End of Year 1 Report for: Glasgow School of Art

The key purposes of this report are to:-

- provide a framework for HEIs to report on their Theme activity that has taken place over the year
- help share information across the sector on the benefits and challenges around Theme engagement.

Please report under the headings below. The report should be about 6 to 8 sides of A4 in length.

Institutional team

Identify any changes in Theme leadership, TLG and institutional team membership since details were reported in the institutional plan developed at the start of the academic year.

The theme leaders for Year 1 are Dr Maddy Sclater (Learning and Teaching Team) & Alice Andrews (Student Engagement Co-ordinator, Glasgow School of Art Students' Association). Spike Wright (GSA Student Association Student Events Convener) was engaged in supporting the project from its inception.

Evaluation of activities/outcomes

To make evaluation processes more accessible and user friendly, we have attempted to simplify (not minimise) the evaluation reporting process into 7 key questions (see below). Prior to completing these, it would be useful to refer to the QAAS website resource: A Guide to Basic Evaluation in HE (specifically, Section 8, Summary overview on page 23, and the Evaluation Checklist – Appendix A, on pages 28-29).

Please report each activity/intervention against the following questions in the Evaluation part of the template.

N. B. You may have already realised some of your objectives and/or these might be ongoing, so please delineate each question according to whether activities or interventions have been completed already in this reporting year or are in process.

(Easiest way is to delete either/or options highlighted in red in questions below):

Evaluation

Please complete the following 7 questions for each activity or intervention (N.B. Just cut and paste the table below as many times as necessary)

Project Overview

In GSA's institutional plan (Year 1), we proposed to support a number of student-led projects which aimed to address the theme of resilient communities. This is a collaboration between GSA and GSA's Student Association. The aim is to strengthen the relationship between the Students' Association and Glasgow School of Art and its communities and to provide rich examples of engagement and community building during the pandemic. The emphasis for students was to present projects which could meaningfully support their own community building, peer learning, as well as influence the schools' own approach to building it's own resilient learning community, particularly against the backdrop of Covid. Projects selected were all student initiated and led. Some focused on building platforms for cross school peer engagement and showcasing student work, building alternative models for exhibition and reflection on practice. Others considered community engagement and creative practice, with students working directly with groups and organisations on projects centred on skill sharing and co-design. Six student led projects were selected arising from an institutional call out in Feb 2021, with projects beginning mid/end March. Each was conducted online during lockdown. Project work is still ongoing and will be completed in July/early August 2021. Interim evaluations were conducted mid-June. Project leads were asked to complete a self-evaluation project proforma and engaged in a virtual project presentation sharing session held on the 11 June 2021.

1.	UN**BOUND**	The development, design and distribution of a physical publication to support Painting and Printmaking students (Year 3) to exhibit their work to a wider audience. (Completed)
2	**Art Drool Publication**	A wholly online publication initiated by students for students to provide an ongoing showcase and archive of current student work at GSA. (Completed and ongoing)
3	**Make Big Noise (**In The Making)	A research project investigating alternative methods of architectural design within a professional community – used to inform the project team's co-designed 'self-build' (July 2021) for the charity Sistema Scotland called "Big Noise Yard Build". (Phase 1 completed, Phase 2 ongoing)
4	**Museum of Things**	A virtual collaboration between students and the communities of Maryhill Integration Network (MIN). A digital art project culminating in a community-led resource - the creation of their own museum exhibition. (Ongoing)
5	**Not Alone**	A digital compilation of the Fine Art photography Year 2 students' work undertaken during lockdown, alongside a series of interviews. (Ongoing)
6	**The Laboratory**	A workshop series, hosted online, involving a small student group. Each week focussed on a single filmmaker. Students collectively watched a short selection of films followed by an exercise in reflection centred around a text about or by the artist. (Completed)

