

**SUMMARY
STRATEGIC PLAN**

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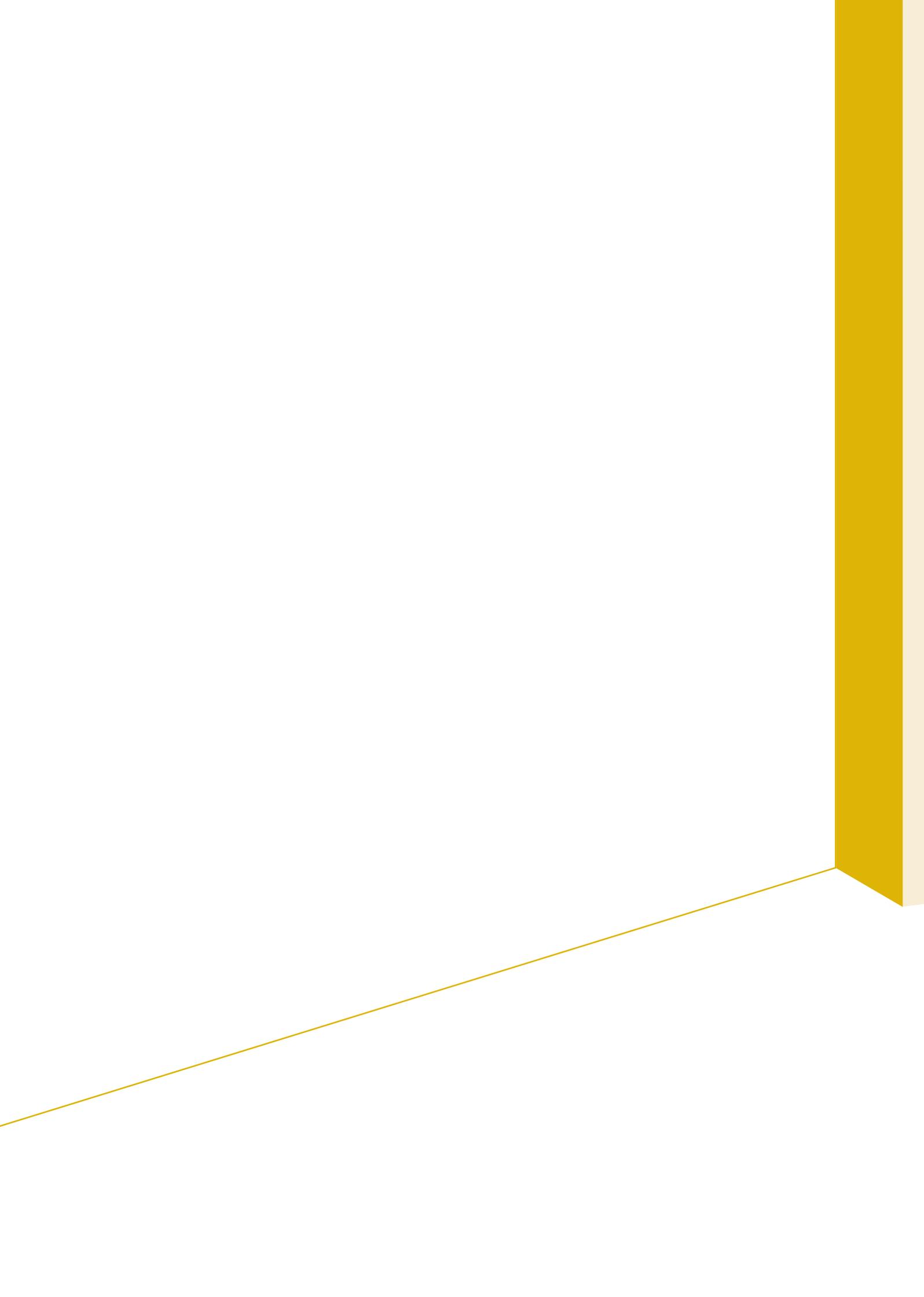
2007 – 2008 UPDATE



The Mackintosh Building, The Glasgow School of Art (Image: Alan McAteer)

OUR VISION

**TO PROVIDE WORLD-CLASS
CREATIVE EDUCATION AND
RESEARCH IN ARCHITECTURE,
DESIGN AND FINE ART,
WHICH MAKES A SIGNIFICANT
ECONOMIC, SOCIAL AND
CULTURAL CONTRIBUTION.**



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INTRODUCTION

The Glasgow School of Art enjoys an international reputation for the quality of the studio-based education we provide, for the excellence of our staff, for our many successful alumni and for our developing areas of research excellence. This reputation has been built over many years and over those years, the School has remained successful because it has been responsive to change in artistic practice and change in its environment.

The thoughts of Charles Darwin in *The Origin of Species* are relevant here:

"It is not the strongest of the species that survive, nor the most intelligent, but the ones most responsive to change"

→ This plan sets a course for 2008 and during that period we continue to face change: significant and continuous change in society, in the higher education sector and in the professional sectors to which we relate. As in previous centuries, The Glasgow School of Art faces the challenge of finding ways not only to survive, but to thrive, in an environment characterised by rapid transformation and to do so without losing the qualities that built the international reputation of which we are so proud.

The vision of The Glasgow School of Art remains constant:

To provide world-class creative education and research in architecture, design and fine art which makes a significant cultural, social and economic contribution.

It provides a framework within which the professionalism and creative potential of all our staff can shape and contribute to the developments, ideas and partnerships that ensure we rise to the challenges ahead.

This is the final year of the current Strategic Plan and during this year we will be developing our thinking about the four years from 2008 to 2012. Our intention is to make that process as intelligent (externally informed and referenced), inclusive (engaging staff, students and stakeholders) and creative (in the process itself) as possible. Demos, the think tank, has been commissioned to work with us in a contextual review of the future and a visual futures researcher attached to the project will ensure that the entire process uses visual thinking, visual futures and visual presentation techniques throughout.

CREATIVE AND CULTURAL

There is every sign that the day of the creative individual and the creative organisation has come.

