

Please note that this programme specification is correct on the date of publication but may be subject to amendment prior to the start of the 2019/2020 Academic Year

**1. Programmes:**

Programme Title	UCAS Code (Completed by Registry post approval)	GSA Code (Completed by Registry post approval)
Master of Letters in Curatorial Practice (Contemporary Art)	N/A	MLCURPRFT

Head of School	Professor Alistair Payne
Head of Department/Programme Leader	Mónica Laiseca
Programme Contact	Mónica Laiseca

Minimum Duration of Study	12 months
Maximum Duration of Study	24 months (registered study)
Mode of Study	Full-Time
Award to be Conferred	Master of Letters
Exit Awards	<p><b>Stage 1:</b> PG Cert in Curatorial Practice (Contemporary Art)</p> <p><b>Stage 2:</b> PG Diploma in Curatorial Practice (Contemporary Art)</p>
Source of Funding	SFC and Self-funding

2. Version	Date of Production/Revision:	Session:
19.20.01	27 November 2017	2019/20

<b>3. SCQF Level:</b>
SCQF Level 11

<b>3.1 Credits:</b>
180

<b>4. Awarding Institution:</b>
The University of Glasgow

<b>5. Teaching Institutions:</b>
The Glasgow School of Art/University of Glasgow

<b>6. Lead School/Board of Studies:</b>
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**7. Programme Accredited By:**

None

<b>8. Entry Qualifications</b>	
<b>8.1 Highers</b>	N/A
<b>8.2 A Levels</b>	N/A
<b>8.3 Other</b>	<p><b>A good Undergraduate Degree in a relevant subject (normally 2:1 or higher - although a lower classification may be considered where other areas of the application are strong) or equivalent professional or life experience.</b></p> <p><b>A good level of understanding of contemporary art relevant to the applicant's cultural context.</b></p> <p><b>Candidates will undertake an interview before selection.</b></p> <p><b>Candidates are considered on the quality of the following aspects of their application: Personal statement, previous relevant experience, references and performance at interview.</b></p>
<b>8.4 IELTS Score Required on Entry</b>	6.5 (5.5 or above in each component)

**9. Programme Scope:**

The MLitt Curatorial Practice (Contemporary Art) is a 12-month programme run jointly between The School of Fine Art (GSA) and The School of Culture and Creative Arts (UoG). Through a pedagogical framework that operates at the intersection between practice-based learning, contextual enquiry and professional perspectives, the programme offers an introduction to curatorial practice in the field of contemporary art and a dynamic exploration of current developments, while supporting you to locate, articulate and refine your own curatorial interests and approaches.

The MLitt Curatorial Practice (Contemporary Art) sits within The Glasgow School of Art's Common Academic Framework and the Scottish Credit and Qualifications Framework (SQFC), with all courses offered at SQFC level 11.

***Situating Curatorial Practice:***

The programme proposes a dialogue between curating as an endeavour that is inextricably linked to visual arts practice, and its inter-disciplinary expansion through curatorial discourse.

Central tenets of the programme are:

- **The link between curator and artist.**

Curating is presented as an activity that is reliant upon close and on-going contact with artists and a considered understanding of their work. The programme focuses on the curation of contemporary art, situating its origins in the conceptual and post-conceptual practices of the 1960s and 1970s.

- **The focus on individual practice.**

Students in the programme are supported to identify and undertake individually motivated curatorial projects that will set the basis for the development of a self-sustaining practice. The programme encourages a diversity of approaches, which is reflected in the wide range of curatorial work produced by the students and the diversity of backgrounds of Tutors and visiting staff.

At the same time, the programme explores curating as a form of research, in which knowledge is generated through practice. In this respect, it functions as a primer for practice-based PhD study.

Core to the programme is the accommodation of the MLitt Curatorial Practice (Contemporary Art) students alongside the Fine Art Practice students at The Glasgow School of Art. You will have access to a studio space, which functions also as a project space, and will be encouraged to test and develop projects alongside practicing Fine Art students. The programme places also great emphasis on practitioner / peer critique.

- **Contextual relevance.**

Curating is framed as an activity that takes place across an expanded field of practice, spanning a range of public spaces and social situations. Equally, it is grounded, and seeks to implicate itself, in specific contexts, whether institutional, geographic and cultural. The programme investigates different modes of curating and encourages you to locate and test your developing practice along a spectrum. From this base, you will examine curatorial concepts, theories and practices through a mixture of practitioner/ professional-led sessions and group analysis.

