



# Erasmus Doctus

Framework for a practice-based arts  
3rd cycle degree, equivalent to a PhD

–Intellectual Output 2

## National Proposition<sup>1</sup>

# The Creator Doctus (CrD) within the context of the Glasgow School of Art (GSA)

The Glasgow School of Art is internationally recognised as one of Europe's leading university-level institutions for visual creative disciplines. A studio-based approach to research and teaching brings disciplines together to explore problems in new ways to find new, innovative solutions. The studio creates the environment for interdisciplinarity, peer learning, critical inquiry, experimentation and prototyping, helping to address many of the grand challenges confronting contemporary life.

From its foundation in 1845 as one of the first Government Schools of Design supporting Glasgow's manufacturing industries, the GSA has continually adapted, embracing in the late 19th century fine art and architecture education and today, digital technology. Then as now our purpose remains the same, the development of creative approaches with new audiences to contribute to a better world.

With regard to this, GSA is committed to:

- Disruption – encouraging critical thinking and experimentation;
- Diversity – in our students and staff, thought and outlook;
- Responsibility – to our planet, each other and those we work with;
- Place – our heritage, traditions and our locations;
- Collaboration – with our student, colleagues and external partners.

These five commitments guide the enhancement of all programmes at the Glasgow School of Art. It is in relationship to such commitments and within this context that the CrD can thrive. Encouraging critical thinking and experimentation within the context of both taught elements and independent study is central to our activity as is the ensuing conversation that takes place between students, their peers and supervisory teams.

## Rationale

The rationale centres on:  
the demand for a specialist education at an advanced level leading to practice-led doctoral study;

fulfilling our commitment to innovative practice in doctoral study via the Creator Doctus Erasmus Strategic Partnership;

the enabling of students to progress to a career as a research driven professional practitioner or progress into other professional career sequels.

<sup>1</sup> Subject to approval of The Glasgow School of Art.

## The 2 + 2 (Masters/CrD) model: setting the scene

### Towards a Critical Difference

Contemporary arts practice often questions established conventions, assumptions and preconceptions and frequently challenges the boundaries of disciplines. Within the context of creative disciplines, the emphasis is placed on the importance of imagination and our commitment to practice, in all its forms, not only as a

philosophical speculation and viable form of embodied and/or embedded knowledge but also as a generative site in which meaning accrues. Furthermore, as artists, designers and architects frequently adopt positions that reflect upon, challenge or celebrate many aspects of contemporary society, they can also be viewed as potential agents or thought provoking catalysts for change. With this in mind contemporary practice is constantly under review and subject to critical evaluation by its practitioners, societal partners, critics, participants and public audiences.

The GSA is committed to established disciplines and their expanded fields of study as well as innovative inter or multi-disciplinary approaches to practice as research. Within this context contemporary practice in the arts is interpreted in its broadest sense within the complex and subtle conceptual framework of critical difference. A framework in which the intersectional dynamics of our identities across age, race, gender, sex and sexuality, disability, faith, class and geographical location, inform a radical rethinking of pluralism and spectrums of difference. A subtlety of thought is now demanded when negotiating the complexity of the human subject, our ethical responsibilities to one another, and our shared experience in the world. To put it succinctly, the GSA fosters an international community of researchers in which its interlocutors have curious minds and a sense of adventure.

## The 2 + 2 Masters/CrD) model

It is crucial to recognise that while the Master of Fine Art (MFA) is considered to be a Postgraduate Taught (PGT) programme it arguably sits between what has historically been thought of by the Arts and Humanities Research Council (AHRC) both as 'professional preparation' and 'research preparation' pathways. In fact, rather than there being a perceived either/or scenario, one of the innovative moves proposed here is to understand that the preparation for research actually inhabits and underpins the professional pathway via its demand that students are required to undertake an interrogative approach in support of their practice. This is acknowledged by the external examiner who observes that the 'MFA already acts as a springboard for further study because of its strong research focus.' The MFA programme, in particular, is structured to enable students to come to an understanding of artistic research as a necessary and embedded means of production and this has been enhanced more formally with the introduction of the new common core course Research Methods and Methodologies in Practice. This highlights the importance of adopting a more significant blended learning model.