Title of project/activity
1) UN**BOUND** (Completed)
1. What change has been/is being made? (Brief description(s) of overall activity/intervention)
To design a physical publication offering all Painting and Printmaking students (Year 3) the opportunity to exhibit their artwork to a wider audience across the UK. This represents the work of all students and replaces the 3rd year physical exhibition. Undertaken by a core team of 12 people who gave their time, energy, knowledge and resources with benefit to 51 students.
2. Why have we made/are we making it? (Rationale for the change)
With fewer opportunities to showcase art within the Glasgow art scene, and Scotland's broad art network, coupled with little knowledge of what students were engaged in making, or how their interests and artistic practices were developing over the past year, this project aimed to enable peer to peer connections over their artwork and to increase communication. In lieu of the annual physical group show, this project brought students together to plan, organise and design a group show, in a

book format, from scratch. The publication aimed to bring the outcome of this year's artistic practice to the attention of relevant arts industry contacts before their final year in art school.

3. What difference has occurred/will hopefully occur as a result? (Tangible change made successfully or envisaged)

Given the lack of in person/physical professional practice opportunities during lockdown, students collectively developed communication, collaboration and leadership skills to advance their professional practice through a group publication. They honed their critical thinking, writing and promotion and marketing skills - for example, a number of students created their own websites and Instagram pages and included these within the publication. It is hoped that once the publication copies are mailed out through the GSA mailing list, individual students will be contacted directly about possible work/commissions/opportunities.

4. How do we/will we know? (How is the change measured)

The change was measured by asking project leads to comment on what they had personally learned from their experience. Project leads in turn sought written feedback from collaborating students about what they felt they had learned as a consequence of participating in the project. They said:
"I learned how to make decisions democratically through communication and votes"
"Practical skills in artist (self-)advertisement through diverse platforms e.g. physical publication and Instagram"
"I am now equipped with the practical skills to use InDesign for future design and publishing work"
"During this time, I have learned the basics of InDesign from a peer on the team; gaining technical design skills and knowledge that I can carry through to future publishing projects."
"Working on the publication team I been able to expand my leadership skills, communicating ideas and leading decisions in the curation, design, and editing stages of the publication"

5. Who has been/is involved in making any judgements? (Who decides on effectiveness)

UNBOUND Project leads and participating students of UNBOUND (see above). Enhancement Theme Leaders were also able to verify these judgements through project update meetings and through the project dissemination event where each project presented their work. (held on 11 June 2021).

6. Any lessons learned to apply already? (Applied ongoing learning)

The project brought students together who would not otherwise have had the same opportunity to connect and work on a shared interest and common goal. The ability to *share skills* was another example of applied and ongoing learning. For example, the project arranged an InDesign workshop with an expert via Zoom which was recorded and shared with the wider student group to access and learn. This project is an example of what a student led project can achieve particularly for cohorts coming up through the school. *"I have learned how to better communicate with core team members, fellow students, and a wide variety of GSA staff members. I feel as if I have also learned to listen more, give other people the time they need to speak, and, most importantly, that not everyone works to the same speed which is okay because we are all different with our own schedules outside of this project. I found the process of learning how to write funding applications invaluable, and have new found confidence in my writing ability after helping to part write the introduction to the book." "Thank you for the opportunity and belief and confidence in our project vision! This has been an invaluable learning and bonding experience in an incredibly challenging year! It's helped us overcome our isolation and made us connect and work on a positive physical project together - building resilience and overcoming challenges".*

7. Any things you have stopped/need to stop doing? (Any unsuccessful elements)

Student leads mentioned that they would have taken more meeting notes earlier in the project – they did a lot of this towards the end, but not so much at the start of the project. They learned that it was important to establish how much time each person can dedicate to the project at the beginning, which would allow for better time management and would also result in equal spread of the workload throughout the full project.