The context of Glasgow has been central to the development of the programme. The city has one of the most distinct contemporary art scenes in Europe and its grass-roots ethos is echoed in the agile approach to curating encouraged within the programme. Teaching is embedded in the city, drawing on its community of artists, institutions, curators and international connections.

Throughout your year of study, you will be guided to undertake curatorial work and develop approaches to practice that stem from a strong awareness of context and active participation within it. You will be encouraged to undertake studio visits locally and explore a wide range of resources, including collections, archival material and publishing facilities. The programme makes topical use of curatorial projects and programming taking place within Glasgow and Scotland more broadly.

At the same time, the programme has a genuine international outlook and will provide you with an understanding of wider global debates and practices. The programme attracts

students from all over the world and fosters collaborations with a growing network of international partners, all contributing to a rich learning environment.

**Programme Structure:**

The programme comprises of 3 stages:

- Stage 1, designed to support an initial grounding in and exploration of curating, the mapping of different contexts for developing work, and the acquisition of research skills;
- Stage 2, where you will learn about different modalities of practice, identify and articulate a direction for your own work and plan a substantial curatorial project or research piece to be undertaken in Stage 3;
- Stage 3, focusing on independent practice.

The full programme course list is as follows:

Stage 1:

- Core Course: Curatorial Practice 1 (40 credits)
- Mandatory Course: Research Methods and Methodologies in Practice (20 credits)

Stage 2:

- Core Course: Curatorial Practice 2 (40 credits)
- PGT Elective (20 credits)

Stage 3 (selection of one of the following):

- Master's Project in Curatorial Practice 1 (60 credits)
- Master's Project in Curatorial Practice 2 (60 credits)
- Dissertation (60 Credits)

The Core Courses have been designed in such a way as to place your engagement in independent and self-directed exploration, your acquisition of practical skills and professional attributes, and your contact with experienced professionals at the core of the programme.

In Stages 1 and 2, Curatorial Practice 1 and Curatorial Practice 2 have a flexible structure, which could respond to particular programming or specific project or exhibition opportunities that arise within any one academic year.

Alongside these, you are required to take Research Methods and Methodologies in Practice (20 credits, GSA: *code pending*) in Stage 1 and an Elective Course in Stage 2. You can select from a list of available postgraduate elective options at GSA and UoG's College of Arts, which may change from year to year.

In Stage 3 you can choose from three possible routes towards submission for final assessment. These are either Master's Project option 1 (100% Curatorial Project), Master's Project option 2 (50% Curatorial Project and 50% Extended Essay) or a Dissertation (100%). Whether pursuing a Master's Project or a Dissertation, it is expected that your work will conform to the growing canon of the field of curating.

**Teaching and Learning Methods:**

The structure of the teaching and learning methods is particular to the Programme and has been devised in order to construct the most conducive approach towards independent practice possible. The Core Courses Curatorial Practice 1 (Stage 1) and Curatorial Practice 2 (Stage 2), follow an integrated model of practice and contextual enquiry, where the methods of teaching explore the inter-relationships of the theoretical with the practical. This is developed through four core teaching strategies: the lecture/seminar, the professional skills training, the discussion of practice-based work (through tutorials and critique sessions, including peer-critique) and the study day.

Within this pedagogical framework, independent study plays a major role. You will take significant responsibility for your own learning right from the start, with extended study and research underpinning the development of assessed work throughout the year. Through your independent study, you will be encouraged to refine project ideas, broaden your understanding of relevant contexts and deepen your own curatorial position.

A series of 10 'formal' lectures and seminars spanning across the two courses inform from critical, historical and theoretical positions, whilst the tutorials (and critiques) establish a platform for discussion focusing upon the outcomes of the practice. These modes are supported and expanded through a series of study days, which will give you the opportunity to encounter, examine and discuss the work of leading practitioners in depth. At the core of this strategy is the development of your individual practice and understanding of forms of contemporary curatorial practice, which will enable you to move towards becoming an independent practitioner.

The end of stage 2 culminates with the submission of a Proposal – through which you will outline your individual plans for your final submission in Stage 3.

The final stage (stage 3) allows you the opportunity to select one of three possible routes/pathways towards submission for final assessment. These will be either 100% Curatorial Project, 50% Curatorial Project/50% Extended Essay, or 100% Dissertation. In Stage 3 you will work largely independently, supported through regular supervisory meetings.