The Research Methods and Methodologies in Practice course consists of two parts: 5 generic sessions that introduce standard methods, methodologies, approaches, techniques and tools for research. This is built on via a symposium with invited guest speakers who draw on their knowledge and experience of the artistic research debate internationally, which is followed by student presentations in peer learning situations that enable students to share their experiences, their knowledge and insights. For the summative assessment at the end of Semester 1 students will be expected to demonstrate their knowledge and understanding of research methodologies appropriate to their anticipated trajectory in studio practice.

Of the four distinct innovative concepts addressed by the Erasmus partnership project, within the context of GSA and the MFA programme's 2 + 2 model the specific focus here will be to:

Critically analyse the manipulation of materials, their manifestation and performativity in order to address the arts as forms of radical matter.

Explore collaboration as a methodology based on shared experience that presents us with a dynamic and responsive relationship between partners towards the creation of a series of unique partnerships within each country that explore the potential of such projects within specific and local settings (*here GSA is partnered with the Centre for Contemporary Arts CCA*).

This proposal is primarily concerned with recognising the potential innovative aspects of artistic practice as embodied research. One of the most important considerations within this context is with regard to the emphasis placed upon the practical realisation of artwork and the extent to which an accompanying supportive textual submission is necessary.

The 2 + 2 MFA/CrD initiative will be developed in line with the Glasgow School of Art Research Degrees Guidance/Regulations in which the aim of the PhD is not only 'to make an original contribution to knowledge', but also affords the potential for a wide range of modes of submission e.g. PhD by Research Project and PhD by published works in which the material production of artwork is its central concern.

## Development of a Research Environment

The Glasgow School of Art's research programme brings to life the very latest in creative thinking, with MPhil and PhD students supervised by staff who are themselves active practitioners and theorists, and internationally recognised researchers. In recent years the graduate community has grown considerably, reflecting our success in research across our research themes: Architecture, Urbanism + the Public Sphere; Design Innovation; Digital Visualisation; Education in Art and Design; Fine Art + Curating; Health + Wellbeing; Material Culture; and Sustainability.

GSA has a distinctive specialist, practice-based research culture which is widely recognised internationally. The generation of new knowledge and understanding through creative practice, scholarship and criticism in Fine Art, Design, Craft, Architecture and related fields is central to the concept of research.

GSA offers opportunities for part-time and full-time programmes of research and welcome applications for either mode.

Visit RADAR the GSA research repository, to discover a digital archive of research and enterprise output produced by GSA staff and postgraduate students. [radar.gsa.ac.uk](http://radar.gsa.ac.uk)

For more information, [click here](#) to visit the research section of our website.

Each of the five Schools: School of Fine Art; School of Design; Mackintosh School of Architecture; Innovation School and School of Simulation and Visualisation, host either research clusters or research themes that staff and students contribute to.

## School of Fine Art

### Research Themes

Reading Landscape  
Contemporary Art and Curating  
Painting Research  
Art Writing

### Research Students 33 PhD

These PhD students are across all areas of Fine Art, including Fine Art Theory Context. While there are PhD students working predominantly in the 'PhD by Research Project' mode of submission, there are also students working within the traditional 'Full Thesis' mode of submission.