Title of project/activity

2) Art Drool Publication (Completed and ongoing)

1. What change has been/is being made? (Brief description(s) of overall activity/intervention)

Art Drool is an online digital platform that was initiated by students in the School of Fine Art, for all students at GSA. The aim of this project is to provide an ongoing showcase and archive of current student work at GSA. Presently, the platform hosts two segments; 'In-Studio' - a series of interviews with students published on our website and promoted via Instagram, and 'Dribble', a more open platform suited for conversations, reviews and creative writing. Art Drool intends to publish a range of artistic identities whilst celebrating the amazing achievements and resilience of its peers at this time.

2. Why have we made/are we making it? (Rationale for the change)

Project leads identified increased growth in online student grassroot publications during lockdown (e.g, *sadgrads*, *backlog zine*, *gum magazine* .etc) and wished to consider how these concepts might help alleviate some of the gaps they felt existed within the GSA student community particularly during lockdown. Students can find disseminating their practice daunting and recognise that it's a key part of how students develop their voices at art school. Art Drool aims to create low-pressure, accessible opportunities to support the development of students' professional practice and to create a steppingstone between the curricular learning environment and the public space. Art Drool was initiated to address this gap designed to support the sharing of students practice to include, for example, insights into working practices, reporting on a collaborative project underway, or highlighting important topics to the community.   Additionally, to enable more conversations within the community; to encourage the sharing of different perspectives and bridging the gaps currently felt between disciplines. The launch of their first segment 'In-Studio' was a response to the sudden lack of studio access, and a need to maintain peer discussion around people's practices in a way that was celebrating student resilience. The project required funding to build a website, to provide a clear format for the 'In-Studio' & 'Dribble' articles, with the capacity to embed videos and encourage cross-platform sharing online. To further participation, the project team formatted more encouraging call-outs, allowing students to express their interest via a dm (direct messaging) and enabling them to reach out directly with the project's guidelines.

3. What difference has occurred/will hopefully occur as a result? (Tangible change made successfully or envisaged)

Participants have cited that the In-studio interview template was a valuable tool in helping them to think about their practice. The exercise of completing this helped them develop their voice and creative language in a public platform. They appreciated hearing about the work and conditions that other students are working within; where normally this would take place at art shows and events and in teaching spaces such as studios. Art Drool has provided for this in a digital space. Younger students that have taken part valued the guided aspect of submissions and Art Drool aimed to keep it approachable and unrestrictive - for many students this was the first time they have articulated their work outside of school. Finally, students cited gaining followers & following more artists. This was great for Art Drool to hear, knowing that students were making community connections online whilst gaining a level of publicity they could utilise for professional arts applications.

4. How do we/will we know? (How is the change measured)

The change was measured by asking Art Drool project leads to comment on what they had personally learned from being engaged in building Art Drool and working with students. They said "*We've recognised that students need a lot of encouragement to take part in community projects, it's not sustainable to rely on students to solely reach out. Being active in correspondence ensures that outreach feels less intimidating (reflected in testimonials). Presentation holds a key role in engagement; both in design and dialogue, developing a semi-formal language balanced with approachability/fun. We have ongoing reflections on how to balance team management; we want to keep working to our advantages, sharing the workload and meeting deadlines, and how we can facilitate the future expansion of our team….Social media management has become a major focus for the platform as a primary method of outreach. Learning about the 'insights' feature on instagram has been useful in monitoring popular posts, follower active times and how to better engagement.*"

5. Who has been/is involved in making any judgements? (Who decides on effectiveness)

Art Drool leads created an anonymous survey from users to gather feedback on the effectiveness of Art Drool - a few of the testimonies are as follows:

"Art Drool's questions are intuitive, very friendly to interviewee. They are very responsive and let me know most of the process in advance! Suggestions for future : hmmm.. artwork review? critic?"