The approach embedded within the Programme is to enable you to engage with 'live' projects as and when they may happen (as is such in the real world), in order that you can gain the most engaged and professionally focused experience possible. This inevitably creates an outward looking focus through which the City and beyond become the platform of activity. Thus, enabling an engagement with the public and the audiences of the different (varied) modes of contemporary curatorial practice, including exhibition making, the curation of collections and archives, and relational and performative practices. This methodology links directly into the employability aspects embedded within the provision, and these include our current links (between GSA and GU) with external institutions including the Hunterian Museum and Art Gallery, Glasgow Life, GOMA, Tramway, Glasgow International, the Common Guild, the CCA, Transmission, LUX Scotland and Kelvingrove Museum amongst others.

## **10. Programme Aims:**

The programme offers a 1-year Masters qualification aimed at those graduates wishing to develop a curatorial career within the field of contemporary visual arts. The programme is structured to enable and support you to pursue independent and self-directed working, and to lay the practical, intellectual and professional foundations for your future approach to curatorial roles or contexts. At the same time the programme will provide you with access to highly-regarded and experienced

professional curators and practitioners, and it will enable you to acquire key skill sets and attributes as well as forge the peer networks that are vital to the profession at all levels.

The **MLitt in Curatorial Practice (Contemporary Art)** is designed to:

- Develop your knowledge and expertise in the field of contemporary curatorial practice, including forms of curation aligned to the most expansive artists' practices, the spectrum of platforms through which curators work, and the curator's place within the visual arts infrastructure;
- Develop your understanding and application of the discourse and literature on contemporary curatorial practice, through a critical engagement with key developments, debates, perspectives, texts and platforms for practice and discussion;
- Enable you to begin to identify and locate your own position in relation to the field of practice as well as to wider social contexts;
- Enable you to critically evaluate your own curatorial work and that of your peers;
- Enable you to acquire and apply a core body of skills and attributes, including critical inquiry, research capacity, project-planning, project administration, budgeting, practical problem-solving and professional working;
- Enable you to enhance and apply your knowledge and understanding of Health and Safety regulations impacting on curatorial practice;
- Provide you with an opportunity to develop an informed understanding of the responsibilities inherent in ethical relations and ethical good practice in the practices and contexts of curating;
- Enable you to engage with key / appropriate audiences and construct an understanding of those audiences for different modes of curatorial practice, whether within an institutional / museum or an independent curatorial context.

#### **10.1 Stage 1 Aims:**

Stage 1 of the MLitt Curatorial Practice (Contemporary Art) programme comprises 2 courses:

**1. Core Course: Curatorial Practice 1 (40 credits)**

This Stage 1 Course is designed to give you a broad introduction to curatorial practice in context, and to set out some of the key parameters that determine particular curatorial approaches, platforms and outcomes. You will be introduced to key histories and contextual debates, as well as a range of professional skills, and you will engage with experienced curators and arts professionals as you begin to identify and locate your own interests.

You will undertake a curatorial project as part of a group - beginning, through this, to articulate curatorial approaches, locate resources to support your work, develop contacts and consider how to engage different publics. The emphasis for project work in Stage 1 is placed on encouraging experimentation, an agile and productive approach to curating and a peer-supportive working environment. All students are supported through tutorial meetings, as well as peer-critique sessions.

In addition to this, you will undertake research on your own areas of interest and write a Context Review that will identify key references, across theory and practice. Through the Context Review you will begin to articulate either a research focus, a set of questions or a curatorial approach, which will form the basis of your project work in Stage 2.

This Stage 1 course is designed to enable you to:

- Develop your knowledge and understanding of key histories and contexts pertinent to curating, through a critical engagement with key debates, perspectives, texts and platforms for practice and discussion;
- Engender your understanding of the role and the place of the curator within the visual arts infrastructure and the various capacities and skill-sets – critical, production, administrative, budgetary, inter-personal– through which curators work;
- Encourage creative and inquiring approaches to curatorial practice through a collaborative project;
- Enable you to initiate an independent, self-directed exploration of various modes of curatorial practice and to begin to locate your own curatorial interests;
- Enable you to begin acquiring a core body of skills and attributes, including critical inquiry, research capacity and project planning, and apply these to the development of your independent work;
- Enable you to develop your awareness of Health and Safety regulations impacting on curatorial practice;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the curation of projects;
- Support you to engage with the visual arts sector in Glasgow and Scotland more widely, in relation to UK-wide and international contexts;
- Enable you to begin developing key contacts with artists and other arts professionals, and forming the peer networks.