## Innovation School

Research Themes

### Overarching themes:

Craft and Culture  
Human and Non-Human relations  
Science and Emerging Technologies and Sustainable and Rural Economies  
Digital Health

### Research themes aligned to funded projects:

Design Innovation and Creative Engagement for Health & Care (DHI funded)  
Design Innovation in the Creative Economy (CfP funded)

### Research Students

Health & Care: 1 M.Res. / 1 PhD  
Creative Economy: 5 M.Res. / 7 PhD

## School of Design

### Research Themes

Design for health  
Design, history and theory

### Research Students

7 FT PhD

## School of Simulation and Visualisation

### Research Themes

Digital cultural heritage  
Extended realities

### Research Students

3 FT PhD  
5 PT PhD

## Mackintosh School of Architecture

### Research Themes

Architecture, Urbanism & the Public Sphere  
Material Culture

## Development of the practice-based arts research area

The School of Fine Art holds artistic-research central to its values and aims to support staff to develop their research activities and profiles both professionally and academically, the latter with regard to the invaluable connections drawn through research into teaching and curriculum development.

The research committee within the School of Fine Art has been working to develop links with external organisations like SAR (Society for Artistic Research) and PARADOX (Fine Art Network) and College Art Association, and has begun to focus its attention on the development of diverse approaches to Artistic Research, supported by the identification of a set of themes that are inclusive of different research practices.

The notion of thematic research groups, and possibly centres, is something that the research committee is developing. The highly successful 'Reading Landscape' group, is located in the School of Fine Art but includes researchers from across GSA. As a thematic group, it enables researchers from multiple (different) disciplines to interact and work collectively and collegially thus enhancing the overall research environment.

Other primary areas of research, mainly from a disciplinary level sit alongside the departmental and programme structure of the School, e.g. Research in Curating (RiC), Painting and Art Writing. Recent initiatives include both an engagement with Post-colonial discourse, Feminist and Queer studies towards the decolonisation, de-masculinisation and de-straightening of the curriculum.

In 2015, the School of Fine Art also introduced Graduate Teaching Assistantships (GTAs) for PhD students which have proven to be very popular and successful. This initiative supports PhD research students in undertaking mentored teaching into the undergraduate and postgraduate programmes across the School of Fine Art.

## Relation to educational frameworks and existing research

### Scottish Graduate School for Arts and Humanities

GSA was a founding member of the Scottish Graduate School for Arts and Humanities (SGSAH) in 2014. SGSAH made a successful bid for the Doctoral Training Partnership 2, which started in 2019. It covers an HEI network across Scotland (16 HEIs) of which 10 are part of the Doctoral Training Partnership (DTP). It is the largest DTP in the UK.

SGSAH is the world's first national graduate school. The HEI members cover the whole of Scotland, from the Highlands and Islands to the Scottish Borders. Rooted in Scotland, it is an integral part of Scottish, UK and international civil society. Through the SHSAH's values of respect, integrity, creativity and collaboration, it enriches the many contributions made to our culture and society by doctoral researchers across its member HEIs. Working with its supporters in the arts, culture, creative and heritage sectors, the SGSAH supports positive connections and productive networks locally, regionally and globally to provide outstanding opportunities for doctoral researchers in Scotland.

SGSAH is home to the AHRC Doctoral Training Partnership for Scotland. SGSAH is funded by the Scottish Funding Council and the UK Arts & Humanities Research Council (AHRC) as well as its member HEIs. One of the key benefits for GSA has been their promotion and facilitation of cross HEI supervision which allows us much more scope as a SSI to generate bespoke, specialist and cross-disciplinary supervision teams.

## School of Fine Art: Framework and Research

The School has taken a defined strategy for the development of Fine Art research. Across the School, staff are actively engaged with practice based research on a national and often international level.

The School has implemented robust internal peer review and mentoring processes which have proven invaluable in supporting staff and ensuring that we maximise their potential and has resulted in the development of stronger research projects.

The School of Fine Art is proactive about building the staff research community through its programme of events and activities, whilst maintaining a collegiate approach with other Schools in GSA to the benefit of GSA's wider research environment. This bi-fold approach is on-going, offering bespoke support to fine art researchers, while also participating - and at times taking a lead role - in GSA-wide research programming.