THE CREATIVE INDUSTRIES

The sectors most closely associated with the disciplines taught at The Glasgow School of Art are now considered to be of national importance and set for growth. Creative industries are recognised as a major force in the economy, generating 1.9 million jobs across the UK. A reflection of their importance was the appointment of a Minister for Creative Industries to the UK Government and the launch of a Creative Economy Programme. The Government has stated its intention of making the UK "the world's creative hub" and projects significant employment and output growth.

In Scotland the creative and cultural industries account for 5.7% of total employment, generating 4% of GDP and are set to grow between 10 and 20% per annum. In 2006, for the first time, the Scottish Executive published data on Scotland's Creative Industries indicating Gross Value Added for the sector of £69,018 per employee: creative industries now outpace manufacturing and are second only to Scotland's highest GVA sector, electronics.¹ Glasgow has the highest concentration of creative and cultural industries outside London and the South East. Despite this, Scottish Enterprise National's new strategy is to focus on six national economic sectors which do not include creative industries except those which operate within electronic markets. This seems to fly in the face of evidence both of strong performance in Scotland and growing competition from the rest of the UK and internationally.

Education has a key role in developing creative industries through the development of the talent and skills base and by stimulating innovation through research and commercialisation.

The Glasgow School of Art and the other art, design and architecture colleges and faculties across

Scotland have already played an important role in building the creative and cultural industries in Scotland. But we could do much more.

To help to develop the talent and skills base for creative industries we need to increase our capacity, particularly at postgraduate level. Indeed, Scottish Enterprise Glasgow in its Framework Document for Creative and Cultural Industries² talks specifically about the need to increase postgraduate opportunities in creative disciplines. Our ambition is to increase the percentage of postgraduate students from its current 9% to 15% in 2008 and 22% by 2015. There is strong evidence of demand both in terms of applications to our current postgraduate programmes and in terms of global trends³.

Additional funds provided by the Scottish Funding Council (SFC) for research postgraduate provision was welcome but there is still a comparative lack of support for postgraduate in the creative disciplines. This was confirmed by a study by EKOS⁴, commissioned by the GSA on behalf of the four art schools. In Scotland, the number of postgraduate taught funded places in creative disciplines is significantly lower than in other subjects (for example Computing and Information Sciences) with comparable undergraduate numbers. Small specialist institutions like the GSA face particular difficulty in lacking flexibility to transfer funded places from other discipline areas, or from undergraduate programmes, without undermining viability. In postgraduate research, too, support is low in comparison with other disciplines and for small specialist institutions the low flat-rate Postgraduate Research Grant from the SFC, which is not tied to student numbers, acts as a disincentive to increasing provision. National and international comparisons also indicated a relative lack of support in Scotland for postgraduate provision in the creative disciplines.

1 www.scotland.gov.uk/publications/recent2/page/2

2 Scottish Enterprise Glasgow Framework Document for the Creative and Cultural Industries 2004

3 British Council with IDP Global Change Drivers and sample Forecasting Scenarios 2003; Scottish Funding Council: higher education in Scotland: A baseline report 2005. Higher Education Policy Unit Postgraduate Education in the UK 2004

4 EKOS: Research into the funding of postgraduate provision in the Creative and Performing Arts in Scottish higher education institutions 2007.

The result, EKOS argued, for the four colleges could be over-reliance on overseas students; damage to their competitive position in the UK and overseas markets; and limitations on their ability to develop competitive and sustainable research cultures. For Scotland, the impact could be a loss of the creative talent who will drive future economic success both in the creative industries and in the wider knowledge economy, and a failure to capitalise on a growing global market for postgraduate education.

To support creative industries we also need to make more seamless the transition from study to work. Again, Scottish Enterprise Glasgow talks about the importance of ladders of support to creative graduates. We developed a graduate bridging project – Insight Out – in partnership with NESTA and the Lighthouse⁵ which is being rolled out to the rest of the UK and provided the basis for the pan-Scotland Starter for Six enterprise scheme for creative business launched as part of the Six Cities Design Festival. We also continue to promote employability across the School: embedding core and transferable skills including enterprise learning firmly and explicitly into our project-based curriculum and developing innovative new approaches like Insight Out Learning which appeal to creative minds, supported in this by the Scottish Institute for Enterprise⁶.

Our success in moving people into the creative and cultural industries sector has been confirmed by a recent study of GSA graduates between 1999 and 2003. Over 87% are in employment, including self-employment; 9% are undertaking further education; and only 1.7% are unemployed. 86% were in jobs which related in whole or in part to their degree subject.

The international competitiveness of Scottish creative industries will be driven not simply by the size of the sector but also by its capacity for innovation and invention. The research and knowledge transfer activity that is being developed at The Glasgow School of Art is an important means of driving innovation and invention, but the very significant and welcome increase in Government funds for knowledge transfer in higher education generally is not finding its way to the creative

disciplines. The metrics being used to allocate funds disadvantage the creative disciplines and fail to meet the needs of creative industries. Although we welcome the recognition by the SFC that Scottish higher education makes a significant cultural contribution, and its introduction of a cultural engagement income stream, it cannot substitute for more inclusive metrics which capture the full range of knowledge transfer in creative disciplines.

Of course, the creative industries themselves and the nature of practice in fine art, design and architecture change at a relentless pace. Our programmes, the research and the knowledge transfer activity we engage in must remain relevant both to the creative and cultural industries and, increasingly, to the wider society. Regularly reviewing programme content and the overall relevance of the programme portfolio is embedded in our planning. In particular, our education and research must reflect the increasing inter-disciplinarity of creative practice. A good start has been made in encouraging synergies across our Schools and Departments, in developing inter-disciplinary courses at undergraduate and postgraduate levels and in our emerging area of inter-disciplinary research.