**2. Mandatory Course: Research Methods and Methodologies In Practice (20 credits)**

Please refer to the relevant Course Specification document for the Aims of this course.

**10.2 Stage 2 Aims:**

Stage 2 of the MLitt Curatorial Practice (Contemporary Art) programme comprises 2 courses:

### **1. Core Course: Curatorial Practice 2 (40 credits)**

Building on the critical grounding laid out in Curatorial Practice 1 this course shifts the focus towards exploring a wide range of curatorial modalities and curating as a form of research. The course encourages a diversity of approaches, which is reflected in the wide range of curatorial work that you will encounter. You will be supported to identify and undertake individually motivated projects that will set the basis for the development of a self-sustaining practice.

In Stage 2, you will pursue individually curated project work or alternatively have the option of undertaking a 'live' project at a partner institution. 'Live' projects change from year to year and are limited to a specific number of students.

You will also write a Proposal outlining your plans for your final submission in Stage 3. The Proposal will include different elements and perspectives, depending on whether you intend to pursue a Master's Project, a Master's Project with an Extended Essay component, or a Dissertation.

This Stage 2 Course is designed to enable you to:

- Expand your understanding and knowledge of a range of modalities of curatorial practice, through a critical engagement with professional practitioners representative of that range;
- Deepen your understanding and application of the various capacities and skill-sets – critical, production, administrative, budgetary, inter-personal– through which curators in the contemporary visual arts work;
- Expand your experience in the wider areas of work or associated programming that can attend artist's projects or exhibitions, such as event planning, public talks etc.;
- Support your advanced exploration of various modes of curatorial practice and the testing out of approaches to self-directed practice;
- Enable you to apply a core body of skills and attributes to the development of your independent work and in 'live' projects;
- Support you to define, communicate and plan a substantial curatorial or research project, to determine its requirements and assess its feasibility;
- Enable you to demonstrate your knowledge and understanding of Health and Safety regulations as applicable to curatorial practice;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the curation of projects;
- Support your continued development in respect of your own practice, and in preparation for your Master's Project or Dissertation;
- Enable you to further develop key contacts with artists and other arts professionals, and forming the peer networks.

### **2. Elective Course (20 credits)**

In Stage 2 you will also undertake an Elective Course from among the range on offer at The School of Fine Art (GSA) and The College of Arts (UoG).

### **10.3 Stage 3 Aims:**

In Stage 3 of the Programme, the focus shifts towards consolidating the knowledge base and increasing awareness of your own curatorial interests arising from Stages 1 and 2 through the production of a distinct curatorial project or piece of research.

Dependent upon the model of submission that you select the Aims of the Stage are outlined below:

#### **Master's Project in Curatorial Practice 1**

This Stage is designed to enable you to:

- Develop your Master's Project planning (Proposal) towards final resolution;
- Finalise and realise an independent, self-directed curatorial practice project, putting into effect various key skills and attributes;
- Further evidence your knowledge and understanding of the role of the curator;
- Explore a critically informed range of presentation and communication methodologies;
- Enable you to demonstrate and apply an advanced knowledge and understanding of Health and Safety regulations impacting on curatorial practice;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the curation of projects;
- Critically evaluate and reflect on your own curatorial work, and situate it in relation to the wider field of curatorial practice.

#### **Master's Project in Curatorial Practice 2**

This Stage is designed to enable you to:

- Develop your Master's Project planning (Proposal) towards final resolution;
- Realise a curatorial project, putting into effect various key skills and attributes;
- Engage with other scholarly, critical, or theoretical arguments relevant to the particular curatorial approach that you are exploring;
- Develop and sustain an argument in the form of an Extended Essay;
- Further evidence your knowledge and understanding of the role of the curator;
- Enable you to demonstrate and apply an advanced knowledge and understanding of Health and Safety regulations impacting on curatorial practice;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the curation of projects and the pursuing of research;
- Critically evaluate and reflect on your own curatorial work, and situate it in relation to the wider field of curatorial practice.

#### **Dissertation**

This Stage is designed to enable you to:

- Develop and sustain an argument in an area of your personal research interests and situate it within the theme of contemporary curating;
- Promote an engagement with other scholarly, critical, or theoretical arguments relevant to that area;
- Encourage the application of acquired research skills to a supervised research project;
- Enable you to demonstrate an advanced knowledge and understanding of ethical good practice and your ethical responsibility as applicable to research.