## Collaboration with the community partner

The arts infrastructure in Glasgow was largely developed by initiatives taken by graduates of the School of Fine Art. The organisations they have established are now part of the cultural fabric of the city. They have helped redefine Glasgow's postindustrial identity and altered the way in which Glasgow defines itself and presents itself to others. In this respect it is an ongoing objective of the School of Fine Art to continue to build on its history and look outward to establish new active partnerships with organisations in the city and beyond. Projects developed have been mutually beneficial to the School of Fine Art, its students and its partners where each has learned from the other in gaining a wider understanding of institutions, audiences, communities and contemporary culture at home and abroad.

CCA: Centre for Contemporary Arts is Glasgow's hub for the arts. Its year-round programme includes cutting-edge exhibitions, film, music, literature, spoken word, festivals, Gaelic and performance. At the heart of all activities is the desire to work with artists, commission new projects and present them to the widest possible audience.

Previously home to The Third Eye Centre (1975-1991), the building is steeped in history and the organisation has played a key role in the cultural life of the city for decades. It operates a unique open source programming policy where it offers both organisations and individual's space in the building to programme their own events.

Francis Mckee (CCA Director) is member of the MFA programme team, PhD supervisor and research fellow at the Glasgow School of Art, working on the development of open source ideologies. From 2005 to 2008 he was also curator of Glasgow International Festival of Contemporary Visual Art. Francis has curated many exhibitions including *This Peaceful War*, *The Jumex Collection* for the first Glasgow International in 2005; *Zenomap* (together with Kay Pallister), the presentation of new work from Scotland for the Venice Biennale in 2003; and he was one of the curators invited to contribute in Lyon Biennale 2007. Previously, Francis worked as a historian of medicine for the Wellcome Trust and as Head of Programme at CCA.

For the past fifteen years he has written extensively on the work of artists such as Christine Borland, Willie Docherty, Ross Sinclair, Douglas Gordon, Matthew Barney, Simon Starling, Catherine Yass, Joao Penalva, Kathy Prendergast and Pipilotti Rist. A recent collection of essays has been published and he was one of seven writers to collaborate on a sci-fi novel entitled Philip.

## Research Programme accreditation

The Creator Doctus (PhD equivalent) award will be consistent with the Scottish Credit and Qualifications Framework Level 12 Descriptors and in line with the QAA UK Quality Code for Higher Education Level 8.

- Scottish Credit and Qualifications Framework Level 12 Descriptors  
<http://www.scqf.org.uk/The%20Framework/Level%20Descriptors>
- Descriptor for a higher education qualification at level 8: Doctoral Degree: Please refer to the QAA UK Quality Code for Higher Education, Part A. Setting and Maintaining threshold academic standards Chapter A1: The National Level (pg 14)  
<http://www.qaa.ac.uk/AssuringStandardsAndQuality/quality-code/Pages/Quality-Code-Part-A.aspx>

Please note: The MFA programme is validated in accordance with the Scottish Credit and Qualifications Framework Level 11 Descriptors and in line with the QAA UK Quality Code for Higher Education Level 7.

## Research Programme title

### Creator Doctus

Note: the title of this award has yet to be confirmed. This is a matter for the partnership group within the context of this project.

## Aims of the programme (award)

### The aims of the Creator Doctus (PhD equivalent) are to:

Build on an extant critical analysis of a field of enquiry undertaken by advanced practitioners in which a critically informed advanced practice research is central to making an original contribution to knowledge;

Further enhance a candidate's knowledge and understanding of ethical good practice and ethical responsibility in the public presentation of work;

Further enhance a candidate's awareness of Health and Safety applicable to studio practice;

Provide an opportunity for a candidate to further enhance their intellectual, practical and interpersonal skills necessary for life as a professional independent practitioner-researcher.