"I was featured in the ' In-Studio ' section and it was both a very good experience. The feature was explained perfectly, the 'interview' was a great way to look at my practice and to showcase it to an audience- a much needed exercise in the pandemic. **I have since used the publication when applying for arts opportunities** and I think it was helpful." "I felt that in the times of global pandemic, when the chances to talk about your work and passions felt so limited, when sharing ideas become far more difficult, Art Drool offered a window into the practice of other artists, **a chance to engage with likeminded community** and to get out there, into the open, letting others know what I do. From that I now have a few more followers and follow few more artists. It also **offered a structured opportunity to figure out what it is that I am about**. I admire its professionalism and the sense of humour!"

| 6. Any lessons learned to apply already? (Applied ongoing learning) |

The Art Drool Leads said: "*We believe we provide tangible professional practice opportunities for students as it has been lacking at GSA; participants develop experience talking about their own practice, taking part in pseudo-professional admin correspondence, documenting their own work and engaging critically with wider circumstances. Dribble provides opportunity for students to platform their writing, creative/critical discourse and self-initiated project skills. We've received great encouragement from students excited to see and read about the work of their peers, just like we are! Long-term: we hope to maintain this archive of works and student projects, and potentially move towards a physical publication.*"

| 7. Any things you have stopped/need to stop doing? (Any unsuccessful elements) |

"We could have collected more testimonials/feedback throughout project; asking for feedback after a submission, whilst holding regular open meetings & discussions, etc."

| **Title of project/activity** |

3) Make Big Noise (In The Making)

| 1. What change has been/is being made? (Brief description(s) of overall activity/intervention) |

"Make Big Noise" is a research project involving a small collective of 3rd year architecture students investigating alternative methods of architectural design with the aim of creating a resource (publication) for people interested in co-design and self-build. The project attempts to address a gap that was identified from their architectural education with respect to understanding the range of alternative practices within architecture. Stage 1 of the project involved students conducting a series of interviews with people in the field of participatory design, architecture and community engagement. This resulted in a publication - 'In the Making' - containing advice, information and reflections. This research is informing Stage 2 of the project which is to engage in a co-designed 'self-build' for the charity Sistema Scotland called "Big Noise Yard Build". Over July 2021, the Collective plans to conduct a series of creative and explorative workshops with the young people from the charity's Big Noise centre in Govanhill, Glasgow, to revamp their outdoor space. Through engaging with the project, project participants aim to build connections with professionals in their field, engage actively with a community and support their own learning as a group.

| 2. Why have we made/are we making it? (Rationale for the change) |

The Collective approached Sistema Scotland, who were enthusiastic about their proposal of a co-design build project with their own students since the pandemic had prevented the young people from being able to play music together indoors. Sistema required help to revamp their 'backyard' outdoor space for music practice. Before engaging with this self-build project, the Collective sought advice, via informal interviews, from those experienced in the field of co-design and alternative architectural practices. The rationale for the first stage of the project (interview phase) is to prepare for a live build with Sistema Scotland and their young people. The aims include - investigating participatory design and alternative ways to practice architecture; continuing to promote the culture of knowledge sharing and encouraging more people to 'have a go', despite lack of experience. In terms of their publication objectives (stage 1 of their project), it was important that the publication

was accessible to read and jargon free, that it contained personal reflections on the experience to date and showcased the interviewee's content rather than them as personalities and providing an honest reflection of their knowledge on the subject/not pretending to be experts in the field.

3. What difference has occurred/will hopefully occur as a result? (Tangible change made successfully or envisaged)

The Collective were asked about what difference they hoped to make by engaging other communities in their work. They said *"… we have engaged directly with those we have interviewed and received positive feedback on the publication and more generally about the bigger aims of 'In The Making'. .. our publication sparked an idea for a project for one of the interviewees and there have been suggestions for collaborations down the line. We have been contacted by other groups developing co-design projects which led to interesting conversations about our own experiences, and provided a chance to exchange advice. We submitted our publication for the Architecture Fringe 2021, which subsequently led us to being invited as guest speakers at their Launch Night on the 4th of June. The recording of the launch will be made available on YouTube:* https://www.youtube.com/channel/UCAN-FL_E7K-NramANjqd30w. *Through engaging with similar events, we hope that these experiences will not only have a valuable impact on our own learning but will also encourage others in a similar position to step out and contribute their own knowledge. We are currently discussing ways in which we can evaluate the impacts of the publication on the students who it is directed towards. We would like to circulate it through GSA (and potentially other universities), along with a means in which readers can provide feedback. It is important that we can gain insights into how the publication is received and whether it is fully understood and the areas which need improvement. It will also be interesting to know what other research students would find useful."*