CREATIVITY AND THE KNOWLEDGE ECONOMY

The creativity which The Glasgow School of Art nurtures is increasingly valued in the wider society. Sir George Cox in his Review of Creativity in Business⁷ argues that “creative capability lies at the very core of our ability to compete” and is “a key to future business success and national prosperity” and in *Smart Successful Scotland*,⁸ the Scottish Executive acknowledges that Scotland’s “economic success depends on the people of Scotland, their creativity and enterprise”. Glasgow City Council and Scottish Enterprise Glasgow have led the development of a new Joint Economic Strategy for the city which places higher education, creativity and the importance of place at the heart of the economy.⁹

5 National Endowment for Science, Technology and the Arts and the Lighthouse Centre for Architecture, Design and the City

6 Scottish Institute for Enterprise Innovation Grant for the development of Insight Out Learning

7 Review of Creativity in Business: building on the UK's strengths. Sir George Cox 2005 HMSO

8 A Smart Successful Scotland: Ambitions for the Enterprise Network. Scottish Executive 2004

9 A Step Change for Glasgow: Glasgow's Ten Year Economic Development Strategy: Glasgow Economic Forum 2006

Daniel Pink in his influential book *A Whole New Mind*¹⁰ talks about "a seismic shift now underway in much of the advanced world....moving from an economy and society built on the logical, linear, computer-like capabilities of the Information Age to an economy and society built on the inventive, empathetic, big picture capabilities of what's rising in its place: the Conceptual Age. The future belongs to a very different kind of mind – creators and empathisers, pattern recognisers and meaning makers. These people – artists, inventors, designers, storytellers, big picture thinkers – will now reap society's richest rewards and share its greatest joys".

In his book *The Rise of the Creative Class*, Professor Richard Florida of Carnegie Mellon University¹¹ argues that "creativity is now the decisive source of competitive advantage. In virtually every industry, from automobiles to fashion, food products and information technology itself, the winners in the long run are those who can create and keep creating... creativity has come to be the most highly prized commodity in our economy".

Florida's new theoretical construct for economic development is based on three pillars. Firstly, those who are creative in their work now represent a significant class in society (approximately 30% of the workforce in the USA, 25% in Europe¹²) Secondly, the health of the economy depends on its ability to nurture, attract and retain creative people. Thirdly, creative people are drawn to cities which comprise large numbers of creative people, which are socially diverse and tolerant, and which have a rich cultural life.

In this new economic framework, provided by Cox, Pink and Florida and the new thinking being embraced by Scottish Enterprise Glasgow and Glasgow City Council, The Glasgow School of Art's role is twofold.

Firstly we develop graduates with the qualities needed by today's wider economy – creative lateral thinkers, enterprising, self-motivated, risk-takers. We need to strengthen our efforts to ensure that the value of creative education is clearly understood by governments, by employers, by educationalists, by funders and, last but not least, by our graduates.

Secondly, we help to build and sustain in Glasgow a cultural environment which acts as a magnet to creative people. The city of Glasgow is fast building an international reputation as a dynamic centre for visual culture and the GSA continues to play a defining role in that reputation. We need to promote that role within the City and, in partnership, develop it.

The GSA attracts students from all over the world, many of whom wish to stay, thereby contributing both to the cultural profile of the city, to the creative industries and, directly and indirectly, to the economy. In 2006–7, 11% of the total student community comprised overseas students and our aim is to increase this proportion to 21% by 2014 in order to build a truly international campus.

There is strong evidence of existing and future demand from overseas applicants at both undergraduate and postgraduate levels.¹³ The GSA's new Joint First Year Programme which launched in 2005–6 with the Central Academy of Fine Art in Beijing, for example, is bringing in up to 40 highly able Chinese students each year to complete their design and architecture degrees at the GSA. The Master of Fine Art course has 50% overseas students and global trends suggest that growth in other postgraduate areas will follow similar patterns. Overall, overseas applications to the GSA for 2006–7 entry increased by 6% against a 4% decline in applications nationally. In postgraduate, applications the increase was 7%.

The Scottish Executive Fresh Talent Initiative supports overseas students who wish to remain in Scotland after graduation. The GSA, with Edinburgh College of Art, piloted a placement and work-shadowing scheme for international students to build professional networks which will ease transition to work and, with support from the City Council and local development agencies, a robust creative infrastructure should sustain them in the City.

Joseph Beuys' prophetic statement – *creativity is national income* – has never been truer than it is today!

10 *A Whole New Mind* Daniel Pink 2006 Cyan Books ISBN 1-904879-57-8

11 *The Rise of the Creative Class – and how it is transforming work, leisure, community and everyday life.* Richard Florida. 2002. Basic Books ISBN 0-465-02476-9

12 Demos 2005

13 British Council Vision 2020; Higher Education Policy Unit 2004

THE CULTURAL ROLE

The importance of our cultural life was affirmed when the then First Minister of Scotland in his St Andrew's Day address in late 2003 talked about the *centrality of cultural activity to all aspects of our lives*. He wanted Scotland to have *the courage and faith to back human imagination, our innate creativity, as the most potent force for individual change and social vision*. In particular, he saw our cultural reputation playing a significant part in creating an image of Scotland abroad which is modern, diverse and dynamic. In response, a new Cultural Policy was published in 2006 asserting that culture would be placed at the heart of Scotland's policy-making agenda, cutting across all portfolios of government. The new Scottish Executive has indicated its thinking is similar in this respect but with a concern to avoid the over-instrumentalisation of culture.

In his guidance to SHEFC in January 2005, the then Minister for Enterprise and Lifelong Learning emphasised the importance of culture and creativity, stressing that the HE sector has an *important role in developing cultural activity, awareness and expertise through creating wider access to cultural activity and helping to develop creative talent across different sectors of the economy*.

The Knowledge Transfer Task Force of the Scottish Higher Education Funding Council had recognised the cultural role of higher education. Following consultation,¹⁴ a small dedicated stream of knowledge transfer funds was allocated to cultural engagement. Unfortunately, the funds were allocated formulaically according to size of teaching and research grants which meant that the three small creative higher education institutions in Scotland, arguably undertaking the highest level of cultural engagement, received the minimum allocation.

The Cultural Engagement Strategy submitted by the GSA to SFC as a condition of funding identified existing spending on cultural activity – not including the core activity of students or staff in the course of delivering education and research – in excess of £500,000 per annum. It takes many forms. For example: our extensive exhibition, lecture and

seminar programmes; our continuing education classes and summer schools; and the access we give the public to our heritage – the magnificent Charles Rennie Mackintosh building which remains at the heart of our campus and the School's rich collections and archives.

Glasgow City Council is leading the bid to have Mackintosh Masterpieces which comprise the Art School and his most famous domestic building, Hill House, inscribed as a World Heritage Site by UNESCO.