#### **10.4 Stage 4 Aims:**

Not applicable

<b>10.5 Stage 5 Aims:</b>
Not applicable.

<b>11. Intended Learning Outcomes of Programme:</b>
<p>The programme provides opportunities for students to develop and to demonstrate knowledge and understanding, skills and other attributes as described below.</p> <p><b>Knowledge and Understanding</b></p> <p>By the end of this course you should be able to:</p> <ul style="list-style-type: none"><li>• Recognise and evaluate various approaches taken to the role of the curator today in respect of artists, institutions, collections, places and audiences, and in relation to a range of contexts and platforms;</li><li>• Articulate your own developing curatorial role, agenda or interests, and situate those in relation to the wider field of contemporary curatorial practice;</li><li>• Navigate the visual arts sector and infrastructure supporting artists, including public funding policy and priorities in areas such as quality production, talent development and audience engagement;</li><li>• Negotiate the primary aspects of curatorial project development, planning and delivery;</li><li>• Apply a key range of attributes and skills whether working independently or within an institutional context;</li><li>• Harness knowledge of the visual arts sector in Glasgow and Scotland and more widely in relation to UK-wide and international contexts.</li></ul> <p><b>Skills and Other Attributes</b></p> <p>By the end of this programme you should be able to:</p> <p><i>Subject-specific/practical skills</i></p> <ul style="list-style-type: none"><li>• Plan projects or programmes effectively, including the preparation of work-plans, funding applications, installation or production schedules;</li><li>• Organise and co-ordinate logistics, if necessary between multiple artists, insurance, lenders or artworks;</li><li>• Manage conflicting needs as they might arise, for instance between institution, artist, audience, funders and other parties.</li></ul> <p><i>Intellectual skills</i></p> <ul style="list-style-type: none"><li>• Evidence advanced understanding of the contemporary visual arts, and support artists in respect of their practices and wider activities;</li><li>• Generate meaningful curatorial projects, which engage audiences through visual arts practice / the work of artists;</li><li>• Formulate and apply a rigorous and critical curatorial approach, supported by independence of thought and research that is capable of revealing new perspectives, positions or practices.</li></ul> <p><i>Transferable/key skills</i></p> <ul style="list-style-type: none"><li>• Apply initiative and evaluative thinking when working alone or with others in order to design and implement projects;</li></ul>

- Apply negotiating or influencing skills, and inspire trust and confidence in partners, participants and audiences through professional working;
- Apply a critically informed range of presentation and communication methodologies and work confidently in a transnational sector.
- Demonstrate your knowledge and understanding of Health and Safety regulations impacting on curating;
- Exercise good judgement and demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the curation of projects.

### **11.1 Intended Learning Outcomes of Stage 1**

#### **1. Core Course: Curatorial Practice 1 (40 credits)**

By the end of this course you should be able to:

- Identify and evaluate the broadening role of the curator in relation to the visual arts, and their key relationships with artists or audiences;
- Evidence your engagement with the discourse and field of literature on contemporary curatorial practice, and an ability to apply this in relation to key texts and debates;
- Harness your knowledge of the visual arts sector in Glasgow and Scotland more widely, in relation to UK-wide and international contexts;
- Demonstrate growing critical understanding of curatorial project development and apply and implement key skills, such as project-planning, budgeting, fundraising, press communication;
- Demonstrate an ability to undertake research as means to support the development of your own curatorial work;
- Evidence an awareness of Health and Safety issues that may arise in the curation of projects;
- Demonstrate an awareness of ethical good practice and your ethical responsibility in the curation of projects.

#### **2. Mandatory Course: Research Methods and Methodologies In Practice (20 credits)**

Please refer to the relevant Course Specification document for the ILOs of this course.

### **11.2 Intended Learning Outcomes of Stage 2**

#### **1. Core Course: Curatorial Practice 2 (40 credits)**

By the end of this course you should be able to:

- Apply an advanced understanding of the nature and the range of the demands placed upon a curator, in the origination and development of particular projects or programmes through to their management and delivery;
- Evidence your understanding of a range of curatorial modalities, and the ability to initiate and test proposals and approaches to practice;
- Demonstrate an increasing sense of your own practice, and the ability to articulate areas of artistic practice, or issues or resources that you might wish to address through it;
- Recognise and evaluate the differing requirements of working independently and with self-direction, or as part of a team, or to a pre-existing brief or programme;
- Apply and implement key skills, such as project-planning, budgeting, fundraising, press communication;
- Demonstrate the capacity to apply good Health and Safety practice as pertaining to curatorial work;
- Demonstrate the capacity to apply good ethical practice in the curation of projects;
- Synthesise research and learning in order to plan a substantial curatorial or research project.

