheets for a fuller picture of all undergraduate programmes.

Ethnicity

- The percentage of White students gaining a higher classification (First and Upper Second together) was 90.5%. This figure has fluctuated since 2012 (2015 87.9%, 2014 88.6%, 2013 82.3%, and 2012 89.4%).
- The total number of Black and Minority Ethnic* students in the graduating cohort was 12 compared to 105 White students. The percentage of Black and Minority Ethnic students gaining a higher classification was 70.5% (60% in 2015, 88.2% in 2014, 90% in 2013, and 92.3% in 2012), a considerable rise in achievement compared with the previous year, but lower than in 2014, 2013 and 2012.

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

Sex

- Overall male achievement of the higher classifications this year was 86.1%. Overall female achievement was 92.6%. Whilst male achievement has decreased compared with last year (89.5% in 2015) there has been no discernible trend over the last 5 years. Female achievement rates have steadily risen since 2013.
- 84% of BMus males achieved higher classifications this year compared with females at 87.5%. Achievement continues to fluctuate between the two sexes on this programme – males 82.5% & females 89.5%. in 2015, males 88.9% & females 81.3% in 2014, males 80% & females 84.4% in 2013, and males 89.1% & females 88.6% in 2012.
- 100% of males and females achieved higher classifications on the BA Acting programme. Fewer males achieved higher classifications in 2015 and the same number of females achieved higher classifications in 2015 (85.7% and 100% respectively).

Disability

- Students who disclosed a disability formed 25.7% of the total graduating cohort in 2016; this represents an 8.2 percentage points increase compared with 2015 (17.5%). As the School is not able to track the point of disclosure (at application, enrolment or during the programme), it is not clear if the support provision offered to such students

has impacted on declaration rates. Fewer students who disclosed a disability achieved higher classifications in 2016 (88.2%) than in 2015 (90.5%). 2015 was the only year since 2012 in which a greater number of students who disclosed a disability achieved higher degrees compared to students who did not disclose a disability.

- Achievement of a higher classification across all UG programmes for students who disclosed a disability was 88.2% compared with 90.8% for those not declaring a disability. This represents an increase in the numbers of students not declaring a disability who achieved a higher classification compared with 2015 (83.8%).

Age

- For the overall undergraduate cohort awarded in 2016: 65.1% were aged 22 & below and 34.8% were aged 23 & above.
- The overall undergraduate achievement of higher classifications was 90.6% for the younger group and 89.1% for the older group. The rates of achievement of higher classifications for the older group have increased significantly since 2015 (74.5%) though prior to this rates have fluctuated (86.5% in 2014, 76.1% in 2013, 84.1% in 2012). In the younger group there has been a decrease in the number of students achieving higher classifications compared to 2015 (94.2%); rates were similar in 2014 and 2013 and were higher in 2012 (89.9% in 2014, 89.2% in 2013, 94.6% in 2012).
- Across the BA Technical Theatre and BA Acting programmes the older group continues to achieve a greater percentage of higher classifications than their younger counterparts; from 2014 onwards all students in these programmes achieved either a First or Upper Second.

Postgraduate programmes

The overall postgraduate cohort achievement of higher classifications (Distinction; Merit) in 2016 was 97.4%; a very slight increase from 2015 (89.3%). Significant points regarding the specific categories are outlined below and the Academic Board are encouraged to consult the spreadsheets for a fuller picture of all postgraduate programmes.

Ethnicity

- Six students in 2016 chose not to disclose their ethnicity; as in previous years students identifying as White formed the largest constituency of students (75.4%). This represents a smaller proportion of the cohort than in 2015 when the postgraduate cohort was comprised of 80.9% White students.
- The percentage of White students gaining a higher classification (Distinctions & Merits together) was 92.2% which marks a very small drop in attainment compared with 2015 (93.9%), but fits the overall pattern of fluctuating numbers since 2012. 83.3% of Black and Minority Ethnic* (BME) students achieved higher degrees in 2016 which is lower than in 2015. Attainment has fluctuated between the two groups over the last five years.
**Owing to small numbers it is difficult to derive any meaningful statistics without conflating non-white ethnic groups.*

Sex

- On the Guildhall Artist Masters programme Parts 1 and 2 (MMus and MPerf) the percentage of females gaining either a Distinction or Merit was 93.9 which demonstrates a slight decrease compared with 2015 (95.7%). The percentage of males gaining either a Distinction or Merit was 87.7%; from 2012 – 2015 this did not drop below 90%.
- For the first time since 2013 100% of students on Part 2 (MPerf) achieved a higher classification. The previous year 96.6% of female students were awarded a higher MPerf classification compared to 100% of male students.
- On MA Acting, MA Training Actors, MA Music Therapy and the Artist Diploma higher attainment levels continued to fluctuate year-on-year between male and female students.
- 2016 is the second year that MA Opera Making had a graduating cohort: as in 2015 100% of female students achieved Distinction, whereas 33.3% of males achieved Distinction in 2016 compared to 100% in 2015. It should be noted that the very small cohort numbers (six maximum) mean these comparisons may be overstated in percentage terms; in numerical terms this amounted to one male student achieving a Merit and one male student achieving a Pass in 2016.