Internationally, too, The Glasgow School of Art enhances Scotland's profile and reputation. Our staff win international accolades. Our students exhibit internationally – in 2005–6 for example, the Master of Fine Art Degree Show exhibition visited Beijing and Tokyo. And our graduates represent Scotland in disproportionate numbers – 90% of the artists representing Scotland at the 2007 Venice Biennale were GSA graduates, as were 100% in the 2005 event.

In a world increasingly caught up in instrumental justifications, it is important to assert the importance of art and artists for their own sake. We continue to take pride in nurturing artists who enrich our lives, who help us see things from new perspectives, who engage our emotions and our senses. This is justification enough.

THE EDUCATION ENVIRONMENT

There are challenges and opportunities also in the higher education environment. The Scottish Executive's Framework for Higher Education in Scotland Phases 1 – 3¹⁵; its Lifelong Learning Strategy¹⁶; the Treasury's Lambert Review of Business-University Collaboration¹⁷; the merging of the higher and further education funding councils to form a single Scottish Funding Council with its new Corporate Plan¹⁸ and the outcome of the review into the Research Assessment Exercise¹⁹ provided a clear statement of the then Government's priorities for the future, although it is too soon to know the impact of the new Scottish Executive on educational policy. The changing nature of society, and the changing profile and needs of students, too, are major factors in planning our education and research of the future.

LEARNING AND TEACHING

The key challenge for the education sector is to recognise a significant shift in society towards lifelong learning because, in Alvin Toffler's words:

The illiterate of the 21st century will not be those who cannot read and write but those who cannot learn, unlearn and re-learn.

The seamless progression of a learner through different levels of education was the rationale behind the introduction of the Scottish Credit and Qualifications Framework (SCQF) and the emphasis on improved articulation for students between further and higher education. The demographic changes facing the UK, with reductions in the number of 17–24 year olds, means that the traditional market for higher education is declining and this, too, demands a different response from education providers. The overall demand, therefore, is for a greater focus on the needs of a wider range of students, and on flexible modes of delivery and support services which respond to those differing needs.

The GSA is responding to these challenges by embracing the SCQF; by exploring different – and particularly part-time – modes of delivery and by working with partner Further Education Colleges – Cardonald and Glasgow Metropolitan Colleges – to explore closer working relationships and articulation routes for students.

The Enhancement-led Institutional Review forms a major part of the new quality assurance and

enhancement regime introduced in 2004. The GSA's Institutional Review in early 2005 resulted in the Quality Assurance Agency reporting Broad Confidence, the highest of three bands, in the management of the quality of our provision and the academic standard of awards. It also highlighted good practice in studio-based learning, widening participation and student services. The Review provided an invaluable opportunity to shine a light on the way in which the School manages and continually enhances the quality of its learning and teaching and assures standards. As a result, we have undertaken a number of academic developments, including the introduction of common academic frameworks for undergraduate and postgraduate programmes to facilitate and support enhanced inter-disciplinarity; a common code of assessment across the School; a review of academic roles and responsibilities; and a far-reaching review of admissions, to name a few.

The Glasgow School of Art has an international reputation for the excellence of its education. Continuous reflection and quality enhancement is the way to ensure we keep it. Another way is to nurture deep engagement between staff and students across international networks of like-minded institutions of equal educational standing through the many exchange programmes, international workshops and joint programmes which we sustain.

Students are increasingly concerned about how their education equips them for the transition into the world of work. The GSA, like other HEIs, is

15 Scottish Executive: A Framework for Higher Education in Scotland Phases 1 – 3 2003–4

16 Scottish Executive Life through Learning for Life: The Lifelong Learning Strategy for Scotland, February 2003

17 H.M. Treasury: Lambert review of Business-University Collaboration December 2003

18 Scottish Funding Council Corporate Plan 2006–2009 Learning and Innovation: helping deliver Scotland's strategy for the future November 2006

19 H.M. Treasury: Science and Innovation Investment framework 2004–2014: next steps. HMSO, 2006. Chapter 4: Supporting Excellence in University Research, p.29.

exploring the most effective means of addressing this employability agenda through an active academically-led Employability Group. Core and transferable skills, including live projects, are now embedded in the curriculum across the School. Pilot work placement and work shadowing schemes were established and a study is exploring how they can be rolled out across the School. Personal Development Plans are being piloted and an employability audit was completed to inform future development. Increasing use is being made of the services of the Scottish Institute for Enterprise, with sterling work being undertaken by our SIE student interns. In 2006 and 2007, the SIE National Business Plan competition was won by students from Product Design Engineering, our joint programme with the University of Glasgow.

RETENTION AND WIDENING ACCESS

The Glasgow School of Art has the lowest drop-out rate in Scotland at only 2.9%²⁰. This is particularly remarkable given the very high incidence of disabled students in the student community. 19.8% of GSA students disclosed a disability in 2006–7 against a UK average of 6.69%, of whom the significant majority was dyslexic. 17.5% of the GSA's undergraduate student community is dyslexic. This is the third highest percentage of dyslexic students in the UK after Wimbledon School of Art and the Royal College of Art, both at 21%. The average across UK HE institutions is 3.35%²¹. The School's learning support service which has been so effective in supporting disabled students is now seen as a model across the sector.

Widening access is a priority for The Glasgow School of Art. Our widening access programme tackles recruitment, admissions and retention. In all three, progress is being made. A successful portfolio preparation scheme contributes to the increasing applications we receive year on year from people from disadvantaged backgrounds. Our admissions policy and procedures have been thoroughly reviewed and improvements introduced and our excellent student support service, integrated into mainstream learning and teaching, helps to ensure that retention rates for wider access students are maintained at or near the level of other students.

For 2006–7 there was a 5% increase in applications and a 43% increase in admissions for people from targeted disadvantaged schools in Glasgow and environs. Retention was also high, with 95% retention of new enrolments and continuing students during 2005–6.

The relatively low level of students from minority ethnic communities remains a cause for concern and research into the causes is underway.