The aims of the Creator Doctus (PhD equivalent) are aligned with the Research Degrees Guidance 2016 as follows:

The aim of the PhD is to make an original contribution to knowledge. On completion of the research programme and in relation to their research, PhD candidates should show evidence of being able to:

Discover, interpret and communicate new knowledge and understanding



through original research and/or scholarship of publishable quality which satisfies peer review;

Present and defend research outcomes which extend the forefront of a discipline or relevant area of professional practice;

Demonstrate a systematic and extensive knowledge of the subject area and expertise in generic and subject/professional skills;

Take a proactive and self-reflective role in working and to develop professional relationships with others where appropriate;

Independently and proactively formulate ideas and hypotheses and to design, develop, implement and execute plans by which to evaluate these;

Critically and creatively evaluate current issues, research and advanced scholarship in the discipline.

### Mode and length of study

The CrD (PhD equivalent) modes of study will build on, work with and enhance, those already established within The Glasgow School of Art. The 2 + 2 (MFA/CrD) model enables students who have followed the enhanced research route-way embedded within their 2 year's Master's study to progress to a 2 years accelerated period of doctoral study. Students may follow the CrD (PhD/DFA equivalent) in both Full and Part Time modes of study. In addition to the Full and Part Time modes of study the CrD will offer more flexibility by initiating a mode to be understood as Mode Neutral. In this scenario students may, in consultation with the supervisory team (and societal partner where one is involved), opt to accelerate or decelerate the duration of their study in relationship to their professional lives and employment situation. In the spirit of life-long learning this mode offers flexibility of engagement and reflects both the supported or unsupported extension of the study period defined within the regulations.

In the 2 + 2 MFA/CrD model Research Degree study is possible in the following modes:

Full-time (2 + 2 accelerated model) (six terms/trimesters for PhD) pursuing full-time research at the GSA.

Full-time (nine terms/trimesters for PhD) pursuing full-time research at the GSA.

Part-time research is equivalent to not less than 1 term/trimester per academic year.

Extension Periods. Unsupported and supported extensions must be approved by the Research Degrees Sub Committee (RDSC) through the Extension Request form available through the VLE.

Unsupported Extension:

This refers to a student who has substantially finished his or her research and no longer requires formal supervision.

These students are concentrating on completing their theses or research projects, usually away from GSA. It is required that the student's work will be submitted within one year of completion of normal study in the case of a full-time PhD student or two years in the case of part-time PhD students. Students following an MPhil programme must submit for examination within six months of the conclusion of the statutory period of full-time or part-time study.

**Supported Extension:** Students undertaking further research necessary to the project outside of the normal research degree completion times may request an extension to the RDSC. A supported Extension may be requested for 6 or 12 months.

Supervision and access to facilities within the GSA may be available for extensions (subject to fee) but not for Unsupported Extensions.

Length of Study

From the date of enrolment

	Mode of Study	Minimum	Maximum
CrD (PhD equivalent)	Full Time (accelerated)	2 years	3 years
	Part Time (decelerated)	4 years	7 years

**Programme structure (modules, credits etc.)**

This section identifies the structure of the 2+2 MFA/CrD programme/doctoral award. It identifies research as embedded within the two years of the MFA programme and demonstrates alignment with the conventional 3-year model of doctoral study and current regulations at GSA.

MFA Programme Structure

Stage 1	MFA Core Course I: Critical Review of Studio Practice	(40 credits)
	PGT (SoFA) Core Course: Research Methods and Methodologies in Practice (RMMP)	(20 credits)
Stage 2	MFA Core Course II: Exploring Studio Practice	(40 credits)
	SoFA/GSA/UG Elective	(20 credits)
Stage 3	MFA Core Course III: Consolidating Studio Practice	(80 credits)
	MFA Core Course IV: Theorising Studio Practice	(20 credits)

Stage 3 Core courses are supplemented by the following elective courses\*:  
 MFA Elective: Extended Studio Practice (20 credits)  
 MFA Elective: Extended Theory (20 credits)  
 GSA/UG Elective (20 credits)

\*Note: each student may opt to follow one of the elective courses in Stage 3.