4. How do we/will we know? (How is the change measured)

The Collective were asked to comment upon what they had learned from engaging in the project as a means to understand the significance and effectiveness of the intervention/project. They said *" We learned about different methodologies and philosophies of the co-design concept, how to work with young people, how to prepare and run workshops for them. We learned a great deal about the practical aspects of self-builds, e.g. health & safety, funding, site management etc. How to analyse information we have gathered and synthesise it into a piece of research, how to collate and edit. We have learned about the values and difficulties of working in a group, particularly about managing differences in interpretations and ideas and communication. Also, time management and the importance of being fluid with deadlines and roles. We have learnt that the barrier to communicating and connecting with professionals in your field is only a perceived one. That reaching out can go a long way and that we should not hold ourselves back due to fear of seeming arrogant or forward. People are generally willing to help you and love sharing about themselves and their work and events such as the Architecture Fringe are there to promote and help young creatives like ourselves to start our professional journey. We've learned that we do our best work when we are all happy and morale is high within the group. That we need time off and time to process information before feeling the pressure to produce work. That collectives depend on everyone actively supporting each other and recognising that we all have different skills and levels of what we can give."*

5. Who has been/is involved in making any judgements? (Who decides on effectiveness)

The Collective were helped to reflect on their activities through project meetings with the Enhancement Themes leads and through recorded conversations with each other as a team. They also engaged with Sistema Scotland who assisted them to plan and shape their involvement.

6. Any lessons learned to apply already? (Applied ongoing learning)

The collective were asked to reflect on their applied ongoing learning. They said: *"We hope to have benefited the community of students, architectural professionals and anyone interested in co-design by providing a valuable resource. We hope to inspire practitioners who haven't thought co-design is a reasonable option for them and those wanting to practice this way but unaware of the methods out there. It could also be a good insight in the process of creating a collective group/team and how to shape your own ethos and methods, balancing personal differences."*

"A huge thank you to GSASA and the Resilient learning communities! Without this project initiative we wouldn't have had all of the amazing conversations, teachings and learnings that we have had. We are now entering the planning and programming phase of this project much more prepared than we would otherwise have been. We've had great opportunities already come out of this initial research in the form of being approached to pass on advice and talk at events. This publication has thrust us into a growing community of like-minded people that we are so grateful to be a part of. It feels like the beginning of an exciting practice and this project is leading us into ourselves as practitioners, not just students."

7. Any things you have stopped/need to stop doing? (Any unsuccessful elements)

The Collective were asked to comment on their learning experiences. They said: *"Upon reflection, we would seek out more diverse opinions and advice. Rather than solely from academic and architectural professionals, we would connect with the local organisations already working in the area and use our platform to support and collaborate with them. To save time, we would have planned out and perfected our online documenting to streamline our process of information gathering, evaluating and synthesising into a finished piece. We would have made sure we all had a clear understanding of what we were aiming to come up with. It was only towards the end of the process that we realised we each held a distinctive idea of the final output in our minds that differed from the others….We realised that we should have had an anonymous feedback system in place as soon as we launched the publication in order to gather a more accurate understanding of the impact the project has had on others."*

Title of project/activity

4) Museum of Things

1. What change has been/is being made? (Brief description(s) of overall activity/intervention)

The project was inspired by the idea of supporting people to create their own art through engagement in a series of facilitated online workshops designed to provide a space for participants to meet, share ideas and create a community-led resource. The project is developed through the imaginations of the participants - their ability to craft meaning and tell stories about seemingly obscure and meaningless objects. The project brought together a diverse group of participants to share their understanding of the world empowering them to work together to become their own tour guides and to curate their own exhibition.