POSTGRADUATE GROWTH

The planned growth of postgraduate (taught and research)²² provision serves the economic and cultural needs of Glasgow and Scotland, as has been noted in earlier sections, but it is also essential academically. In order to attract the best students nationally and internationally, the School must build on existing subject specialist strengths with an expanded range of postgraduate opportunities. A critical mass of students will engender a culture of "postgraduate-ness" which will become self-sustaining. Students will have progression opportunities in all subject areas from undergraduate to doctoral levels, and the School's research standing will be sustained by an expanding pool of postgraduates to match the quality and intensity of research in key areas.

RESEARCH

The Government's agenda for higher education research and knowledge transfer is also becoming clearer.

Higher education research in Scotland is already successful and internationally competitive. The Scottish Executive wants to enhance this success by increased targeting of research funding towards areas of international excellence, whilst maintaining support for emergent disciplines and institutions with growing research profiles.

The Scottish Executive has also acknowledged that much interesting research is developing in the areas between traditional discipline boundaries. This is where some of The Glasgow School of Art's research interests also lie, with advanced research centres like the Digital Design Studio, increasingly working in areas such as urban visualization, medicine and naval

20 Higher Education Statistics Agency 2005

21 Higher Education Statistics Agency 2006

22 See Creative and Cultural: The Creative Industries, Page 3

architecture; and with emerging research themes such as Living Cities and Inclusive Design taking an explicitly inter-disciplinary approach. The Centre for Creative Education, too, will look at applications for creativity in other sectors of education and of society. The new Centre for Social Innovation, a response to the Cox Review of Creativity in Business, will bring creativity, technology and business²³ together to develop educational programmes, continuing professional development, research and consultancy in collaboration with the Universities of Glasgow and Strathclyde and the Lighthouse.

We would, however, also defend vigorously research which achieves excellence within traditional disciplines and research centres in drawing, in environmental architecture, in digital textiles, in art in social contexts and in the GSA archive and collections, are also being pursued.

But, of course, the Government agenda is not the only reason why The Glasgow School of Art has high ambitions for its research. World-class research, which engages with the professional sectors, industry and the community, makes a significant contribution to society and that is part of our vision. It also connects us to global networks, enriches teaching, ensures that we remain internationally competitive and able to attract excellent staff and students.

The increased quality research funding which followed our improved performance in the 2001 Research Assessment Exercise has provided an excellent foundation to support our aspirations. It has allowed investment in essential infrastructure – a high-performing central research office with a Head of Research and Postgraduate Studies, Research Administrator and Research Degrees Co-ordinator. In each School, posts of Research Developers, PhD Co-ordinators, Senior Researchers, Researchers and Visiting Professors are in place, and accredited PhD supervisor training is available. Our ongoing strategy continues to develop and sustain our eight research centres to achieve international excellence; to develop strength in research themes like Living Cities and Inclusive Design; to increase the proportion of research-active academic staff (currently standing at nearly 82%); to increase the number of PhD students (currently at 29) to 55 by 2014; and to enhance the international quality of research outputs throughout.

In the run-up to the 2008 Research Assessment Exercise, the GSA's priority, like that of every other higher education institution in the UK, is to invest time and energy in putting forward the best possible case for the scope and quality of our research.

KNOWLEDGE TRANSFER

So important has knowledge transfer become for Government, that the funding provided to support it is being seen as the *Third Stream* after Teaching and Research. Post the Lambert Review of Business-University Collaboration, it is set to increase significantly.

The Glasgow School of Art engages enthusiastically in activities which make a contribution to the economy and to the GSA's financial health. They include the commercialisation of intellectual property such as 3Motion, a human-computer interaction device; the work of the Centre for Advanced Textiles bringing digital textiles design and print expertise to local and international businesses; the consultancy services provided by the Mackintosh Environmental Architecture Research Unit into energy-efficient housing; and the creative businesses which develop from student designs being licensed for production.

Research projects now all specify not only the research outputs but also the knowledge transfer outputs which are expected, and the development of each new postgraduate taught programme includes an assessment of the potential for modules being made available separately as continuing professional development training.

We also, as has been said, make a major contribution to the cultural life of the nation – the exhibitions, publications, student projects, continuing education classes, conferences, lectures and seminars and, last but not least, our heritage both as the guardian of Charles Rennie Mackintosh's masterwork and collections and as one of the oldest art schools in the United Kingdom. This too is knowledge transfer in its broadest sense and that this is now acknowledged by SFC is a very positive development.

PEOPLE AND PLACE

People and place are the two most important factors in sustaining world-class education and research. The Glasgow School of Art must continue to be characterised by excellent staff and must build a strong resource base if it is to fulfil its ambitions.

PEOPLE

The Bett Report²⁴ still remains a potent force in shaping the human resource landscape in higher education. The agreement between the Universities and Colleges Employers Association (UCEA) and the trades unions on a single pay spine supported by robust job evaluation has far-reaching consequences, not least in the ability of institutions like the GSA to meet the inevitable costs without additional funding. For the GSA, the implementation of this National Pay Framework, which has been a mammoth task for a small institution, has been set within a broader framework of agreeing a coherent new pay and rewards strategy and a review of technician roles.

Alongside Bett lies the Government's commitment to facilitating professional development and improving the professional standing of staff in higher education through the establishment of the Higher Education Academy (HEA) and the Leadership Foundation for Higher Education. This priority the GSA shares with the Government and much use is being made of the excellent schemes and services provided by both. In particular, an HEA accredited PG Certificate in Learning and Teaching in Art and Design is in place for new and existing academic staff which will facilitate membership of the HEA by a growing proportion of academic staff.

The GSA can only provide world-class education and research if we can continue to recruit, develop and retain high-quality staff. We have made substantial progress in modernising the human resources service at the GSA and in establishing a comprehensive human resources strategy: our efforts must be sustained into the future. Career review and personal development planning has been introduced and rolled out across the institution. Activity planning has been introduced to help determine the balance between teaching, research and other responsibilities for academics to meet more

effectively the needs of the individual and the needs of the School. Further investment in staff development and leadership development for senior staff is essential to improve effectiveness in both academic and support departments.

The effectiveness of the School's Board of Governors, already reviewed internally on a regular basis, can now be measured against a new UK-wide Code of Governance. It has not been found wanting.