## The MFA programme and accumulated word counts.

As is evident from the word counts below candidates will have written between 8,500 words and 16,000 words in various forms e.g. in formal academic submissions (methods papers and dissertations), creative writing, progress reviews and critical self-evaluations, over the duration of their study depending on the choices made.

### Stage 1 PgCert

Research Methods and Methodologies in Practice Paper  
3,500 words

### Stage 2 PgDip

MFA Core Course IV: Theorising Studio Practice – Research Proposal  
1-2,000 words

### Stage 3 Masters

MFA Core Course IV: Theorising Studio Practice (20 credits)  
+ MFA Elective: Extended Theory (20 credits)  
11,000 words

If we consider other forms of writing with regard to the enhancement of each students’ critical and analytical skills it is clear that the overall word count for the programme is significantly more – ranging from 18,000 words to 25,500 words (inclusive of elective with written submission).

However, when discussing the academy’s anxiety when comparing practice to word counts, the MFA external examiner observed that such a concern is like trying to, ‘weigh a poem to determine its value’.

## MFA/Creator Doctus Structure (FT mode)

LEVEL 11			LEVEL 12				
MFA Programme (x 2 years)	MFA- End of Year 2	CrD Year 1 FT equivalent	CrD Year 2 FT equivalent		Beyond Year 2		
		End of year 2 (PT 36 months)	Autumn or Summer (Post dates per Y14)	6 months before submission	Autumn or Summer (Post dates per Y14)	6 months before submission	
Stage 1 RMMP Methods Paper (3,500 words)	Stage 2 TSP Research Proposal (1-2,000 words)	Stage 3 TSP Extended Dissertation/ Literature Review (10,000 words)	Progression 25% of final submission reviewed Body of practice Supporting evidence via written submission Detailed Year 3 work plan to submission If appropriate, presentation	Annual Report (Students, supervisors and External, if appropriate)	Intention to submit form Examiner Nomination If not ready to submit Extension form with supportive material	Mock Viva Annual Report (Students, supervisors and External, if appropriate)	Intention to submit form Examiner Nomination Mandatory Mock Viva

The 2+2 MFA/Creator Doctus Structure above illustrates how this model is intended to function.

## Research Degrees Training Programme and the MFA programme alignment

The correlation between the requirements for the successful completion of the MFA programme and year 1 of doctoral study is evidenced in the comparative table below.

Research Degrees Training Programme	MFA Equivalent
The GSA provides a cross-school generic research skills programme, which is mandatory to all first year MPhil/PhD students. This programme is also open to second year students wishing to participate.	SoFA provides a common core course: Research Methods and Methodologies in Practice that explores both generic research skills and discipline specific research practices in the arts.  All SoFA PGT students attend this in their first year of study. This programme is also open to second year students wishing to participate.
The generic programme aims to:	
Provide training in generic research skills appropriate to the level for MPhil and PhD study in Art, Design and Architecture, Digital Design, Historical and Critical Studies and related fields	Provide an introduction to and training in generic research skills appropriate to M level study including MFA/MLitt, comparable to those at MPhil and PhD study.
Provide students with the necessary study, professional and transferable skills to engage in a project of advanced research in their fields of enquiry	Provide students with the necessary study, professional and transferable skills to engage in a project of advanced artistic research in their fields of enquiry
Enable students to develop the necessary critical judgement to engage in postgraduate research	Enable students to develop the necessary critical judgement to engage in postgraduate artistic research
Provide support for students in the initial stages of their programmes of study, enabling increasing independence.	Provide support for students in the initial stages of their programmes of study, enabling increasing independence.
At the start of their programmes of study, students will be given: a research degrees training programme document, detailing the content of specific sessions, the programme criteria and indicative reading lists.	At the start of their programmes of study, students will be given: a comprehensive MFA Programme Handbook a Research Methods and Methodologies in Practice schedule detailing specific sessions the Theorising Studio Practice Notes for Guidance document, the programme/course specific criteria and indicative reading lists.