## 2. Elective Course (20 credits)

ILOs are outlined in the relevant Course Specification document.

### 11.3 Intended Learning Outcomes of Stage 3

#### Master's Project in Curatorial Practice 1 (60 credits)

By the end of this course you should be able to:

- Demonstrate the progression of a reflexive curatorial practice, through the realisation of an independent, self-directed final project;
- Consolidate and synthesise a range of the principal skills, processes and practices associated with curatorial practice, and make informed judgments in relation to complex problems and issues;
- Evidence an advanced knowledge of and engagement with the visual arts infrastructure in Glasgow and Scotland more widely;
- Apply a critically informed range of presentation and communication methodologies to underpin contemporary curatorial practice;
- Apply good Health and Safety practice as pertaining to curatorial work;
- Apply good ethical practice as pertaining to curatorial work;
- Take significant responsibility for consolidating independent enquiry.

#### Master's Project in Curatorial Practice 2 (60 credits)

By the end of this course you should be able to:

- Demonstrate the progression of a reflexive curatorial practice, through the realisation of a final curatorial project;
- Consolidate and synthesise a range of the principal skills, processes and practices associated with curatorial practice, and make informed judgments in relation to complex problems and issues;
- Evidence an advanced knowledge of and engagement with the visual arts infrastructure in Glasgow and Scotland more widely;
- Apply a critically informed range of presentation and communication methodologies to underpin contemporary curatorial practice;
- Demonstrate mastery of the main relevant primary and secondary sources in your chosen area of research;
- Apply good Health and Safety practice as pertaining to curatorial work;
- Apply good ethical practice as pertaining to curatorial work and the pursuing of research;
- Take significant responsibility for consolidating independent enquiry.

#### Dissertation (60 credits)

On completion of the dissertation you should be able to:

- Demonstrate the ability to execute a sustained, focused, and coherent research project;
- Demonstrate pertinent skills, research expertise and potentially practical application in the field of curatorial practice;
- Demonstrate substantial and detailed first-hand knowledge of their chosen area of research and mastery of the main relevant primary and secondary sources;
- Apply good ethical practice as pertaining to the pursuing of research;
- Demonstrate the ability to execute a substantial piece of written work in clear and appropriate academic English, supported by adequate referencing and relevant visual material;

- Demonstrate the ability to work independently.

#### 11.4 Intended Learning Outcomes of Stage 4

N/A

#### 11.5 Intended Learning Outcomes of Stage 5

N/A

### 12. Assessment Methods:

A combination of formative and summative assessment methods is used.

In the Core Courses Curatorial Practice 1 and 2 summative methods-cover and include essays, context or literature reviews, project proposals and curatorial projects. For all written assignments a negotiated submission is possible, including the possibility of developing a portfolio made up of different types of written work. Formative assessment is non-graded and takes place during tutorials, where you will receive oral feedback on your work from your Tutors. For every summative assessment there is a minimum of one formative point.

In Stage 3 summative assessment consists of either a) a fully developed and realised curatorial project, b) a combination of a curatorial project and an Extended Essay component or c) a Dissertation. You will be assessed formatively at tutorial meetings with your assigned supervisor, as per above.

### 13. Learning and Teaching Approaches:

The programme is structured around the core principle of the integration of theory and practice. The methods of teaching explore the inter-relationships of the theoretical with the practical. The teaching is collaborative between staff from the University of Glasgow and Glasgow School of Art and organised by the co-conveners of the programme.

The programme is built around four core teaching strategies: the lecture / seminar, professional skills training, the discussion of practice-based work (through tutorials and critique sessions) and the study day.

Lectures will inform from critical, historical and theoretical positions alongside seminars which will focus on selected literature and case studies. Professional skills training session will be led by practitioners and focus on different aspects of production of curatorial projects. Tutorials and critique sessions will establish a platform for discussing the outcomes of the students' independent working. These methods will be supported and expanded through a series of study days, which will be clustered around particular subject areas, practical approaches or critical topics. These will be structured around contributions from a range of experienced practitioners.