Disability

- Students who disclosed a disability formed 7% of the total graduating cohort in 2016.
- 83.3% of students who disclosed a disability (10 out of 12) achieved a higher classification in 2016, compared with 91.1% of students who did not disclose a disability. Higher attainment has fluctuated between the two groups since 2012; in 2012 and 2013 a greater proportion of students who disclosed a disability achieved Distinctions or Merits whilst in 2014 and 2015 a greater proportion of students who did not disclose a disability achieved a higher degree.

Age

- The majority of students were aged 25 – 39 when they completed their programme; since 2014 there have been no students aged 19 – 20 achieving an award and there were four students aged 40+ in 2016 compared to three in 2015.
- Across all programmes, 89.2% of students within the 21-24 age group achieved a higher classification, a reduction since 2015 (94.5%). 90.9% of students within the 25-39 age group achieved a higher classification, which is 3.3% less than in 2015 (94.2%). 100% of the 40+ students achieved a higher classification in 2016, a trend that continues from 2015.
- On the Guildhall Artist Masters programme Parts 1 & 2 the percentage of students aged 21-24 achieving higher classifications was 88.2% and whilst the achievement levels of this cohort have fluctuated since 2012 this represents a significant reduction compared with the previous five years when the figure did not drop below 93%.

- On the Guildhall Artist Masters programme Parts 1 & 2 92.8% of students aged 25-39 achieved a higher degree compared to 93% in 2015. As in 2015, 100% of students aged 40+ achieved higher degree classifications in 2016.

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

	Year 1 Agree % 2017 (2016)	Year 2 Agree % 2017 (2016)	Year 3 Agree % 2017 (2016)	Year 4 Agree % 2017 (2016)	Overall 2017	Overall 2016
BMus	63 <i>respondents</i>	51 <i>respondents</i>	45 <i>respondents</i>	39 <i>respondents</i>	91.9	92.5
	95.2 (93.5)	92.1 (92)	84.4 (92)	94.9 (92.3)		
BA/MA Acting	21 <i>respondents</i>	21 <i>respondents</i>	12 <i>respondents</i>		96.1	96.5
	100 (100)	100 (95)	90 (91.6)			
BA TTA	33 <i>respondents</i>	28 <i>respondents</i>	21 <i>respondents</i>		90.2	82.7
	93.9 (83.7)	85.7 (85.7)	90 (78.5)			
PACE	10 <i>respondents</i>	3 <i>respondents</i>			100	100
	100 (100)	100				
VDLP	2 <i>respondents</i>	2 <i>respondents</i>			100	66.6
	100 (66.6)	100				
PG Cert	9 <i>respondents</i>				88.8	n/a
	88.8					
Guildhall Artist	Grad. Cert 6 <i>respondents</i>	Part ① 69 <i>respondents</i>	Part ② 38 <i>respondents</i>		95.5	86.9
	100 (88.8)	94.2 (83)	97.4 (100)			
Music Therapy	① 9 <i>respondents</i>	② 9 <i>respondents</i>			93.7	88.9
	100 (100)	87.5 (77.7)				
Artist Diploma	① & ② 11 <i>respondents</i>				90.9	100
	90.9 (100)					
Advanced Cert.	15 <i>respondents</i>				93.3	100
	93.3 (100)					
Opera Making	4 <i>respondents</i>				100	100
	100 (100)					
MA TA	1 <i>respondents</i>				100	66.6
	100 (66.6)					
CTPD	3 <i>respondants</i>				100	100
	100 (100)					
Research	23 <i>respondents</i>				95.6	86.9
	95.6 (86.9)					
Overall School satisfaction					93.2	89.9