### Virtual Learning Environment

A Virtual Learning Environment (VLE) is a software system designed to facilitate teachers in the management of educational programmes for their students, especially by helping teachers and learners with course and programme administration. The GSA currently uses Blackboard software.

The GSA Research Degrees Programme VLE is available remotely from computers outside of the GSA's network. The site contains all the regulations, forms and most of the training material students will need throughout their degree. The VLE also displays information on Calls for Papers, forthcoming conferences, student events, research links, resources and staff/student contact details. Students will also be able to upload documents and pictures and get feedback from their peers. In addition, special announcements regarding the programme will be posted on this site.

Students are expected to check the site as often as possible and ideally no less than once a week. The Learning Technologist will enrol students on to

the site. Students will need to log on to <http://vle.gsa.ac.uk> through their Internet browser and use their GSA username and password to enter the site.

#### Ethics Policy

The GSA attaches considerable importance to the maintenance of high ethical standards in the research undertaken by its academic and research staff and students whether supported directly by the GSA or funded from external sources, and recognises its obligation to ensure that research undertaken under its auspices is conducted to appropriate standards, and conforms to generally accepted ethical principles.

The GSA Ethical Policy can be accessed through the VLE site, or through a request to the Research and Doctoral Studies Office.

### Programme learning outcomes/benchmark statement

As previously noted the Creator Doctus (PhD equivalent) award will be consistent with the *Scottish Credit and Qualifications Framework Level 12 Descriptors* and in line with the *QAA UK Quality Code for Higher Education Level 8*. More detailed information can be accessed via the links below and *GSA's Research Degrees Handbook*.

- **Scottish Credit and Qualifications Framework Level 12 Descriptors**  
<http://www.scqf.org.uk/The%20Framework/Level%20Descriptors>
- **Descriptor for a higher education qualification at level 8: Doctoral Degree:** Please refer to the *QAA UK Quality Code for Higher Education, Part A. Setting and Maintaining threshold academic standards* Chapter A1: The National Level (pg 14)  
<http://www.qaa.ac.uk/AssuringStandardsAndQuality/quality-code/Pages/Quality-Code-Part-A.aspx>

Please note: The MFA programme is validated in accordance with the *Scottish Credit and Qualifications Framework Level 11 Descriptors* and in line with the *QAA UK Quality Code for Higher Education Level 7*.

### Teaching & Learning strategy (supervision etc.)

#### Supervision MFA programme

During the MFA programme students meet with staff members every two to three weeks within a range of learning and teaching scenarios e.g. one-to-one tutorials, group tutorials, staff and student-led seminars, research methods and professional practice sessions, critical evaluations and progress reviews, dissertation supervision and formative assessment.

#### Creator Doctus

Supervision will take place in accordance with the guidance set out in the *Research Degrees Guidance* document. Whilst the GSA regulations state that, 'external supervision will only be sought only when the expertise required by the project is demonstrable and is not available internally,' where the CrD award involves an external partner such as the CCA: Centre for Contemporary Art, the appointment of an external supervisor from the partner organisation is essential.

Candidates may apply to progress to the CrD (PhD equivalent) as independent artistic-researchers but where a partner organisation is involved such organisations will be selected depending on the nature of the project proposal and in particular where the project proposal focuses on an area of investigation that the partner organisation and candidate have in common, or where the partner organisation identifies a need for research to be undertaken in relationship to its mission statement and societal responsibilities.

All supervision will be conducted according to the GSA regulations e.g. supervision covers a period of 45 weeks (normal academic year) and is allocated as follows:

Primary Supervisor for a full time student: 36 hours, of which 9 are normally dedicated to administration and 27 to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 12 to 18 hours per year;

Co-Supervisor for a full time student: 27 hours dedicated to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 12 to 18 hours per year;

Primary Supervisor for a part time student: 22 hours, of which 5 are normally dedicated to administration and 17 to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 8 to 11 hours per year;

Co-Supervisor for a part time student: 17 hours dedicated to both direct contact (supervision meetings) and indirect contact (reading, review, feedback). It is advised that direct contact ranges between 8 to 11 hours per year.