PLACE

Education is now a global sector. Our competitors are no longer just Edinburgh, Aberdeen or Dundee, but institutions throughout the world. The quality of the teaching, the international standing of GSA staff, the sense of the GSA community and the reputation of Glasgow as a dynamic creative city remain the most important factors in maintaining our competitive edge. The physical environment of the GSA is, however, in danger of seriously undermining it.

The Garnethill campus is very poor. It fails to provide a learning, teaching or research environment which is in any way adequate to meet the ambitions of the School in terms of its quality, its flexibility, its cost-effectiveness, or the image it projects to future students, staff and partners. Neither can it accommodate the growth in overseas and postgraduate students which is so essential to our continued financial viability, or support the expansion and enhancement of research and knowledge transfer activity as we strive for international excellence and profile. The creation of a high-quality, fit-for-purpose campus designed for the 21st century is a major factor in ensuring the School remains nationally and internationally competitive. It will require very significant investment from public and private sectors.

Having concluded on the basis of studies into the condition of the estate, its fitness for purpose and the utilisation of space that only a major redevelopment could sensibly address the School's academic aims and the estate's inadequacies, an options appraisal was commissioned and a preferred option agreed. The plan is to redevelop and rebuild on two sites – around the Mackintosh Building and 200 metres down Renfrew Street. Two other properties would be sold. On this basis a Full Business Case was developed and submitted to the Scottish Funding Council in March 2006. Following revisions to space requirements and the provision of further information to SFC, it is hoped a decision can be reached by Autumn 2007.

The Grade A listed Mackintosh Building remains at the heart of the estates redevelopment. A grant of £4.466m has been secured from the Heritage Lottery Fund for the Mackintosh Conservation and Access Project. Additional funding from Historic Scotland, Glasgow City Council, Strathclyde European Partnership, Scottish Enterprise Glasgow, and a range of Trusts and Foundations, including the Monument Trust and Hugh Fraser Foundation, bring the total to nearly £8m, enabling Phase 1 to start in July 2007. The project involves us in conserving and restoring the building, collections and institutional archives; bringing studios and other apartments back to their original use; creating new exhibition areas and an interpretation centre and increasing the number of visitors without compromising the building's primary purpose as a working art school.

Located in House for an Art Lover in Bellahouston Park, the growth plans of the ground breaking Digital Design Studio (DDS) are also constrained by its current accommodation. Negotiations with a developer are nearly concluded to relocate DDS to a customised section of a larger Digital Media Business hub at the Digital Media Quarter on Pacific Quay.

FINANCE

Both people and place can be sustained only through an effective financial strategy.

The context is challenging. Increases in SFC funding have remained below the real costs of implementing national pay awards. The new National Pay Framework in place from 2006–7 will have significant costs given that pay at GSA represents well over 60% of expenditure. In England, higher education institutions are benefiting not only from additional support for modernising pay structures but also, from 2006 onwards, from the ability to charge variable fees that will bring in a stream of additional teaching income which is not assured in Scotland.

The redevelopment of the estate also has major financial implications. The bulk of the capital investment must, by necessity, be secured from partners in the public and private sectors, but the School must be able to maintain its new estate adequately and fund any limited borrowing required.

To achieve these goals, the School's strategy is to generate significant additional income over the planning period and beyond and to minimise capital expenditure in the short to medium term in order to increase liquidity further. The School will secure additional income by increasing overseas student numbers, increasing research income and by the commercialisation of products and intellectual property, particularly those in development at the Digital Design Studio. It will also generate funds by the sale of existing buildings freed up as the campus is concentrated.

These are ambitious plans which require determination and the collaboration of a wide range of partners from the public, private and personal sectors of society. The staff and Board of GSA are convinced that the value of the GSA and its contribution to society, locally nationally and internationally, merit such faith.

VISION AND OBJECTIVES

The vision of the Glasgow School of Art is:

To provide world-class creative education and research in architecture, design and fine art which makes a significant economic, social and cultural contribution

We will achieve that vision by fulfilling five major objectives:

- OBJECTIVE 1** To provide creative education of the highest quality
- OBJECTIVE 2** To ensure our student community reflects the diversity of society
- OBJECTIVE 3** To develop research of international standing
- OBJECTIVE 4** To use our research, expertise and resources to bring benefit to Glasgow, Scotland and beyond
- OBJECTIVE 5** To be an organisation characterised by excellent staff and a strong resource base

The following pages detail the strategies which have been agreed for the four year period from 2004–8 and the main plans identified for 2007–8. The full strategy, which includes a report on progress in 2006–7, student number projections, equal opportunities monitoring information and a summary of the income and expenditure budget, is available on the GSA website at www.gsa.ac.uk/publications

PRIORITIES FOR 2007-2008

For 2007–2008 the top three priorities for the Glasgow School of Art are:

- The completion of preparations for, and submission to, the Research Assessment Exercise
- The implementation of the Postgraduate, taught and research, Growth Strategy
- Progressing the three major estates development initiatives – the Mackintosh Conservation and Access Project, the Garnethill estate redevelopment and the relocation of Digital Design Studio to Pacific Quay

STRATEGIES AND PLANS

OBJECTIVE 1:

To provide creative education of the highest quality which

- promotes inter-disciplinarity and cross-school synergies
- remains relevant to its context
- uses flexible modes of delivery
- benefits from links to research

Objective 1 Strategy 1:

Encourage research, development and innovation in learning and teaching

Plans 2007–8

- Continue to promote the Centre for Creative Education as a hub for research and development in creative pedagogy
- Validate a GSA Postgraduate Certificate in Learning and Teaching in Creative Disciplines for introduction in October 2008
- Promote debate about learning and teaching through the work of the Learning and Teaching Enhancement Co-ordinator
- Engage with the Quality Assurance Agency enhancement theme on the links between research and teaching

Objective 1 Strategy 2:

Ensure that quality enhancement is firmly embedded in all aspects of learning and teaching

Plans 2007–8

- Continue implementation of the common academic framework for undergraduate programmes
- Continue to engage with Quality Assurance Agency Enhancement Themes
- Complete the review of Historical and Critical Studies
- Monitor and continue the implementation of the recommendations of the Admissions Review
- Explore the potential for enhancing undergraduate and postgraduate taught student pre-arrival information, support and induction, including summer schools

Objective 1 Strategy 3:

Provide students with core and transferable skills which enable them to thrive in the world of work

Plans 2007–8

- Continue to implement the eight priority areas of the employability strategy
- Roll out the Insight Out Programme internally and externally and develop content for different levels and markets

Objective 1 Strategy 4:

Encourage inter-disciplinary approaches to learning and teaching

Plans 2007–8

- Develop, validate and launch inter- and cross-disciplinary courses and programmes as part of the postgraduate growth strategy
- Use the undergraduate common academic framework to provide opportunity for inter-, multi- and cross-disciplinary courses and projects within the curriculum

Objective 1 Strategy 5:

Ensure our portfolio of courses and modes of delivery remain relevant to a rapidly changing society

Plans 2007–8

- Review the programme portfolio as part of the development of Strategic Plan 2008–2012

Objective 1 Strategy 6:

Develop and promote postgraduate opportunities at the GSA

Plans 2007–8

- Implement the postgraduate growth strategy including:
 - Validation of a Masters in Transformation Design for 2008 entry following piloting of course through MResearch in 2007–2008
 - Revalidation of MARCH to include new pathways for 2008 entry
 - Redevelopment of the Masters in Art, Design and Architecture in Education to provide Chartered Teacher route in creative disciplines
 - Secure increased funding to support postgraduate growth, including UK Research Councils and sponsorship of scholarships from trusts, industry and individuals

Objective 1 Strategy 7:

Sustain and develop opportunities for international partnerships

Plans 2007–8

- Complete the new internationalisation strategy: review and explore new international partnerships
- Run short Masters-level courses in Fine Art, Design and Architecture at Central Academy for Fine Art (CAFA) in Beijing as pilots for the future development of Masters programmes with initial emphasis on research methods
- Design and validate a four year GSA undergraduate programme at CAFA
- Explore models for in-country delivery of GSA programmes with partners

Objective 1 Strategy 8:

Provide high-quality information, communication and IT infrastructures which meet the academic needs of the GSA

Plans 2007–8

- Continue the development of an IT strategy which supports future directions in learning, teaching and research focussed on the redevelopment of the Garnethill estate
- Roll out the Virtual Learning Environment across the School and complete integration with the Student Record System as steps towards a comprehensive Managed Learning Environment
- Complete the roll out of a wireless infrastructure across the campus with a focus on manageability and security
- Explore more imaginative ways of communicating with staff and students using different technologies

OBJECTIVE 2

Ensure our student community reflects the diversity of society

Objective 2 Strategy 1:

Increase applications from those groups currently under-represented in the student community

Plans 2007–8

- Continue to develop relationships with further education colleges in Glasgow, including the establishment of an Art, Design and Media FE-HE Scotland collaborative group
- Complete research into factors influencing low application rates from ethnic minority communities and agree actions
- Lead the feasibility study to establish the National Arts Learning Network in Scotland
- Develop the new elements which GSA will contribute to Phase 3 of the GOALS project
- Secure scholarships and travel bursaries to support students from disadvantaged backgrounds

Objective 2 Strategy 2:**Ensure fair and transparent recruitment and admissions practices and procedures***Plans 2007–8*

- Monitor the application of the Admissions Protocol for wider access
- Continue research into wider access admissions procedures and practices
- Implement the home recruitment strategy and ensure ongoing alignment between the strategy, wider access recruitment and admissions

Objective 2 Strategy 3:**Enhance the retention of students from under represented groups***Plans 2007–8*

- Implement a pilot personal tutor scheme for Year 1 students from under-represented groups
- Continue to improve the integration of wider access summer schools with Level 1 and Level 2
- Develop the Prato summer programme as a model of good practice in retention for dissemination across the sector

Objective 2 Strategy 4:**Demonstrate commitment to diversity through the form and content of the curriculum***Plans 2007–8*

- Run a series of diversity projects in the curriculum and share experiences

OBJECTIVE 3**Develop research of international standing which:**

- Supports learning
- Involves a high proportion of staff
- Engages with industry, community and the professional creative sectors

Objective 3 Strategy 1:**Continue to develop research centres of international research excellence***Plans 2007–8*

- Finalise plans for the relocation of Digital Design Studio to the Digital Media Quarter at Pacific Quay and ensure adequate staff and resources are available to support the process
- Continue the development of GSA's eight research centres (Digital Design Studio, Mackintosh Environmental Architecture Research Unit, Centre for Advanced Textiles, Centre for Art and Social Contexts, International Drawing Research Institute, Mackintosh Centre for Archives and Collections, Studio 55 and the Centre for Creative Education)
- Establish and drive forward a Centre for Social Innovation in response to the Cox Review of Creativity in Business which brings together creativity, technology and business in partnership with the Universities of Glasgow and Strathclyde and the Lighthouse
- Scope an overall review of GSA's research strategy to be undertaken in 2008–9

Objective 3 Strategy 2:**Develop research clusters, including those which promote inter-disciplinarity***Plans 2007–8*

- Implement the recommendations of the Living Cities feasibility study and secure external funding to ensure sustainability

- Complete the feasibility study into medical visualisation and develop major grant applications
- Continue to support research clusters

Objective 3 Strategy 3:
Nurture and support emergent researchers

Plans 2007–8

- Focus support on early career and part-time staff and staff new to research through mechanisms such as induction, GSA research culture funds, mentoring, AHRC small grants, and capacity-building workshops

Objective 3 Strategy 4:
Increase externally-generated research income

Plans 2007–8

- Increase and diversify applications for research funding

Objective 3 Strategy 5:
Disseminate research outputs effectively

Plans 2007–8

- Continue to enhance the GSA research profile and provide public access to experts through appropriate media
- Develop the GSA website to provide a comprehensive profile for GSA research
- Continue to ensure that research outputs are disseminated to achieve optimum impact

Objective 3 Strategy 6:
Strengthen the infrastructure for research and for research postgraduate study

Plans 2007–8

- Explore alternative Doctoral awards and modes of delivery
- Promote the GSA Postgraduate Certificate in Supervision in Creative Practices to other strategic partners and markets
- Identify best practice emerging from engagement with the QAA enhancement theme on links between teaching and research
- Develop new courses and pathways linked to research centres and clusters