In Stages 1 and 2 (Curatorial Practice 1 and Curatorial Practice 2) the core of the theoretical teaching will be delivered through the mode of the lecture / seminar, effectively 5 lectures per stage followed by seminar discussion. Students will also have a minimum of three tutorials during that stage, one critique session, and over the course of the two stages there will be 2 study days organised. The study days will be either staff initiated or student initiated and construct a space in which the theoretically focused lecture/seminar programme and the more practically focused tutorials (group and individual) can come together, thus creating an active and engaging space for the students to be able to critically analyse the areas of contemporary curatorial practice engaged with at that time.

In Stage 3 students work largely independently on a curatorial or research project of their choosing, and receive tutorial support from their assigned supervisor. A briefing session and critique session take place at the beginning of the Stage, and workshop(s) may be organised to respond to specific learning needs of students.

**14. Relevant QAA Subject Benchmark Statements and Other External or Internal Reference Points:**

All programme and course information relates to the Art and Design subject benchmark statement: Definitive Version 2001 and revised statement 2008.  
The SCQF (level 11) benchmark statements have been imperative in the writing of this documentation, the subject benchmarks and SCQF guidelines have been the primary reference points in the writing and development of the documentation and have been rigorously adhered to.

**15. Additional Relevant Information:**

As per the other PGT programmes in SoFA this programme requires the same resource in terms of library facility and positive discussion has been held with the Head of Learning Resources to ensure that appropriate and current material is held on the subject area. Students in the programme have also full access to UoG Library and similar conversations are being held with its team to ensure holdings remain relevant and updated.

The student support system is through GSA and the structure of support within GSA is the sole mechanism as the programme accommodation is based within SoFA at GSA.

The programme has distinct employability features embedded throughout, with 'live' projects and engagement with potential employers being a key aspect of provision. From the theoretical needs and requirements through to the activities and event-based live projects, the programme has a core focus of employability throughout.

**16. Programme Structure and Features:**

- This programme is a 12 month full-time taught programme from September to September. You will take all core major and minor courses spread over Stages 1 and 2 and undertake to produce an independent curatorial project, a combination of curatorial work and an Extended Essay component, or a Dissertation during Stage 3 (submitting late August).
- Stage 1 comprises a 20 credit research skills component (GSA) and a 40 credit Curatorial Practice block (GSA/UoG). Stage 2 comprises a 40 credit Curatorial Practice block and a 20 credit elective course option (selected from the range of courses offered by GSA and UoG's College of Arts). This will lead to a Master's Project in Curatorial Practice or Dissertation (60 credits) in Stage 3.

<i>Course Title</i>	<i>Credits</i>	<i>Stage taught</i>	<i>Exit Points</i>
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<i>CURATORIAL PRACTICE 1 (GSA/UoG)</i>	40	1	
<i>RESEARCH METHODS AND METHODOLOGIES IN PRACTICE (GSA)</i>	20	1	
			<i>PG Cert (60 credits)</i>
<i>CURATORIAL PRACTICE 2 (GSA/UoG)</i>	40	2	
<i>Either PG COURSE (GSA)</i>	20	2	
<i>Or PG COURSE (UoG)</i>	20	2	
			<i>PG Dip (120 credits)</i>
<i>Either MASTER'S PROJECT IN CURATORIAL PRACTICE 1 (GSA/UoG)</i>	60	3	
<i>Or MASTER'S PROJECT IN CURATORIAL PRACTICE 2 (GSA/UoG)</i>	60	3	
<i>Or DISSERTATION (GSA/UoG)</i>	60	3	
			<i>Masters (180 credits)</i>

**Regulations**

This programme is governed by the GSA Code of Assessment, and the relevant regulations published in the GSA section of the University Calendar. These regulations include the requirements in relation to:

- (a) Award of the degree
- (b) Progress
- (c) Early exit awards
- (d) Entry to Honours (For undergraduate programmes, where appropriate)

**17. Can exemptions be granted?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**18. Does the programme comply with GSA APEL policy?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**19. Are there any arrangements for granting advanced entry?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**20. Are there any arrangements for allowing students to transfer into the programme?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**21. Are there any arrangements for allowing students to transfer into other programmes?**

Yes  No

If yes, please explain: [Click here to enter text.](#)

**22. What are the requirements for progressing from each stage?**

Please refer to the GSA Postgraduate Taught regulations.