A record of each meeting should be kept by the student in the Supervision Record Form, recording what is discussed and agreed. Students should send it to the Primary Supervisor, Co-Supervisor and PhD Coordinator. Supervisors may comment on the *Research Degrees Supervision Record* form in order to ensure accuracy. Overseas Students under UKVI should ensure that this form is completed and submitted at least once per month.

Further information regarding supervision and the responsibilities of both supervisors and students can be found in GSA's *Research Degrees Guidance* document.

## Place of Work

CrD students will be offered studio space within the context of GSA if their project identifies studio space as essential to the realisation of their work. As is clear from GSA's *Research Degrees Guidance*,

Students will have access to a communal office, with a computer, an internet connection, and printing and photocopying facilities (within reason). Students will also have access to the Library and Learning Resources. Access to studio, workshops and other technical services may be arranged through the PhD coordinator.

When working with a partner organisation it is anticipated that the partner will provide comparable access to facilities as those stated in the *Research Degrees Guidance*.

## Assessment

Submission and Examination will follow the guidance in GSA's *Research Degrees Guidance*

### Document which states:

The Candidate and their supervisory team will consider the decision to submit for examination. In signing the Intention to Submit form, both the Candidate and the supervisory team have agreed that the Candidate is ready to submit.

All candidates must normally undergo core research training before submitting their research project or thesis for examination.

The Candidate will submit to the RDSC, through the local PhD Coordinator an '*Intention to Submit form*' at least three months before the planned oral examination. This form contains details of the proposed Examination Committee and the nature of submission, and should normally be accompanied by an *Internal and External Examiner Nomination forms*.

### Nature of Submission

In this variation of the CrD it is anticipated that the final submission will manifest as follows:

A practical submission of a body of work in the form of a public 'exposition' (public exhibition) with a supportive written submission of circa 5,000 – 25,000 words;

A predominantly practical submission in the form of a public 'exposition' (public exhibition) with a critical overview of 2,000 - 5,000 words which justifies the intellectual significance of the submission;

A predominantly practical submission in the form of a public 'exposition' (public exhibition) in which the 'live time' of the viva (or public defence) is recorded as an essential part of the submission.

## Selection of candidates

### In preparation for progression to CrD/PhD

Review and enhancement of research methods and methodologies paper (where necessary) in view of the work done in the MFA written submission. The MFA written submission should be demonstrably equivalent to the literature review expected to be carried out in the first year of registration in the traditional PhD 3 years format);

Redraft and reposition the research proposal (proposition to the Epistemic Object) identifying or rearticulating what is new or what has to be tested out in practice in the two years of the CrD;

Production of a Gantt chart with proposed milestones for achievement.

### Progression from the MFA programme to doctoral study

Candidates will be selected by application and interview. The interview panel consists of the Head of School, Head of Doctoral Studies, SoFA PhD co-ordinator, MFA Programme Leader and one external expert in the field.

Furthermore, there are two ways by which candidates may be considered:

Firstly, in demonstrating that the work carried out in the MFA programme is of an appropriate level and meets the requirement of the year 1 of PhD as set out in the conventional registration period for doctoral study;

Secondly, candidates whose work meets the requirement of progression as set out in the conventional registration period for doctoral study may request *Accreditation for Prior Experience and Learning* (APEL).

## Quality development and quality assurance

This Guidance document has been developed in relation to a variety of sources, including the 'UK Quality Code for Higher Education - Chapter B11: Research degrees' published by the Quality Assurance Agency for Higher Education. The Agency's Code is available at

<http://www.qaa.ac.uk/publications/informationandguidance/pages/quality-code-B11.aspx>

The Research and Doctoral Studies assures alignment of the Guidance document with the UK Quality Code Chapter B11 and, where relevant, to other chapters within that code (such as B2: Admissions, and B5: Student Engagement)



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