OBJECTIVE 4
Use our research, expertise and resources to bring cultural, social and economic benefit to Glasgow, Scotland and beyond

Objective 4 Strategy 1:
Ensure that GSA knowledge transfer policies and activities remain relevant and appropriate to the context in which we work

Plans 2007–8

- Deliver a series of staff development workshops which support staff to embed knowledge transfer and knowledge exchange within all research projects
- Develop a knowledge transfer and exchange strategy including appropriate structures, processes and business modelling
- Increase external income to support knowledge transfer including Knowledge Transfer Partnerships and networks

- Continue to advocate the importance of creativity and creative education and its impact on creative industries and the wider economy
- Co-ordinate and promote existing programme of GSA lectures and seminars as part of cultural engagement

Objective 4 Strategy 2:**Identify opportunities to commercialise GSA's research and intellectual property**

Plans 2007–8

- Continue to support those research centres with identified potential to generate commercial income
- Establish a commercial vehicle to develop and support the commercial activities of the Digital Design Studio

Objective 4 Strategy 3:**Develop continuing professional development and consultancy services**

Plans 2007–8

- Explore the potential for postgraduate programmes to promote self-standing courses available as Continuing Professional Development
- Prototype and pilot a range of free-standing CPD courses and plan further development in 2008–9
- Develop strategic business partners to support research, knowledge transfer and exchange

Objective 4 Strategy 4:**Build bridges into the world of work to encourage graduates to stay in the city and to support creative and cultural industries**

Plans 2007–8

- Support initiatives that establish bridges and networks between students and the professional and business sectors, including the work of Scottish Institute for Enterprise interns, placement and live project schemes
- Promote the Fresh Talent initiatives to encourage overseas students to remain in Scotland

Objective 4 Strategy 5:**Preserve and promote the Mackintosh heritage and GSA's collections and archives**

Plans 2007–8

- Continue to support Glasgow City Council in its submission to establish Mackintosh (GSA and Hill House) as a World Heritage Site
- Secure the balance of funding needed for the Mackintosh Conservation and Access Project
- Complete Phases 1 and 2 of the Mackintosh Conservation and Access Project
- Start planning for the 2009 centenary of the completion of the Mackintosh Building

Objective 4 Strategy 6:**Strengthen the GSA Continuing Education Programme**

Plans 2007–8

Explore the potential of credit rating the Continuing Education Portfolio Preparation Programmes

Objective 4 Strategy 7:

Play a role in the economic and cultural success of Glasgow

Plans 2007–8

- Make significant contributions to relevant festivals and events like the Six Cities Festival of Design and Glasgow International
- Organise high-quality conferences, seminars and exhibitions
- Play a role in the implementation of the new Joint Economic Strategy for Glasgow
- Lead on the development of an international brand for the Higher Education sector in the City
- Contribute to the development of Glasgow's Digital Media Quarter through the relocation of the Digital Design Studio

OBJECTIVE 5

Be an organisation characterised by excellent staff and a strong resource base

Objective 5 Strategy 1:

Recruit, develop, support and retain excellent academic and support staff

Plans 2007–8

- Promote further opportunities for leadership development for senior staff and work collaboratively with partners across Scotland in establishing a senior staff development programme
- Review the career review process and implement findings
- Review the staff recruitment process and implement findings
- Continue to enhance opportunities for formal and informal debate and dialogue through staff-led forums, headroom days and staff development seminars

Objective 5 Strategy 2:

Redevelop the GSA campus on Garnethill to provide a high-quality learning, teaching and research environment and to accommodate growth

Plans 2007–8

- Confirm investment from the Scottish Funding Council and other statutory funding partners for the Garnethill estate redevelopment
- Agree the capital campaign strategy for Garnethill and secure initial funding
- Refine the design brief and appoint the design team through international competition
- Agree the procurement route, phasing strategies and master plan
- Identify and put in place mechanisms which enable and support academic and support staff to inform the outline and detailed design briefs
- Develop and implement effective internal and external communications strategies
- Develop a robust mobilisation and decant plan

Objective 5 Strategy 3:

In the short term, improve the existing Garnethill campus to maintain an acceptable environment for learning, teaching and research and accommodate limited growth

Plans 2007–8

- Continue to target available resources to maintain quality in the learning and teaching environment
- Accommodate planned growth in student numbers and research activity through the provision of suitable temporary accommodation in the McLellan Galleries

Objective 5 Strategy 4:**Provide a sophisticated IT infrastructure which meets the School's operational needs***Plans 2007–8*

- Consolidate data from multiple servers onto a single Storage Array Network (SAN) and rationalise the number of servers to improve manageability and sustainability
- Implement improved IT security arrangements for staff and students
- Develop a plan for the temporary relocation of IT servers during estates redevelopment

Objective 5 Strategy 5:**Improve organisational structures and process to meet changing needs***Plans 2007–8*

- Develop a Strategic Plan for the period 2008–2012
- Enhance the effectiveness of communication using new and emerging technologies
- Promote equity and diversity actively through the work of the Diversity and Equity Working Group and complete the annual programme of impact assessments

Objective 5 Strategy 6:**Strengthen strategic alliances and collaborations***Plans 2007–8*

- Implement the city-wide HE brand for international recruitment
- Contribute to the development of a pan-Scotland e-procurement system
- Explore collaboration with the University of Glasgow and Glasgow Caledonian University on the design and delivery of pre-entry and level 1 programmes in art and design for international students

Objective 5 Strategy 7:**Increase and diversify income streams***Plans 2007–8*

- Maximise income from overseas student fees, postgraduate growth, research and knowledge transfer activities
- Introduce new income streams from Continuing Professional Development programmes and industry sponsorship

Objective 5 Strategy 8:**Increase applications from home and overseas students***Plans 2007–8*

- Review country plans for overseas recruitment and establish clear targets
- Implement the new strategy for home recruitment

Objective 5 Strategy 9:**Develop the distinctive national and international profile of the GSA***Plans 2007–8*

- Implement the communications plan for the capital campaign and estates redevelopment
- Promote GSA internationally, particularly in priority markets through people, print and web
- Implement the alumni relations strategy

Objective 5 Strategy 10:**Improve corporate governance***Plans 2007–8*

- Further enhance corporate governance in line with best practice

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