Appendix D: 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	
	<i>Eligible population</i>	<i>Number of respondents</i>	<i>Response rate (%)</i>	<i>Base population</i>	<i>Number employed or studying</i>	Indicator (%)	Bench- mark (%)	<i>Standard deviation (%)</i>	<i>Other activity (%)</i>	<i>Refused to take part in survey (%)</i>
2015/16	100	80	83.7	80	80	96.3	94.0	2.25	1.2	0.0
2014/15	80	65	77.8	60	55	93.2	93.0	2.94	3.2	3.2
2013/14	125	100	82.3	95	85	92.5	93.0	2.54	2.0	6.9
2012/13	110	90	81.7	85	75	88.2	89.7	2.98	2.2	2.2
2011/12	95	75	76.0	65	60	88.1	86.4	3.61	6.8	1.4
2010/11	105	85	82.5	85	75	92.8	86.9	2.88	0.0	2.4
2009/10	80	70	86.4	70	60	88.6	86.8	3.54	0.0	0.0
2008/09	90	75	84.4	70	60	84.3	86.6	3.76	6.6	1.3

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

Appendix E: Data relating to student regulatory activity during 2016/17

(a) Admission complaints (Senior School)

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

Total School cases 2016/17	2: 1 Music 1 Drama	Delays in provision of information (Music), conduct of audition (Drama)
<i>Total School cases 2015/16</i>	2 Drama	
<i>Total School cases 2014/15</i>	3	
<i>Total School cases 2013/14</i>	2	
<i>Total School cases 2012/13</i>	3	

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

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

	2016/17 cycle	Notes	2015/16	2014/15	2013/14	2012/13
Music	5	4 UG plagiarism - students to resubmit work, 1 UG minor misconduct, work marked on its merits	4	4	2	3
Drama	0		0	0	2	0

(c) Academic appeals arising from 2016/17 assessment cycle (as at 12/10/2016) with yearly comparisons

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	2013/14	Upheld	2014/15	Upheld	2015/16	Upheld	2016/17	Upheld
BMus								
Against Class/Award			1	0	1	0		
Against Fail Withdraw	1	0	1	1	3	3	1	0
Against module mark			2	0	1	0	1	0
Against capped mark					1	1	1	1
Against resit/resit mark								
Academic advice			1	0				
BA in Technical Theatre Arts								
Against Class/Award			1	0	1	0		
Guildhall Artist Masters								
Against Class/Award					1	0	1	0
Against Fail Withdraw			1	1				
Against non-progression							1	0
Against module mark			4	3				
MA in Opera Making and Writing								
Against Class/Award							1	0
MA in Acting								
Against Fail Withdraw								
BA in Acting								
Against Class/Award							1	0
TOTAL	1	0	11	5	8	4	7	1

(d) Disciplinary cases (Senior School)

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

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

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

	Case type	No of students involved	Level of procedure	Outcome
Music	Non-return of library items and non-payment following invoice (very, very overdue)	4	Informal	Recalcitrant students were referred to Academic Registrar, all got an initial warning letter
	Lending an ID card to an external person to use a booked practice room	1	Informal	Written warning and removal of room booking privileges for 1 week
	Drugs found by Sundial Court Resident Warden and Security Guard in use in a flat, breaching the Licence to Occupy and Student Code of Conduct	1	Informal	Final written warning and £100 fine issued by Facilities for breaching the Licence to Occupy. A written warning and exclusion from inviting non-School friends into Sundial Court and the Basement Bar for the remainder of the term for breaching the Code of Conduct
	Offensive email to a member of staff	1	Informal	Written warning, written apology to the member of staff
	Vandalism	1	Formal	Disciplinary Committee - hearing from last academic year held again on recommendation of Office of the Independent Adjudicator. Student expelled.
	<i>Total cases 2016/17</i>	8		
Drama	Non-return of library items and non-payment following invoice (very, very overdue)	1	Informal	Recalcitrant student was referred to Academic Registrar, he got an initial warning letter
	Lending an ID card to an external person to use a booked rehearsal room	1	Informal	Written warning and a fine of £40
	<i>Total cases 2016/17</i>	2		
Research	<i>Total cases 2016/17</i>	0		
Sundial Court*	Suspected drug use in a flat, breaching the Licence to Occupy	1	Informal	Final written warning and £100 fine
	Misuse of fire equipment	1	Formal	Notice to vacate
Total senior school cases 2016/17		12		
		<i>2015/16</i>	<i>23</i>	
		<i>2014/15</i>	<i>10</i>	
		<i>2013/14</i>	<i>7</i>	
		<i>2012/13</i>	<i>5</i>	

* 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	
Review of second period of temporary exclusion under Principal's Emergency Powers	Arrangements for returning to School and academic work to be caught up clarified	
Poor progress and engagement	Student required to intermit and conditions for return set out	
Illness affecting progress	Intermission and conditions for return set out.	
Total cases 2016/17	3	
Total cases 2015/16	4	
<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>	

(f) Principal's Emergency Powers

The Principal, or his/her delegate (usually the Academic Registrar), may exclude a student to protect the health and safety of an individual student and/or the School community. During 2016/17 there were two temporary exclusions from a programme of study and one temporary exclusion from Sundial Court; all were due to significant mental health crises.