**23. Please confirm that the programme follows GSA Board of Examiner policy and procedures, including External Examiner participation:**

Yes  No

A full list of current GSA External Examiners for all programmes can be found at the following link:  
<http://www.gsa.ac.uk/about-gsa/our-structure/academic-services/external-examiners/>

If no, please explain: [Click here to enter text.](#)

**24. Please explain programme management and committee arrangements up to, but not including, Boards of Study:**

The Programme has two co-conveners, one from the University of Glasgow and the other from Glasgow School of Art. Staffing and teaching is accommodated from across both institutions. The reporting internally on the programme comes via the Senior Management Team meetings within the School of Fine Art. The programme elects two Class Representatives for every cohort, one for GSA and one for UoG. The programme PMAR is written and submitted to the SoFA's Board and then on to the GSA UPC and Academic Council. Further details of committee and board structure are outlined in section 25 below.

As Glasgow School of Art manages the registry systems of entry, induction, grades and Board structures the Head of School of Fine Art is the main point of contact for the co-conveners.

The programme reports to the School of Fine Art Board of Studies and student records are kept within Glasgow School of Art. The programme submits to the Glasgow School of Art Exam Board structure.

**25. Please explain the systems and arrangements regarding:**

**a) Quality assurance of the management, operation and monitoring of the programme**

The following mechanisms ensure that standards of provision are monitored and continually enhanced on the MLitt programme:

- Programme team meetings
- Meetings with MLitt student representatives
- Student/Staff Consultative Committee
- Quality Enhancement Questionnaires
- Annual Programme Monitoring
- Quinquennial Periodic Review
- Institutional review in accordance with the QAA and SCQF guidelines.

The GSA committee structure can be found at the following link:

[http://www.gsa.ac.uk/media/875399/GSA\\_Committee\\_Structure\\_Web.jpg](http://www.gsa.ac.uk/media/875399/GSA_Committee_Structure_Web.jpg)

**b) Student feedback and representation**

Two Class Representatives from MLitt Curatorial Practice (Contemporary Art) are elected each Year, one representing the views of fellow students at GSA and the other one at UoG.

Here is an overview of Student Representation at both institutions:

GSA

At GSA there are two main systems of representation: the Student Representative Council of GSA's Student Association (Student Representative Council/Association reps) and the formal GSA Staff Student Consultative Committee cycle which includes Lead Reps and Class Reps. The former is responsible for voicing student opinion regarding the Students Association and extra-curricular project funding and the latter is responsible for representing student opinion within the academic structures at GSA.

The role of Class Reps is not only to communicate student opinion from their programme at Class Meetings and the Staff Student Consultative Committee (SSCC) but also to participate in wider discussions that happen across their School. All Class Reps are offered an induction into the roles and responsibilities of the position, and a programme of training by the Student Representative Council.

Two Lead Reps are elected yearly for each of the Schools, one for Undergraduate study and another for Post-graduate (two for two-year programmes). Lead Reps attend Class Meetings, the SSCCs, and their School's Board of Studies. Lead Reps play a lead role in the organising and convening of the School Forum, an open forum that fosters discussion about School matters in advance of the SSCC.

The President of the Students' Association represents the views of all students on the Committees beyond Board of Studies level, including the Undergraduate and Postgraduate Committee, Academic Council and the Board of Governors.

Student feedback and participation is also encouraged by additional student meetings held to discuss issues that inform the enhancement and quality of learning and teaching provision within the School. Annual questionnaires are used to seek feedback from the students that informs the programme quality enhancement process at all levels; delivery of courses, provision of equipment and resources, learning environment and student support.

#### UoG

At UoG Student Representation is an annual process that involves all Schools and Research Institutes conducting elections of Class and PGR Reps. Student Representatives are invited to undertake GUSRC training. A minimum of two Staff-Student Liaison Committees per year are held for each School and Research Institute.

The Code of Practice on Student Representation and Guidance on the Operation of Staff-Student Liaison Committees gives an overview of the processes and lays out staff and students responsibilities.

#### **c) Programme based student support**

Where problems or difficulties arise, students should feel free to discuss them with a tutor or the Programme Leader at any time. The Programme Leader should be the first point of contact for anyone experiencing any problems. Help and/or advice is also available from Student Support, which is located in the Haldane Building. All problems are best dealt with quickly, and no problem is too insignificant to mention. Staff are committed to helping students with any issues or problems that arise and will help to find the right solution, or an individual that can help.

Please make sure the Programme Leader is notified of any personal problem or illness that may affect your ability to engage with the course.

Additionally you can contact Academic Registry for advice and guidance on claims for good cause or academic appeals.