(g) Student complaints (formal)

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

Dept	Nature of complaint	Level of procedure & outcome	
Junior Guildhall*	<i>Total cases 2016/17</i>	0	
Music	Complaint from a former student about teaching methods 20 years ago	Stage 0	No substance to even start an investigation
	<i>Total cases 2016/17</i>	1	
Drama	<i>Total cases 2016/17</i>	0	
Research	<i>Total cases 2016/17</i>	0	
School services (and misc.)	Various: Sundial Court room allocation, Sundial Court heating, study skills support	Stage 1	Not upheld
	Sundial Court water outages	Stage 2	Partly upheld - recommendations for better communication made
	<i>Total cases 2016/17</i>	2	
<i>Total cases for School 2016/17</i>		3	
	<i>2015/16</i>	6	
	<i>2014/15</i>	3	
	<i>2013/14</i>	1	
	<i>2012/13</i>	4	

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

(h) Other

For the first time it was necessary to hire an external mediator to mediate dysfunctional relationships in one particular small cohort of students; the dysfunctional relationship of two students particularly impacting on the whole. It was partly successful and further mediation may be required.

Appendix F: Equality strands relating to admissions data 2016 entry

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

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

Baseline data:

	Offers (% of applications)	Enrolled (% of offers)	2015 entry (% of offers)
BMus	38.0	48.1	41.6
BA Acting	1.0	87.5	95.5
BA Technical Theatre	38.3	74.5	66.1
BA Video Design	87.5	85.7	100
BA Performance and Creative Enterprise	64.3	77.8	75.0
GAM Performance	41.9	57.0	53.8
GAM Leadership	64.3	88.9	57.1
GAM Composition	44.4	41.7	53.8
MA Music Therapy	48.1	92.3	100.0
MA Opera Making & Writing	66.7	100.0	85.7
Artist Diploma	21.3	95.7	58.8
MA Acting	1.6	100.0	66.7
MA Training Actors	37.5	66.7	100.0
MA Collaborative Theatre Production &	71.4	60.0	71.4
MPhil/ DMus/ PhD	38.	72.7	77.8

Analysis:

Age

Offers to applicants aged 25-39 on the BMus programme fell significantly to 4.5% of total BMus offers in 2016. This follows previous growth in this area in 2014 (19.4% of total offers) and 2015 (26.9% of total offers).

There has been an increase in offers to applicants aged 21-24 on BA Acting (9.1% in 2015 to 20.8% in 2016), with no offers to applicants over the age of 25.

The age profile for the BA Technical Theatre programme has increasingly skewed towards applicants under 21. (77.3% of applicants in 2010 to 90.2% in 2016). Offers and enrolments have followed on proportionally.

Disability

No offers were made to applicants who declared a disability on the MA Acting programme. Applications from students who declare a disability are relatively low for this programme and offer numbers are small; however this continues a trend in which no offers were made to applicants who declared a disability from 2009-2012, and only one offer was made in both 2013 and 2014.

Action: The School has a statutory duty to promote equality. Acting programme teams to consider how welcoming its literature is to applicants with a disability.

Ethnicity

Applicant numbers continue to be majority white, with a follow-on effect seen in offers and enrolments.

MA Music Therapy has seen a steady decrease in the proportion of applications from White applicants, from 84.2% in 2010 to 59.3% in 2016.

GAM Performance has seen a moderate increase in the proportion of applications from Asian and Chinese applicants (4.7% in 2010 to 6.9% in 2016 and 4.0% in 2010 to 8.8% in 2016 respectively).

MA Music Therapy has seen an increase in Chinese applicants since 2010, where they only made up 2.6% of applications, to 2016, where they made up 18.5%. Offers and enrolments have remained relatively low in comparison.

Statistical analysis on most programmes remains difficult due to small applicant pools and cohorts, as well as small numbers across the majority of ethnicity categories.

Sex

The proportion of applications from female applicants have increased slightly, with offers and enrolments generally remaining proportionally in line. An exception is MA Acting, where female applicants make up 60.3% of applicants but only 20% of offers, a decrease from 33% in 2015. Again, small offer/cohort numbers on this programme make relevant analysis difficult.

The increase in the proportion of female applicants in Music Therapy is more pronounced, seeing a steady increase from 71% in 2010 to 93% in 2016.