2. Why have we made/are we making it? (Rationale for the change)

Following the stress of the pandemic this project wanted to deliver an online participatory arts experience that is creative, engaging, fun, imaginative and unifying. The arts are a powerful tool for encouraging people in communities to talk to one another when they may never normally do so. Culture can facilitate a form of collaboration which is horizontal, non-hierarchical, and cross-disciplinary, where voices, skills, knowledge and experiences are equals to each other and valued for their diversity. These models of collaborations can foster cohesion and facilitate community participation in creating a positive narrative about who they are and what they want their futures to look like. It will also make people more confident in accessing creativity in other forms. Communities who collectively engage in creative thinking are more resilient and better equipped to tackle political and social adversities. The project aims to create new, authentic narratives which challenge stereotypical views thus empowering communities to take the lead in presenting their own stories.

3. What difference has occurred/will hopefully occur as a result? (Tangible change made successfully or envisaged)

The project hopes to support individual and collective learning including the development of new skills, knowledge and confidence through the creation of an online space for participants to share, experiment and learn new skills that will also benefit their future careers. The workshops are important for defining the role of the community within the local economy and aspiring to promote skills and opportunities for entrepreneurship. The project aims to promote the active and deliberate participation of communities in their cultural representation in Scotland to address tokenism and encourage a sense of belonging towards cultural platforms such as museums and cultural spaces.

The lack of representation of certain groups is considered one of the many obstacles for the community in accessing culture.

4. How do we/will we know? (How is the change measured)

To measure the change, Project Leads were able to gather informal evidence from their experience of directly working with participants.   Project Leads said *"16 adult participants have participated - 9 women and 7 men. 4 participants, so far, showed very good creative skills and had either practised as art teachers or had a natural talent which led to hobbies in creative activities including painting and drawing…..It's very hard to gauge 'good mental health' as almost everyone is not doing well in some way or another. We noticed lots of smiles in the group sessions, but it's very hard to know how people are doing otherwise. 3 of the participants are being housed in hotels as they wait for their asylum claim to be processed which many report increases feelings of anxiety and depression. In the second session, one participant said that drawing helped them to feel more relaxed. One factor that may be worth noting is the confidence of the participants. Online groups can be a new and strange environment for people to join, especially if they do not know the other people in the setting, however, the breakout rooms helped to overcome this and the artists commented that people were comfortable sharing their artwork in the smaller groups, and 3 people shared their drawings in front of the whole group. One participant had been an art teacher in their home country, but throughout their journey and whilst waiting for their asylum claim to be processed, they had not practised any art for 6 years; this project is helping them to reconnect with their skills, talents and passion for art."*

5. Who has been/is involved in making any judgements? (Who decides on effectiveness)

Project leads asked participants what their experiences have been of the project as a means to gauge the impact. Project participants said: "*The new online platform poses new challenges in terms of communication and visual demonstrating, but every week we learn from our experiences"; "We have enjoyed using the screen to model and practice life drawing" and "It's been great to meet the group on a weekly basis and be connected with other people"*. Project leads reflected on their experiences of facilitating the workshops: *"It was great to see participants engaging with the materials, some were already feeling very curious and being playful with the different items in the art packs. It was great to see confidence in sharing artwork, especially from those who did not have any formal training. I feel that this will grow over time - it was quite hard to gauge in the first two sessions. The group itself is very mixed in terms of participants' backgrounds and abilities, and so we need to design activities which make everyone feel comfortable to speak and share their work."*

6. Any lessons learned to apply already? (Applied ongoing learning)

Project leads were asked to report on their applied ongoing learning. They said "*To reduce prejudice and stigma - one of the more material long-term aims of this project - we created a permanent collection that museum learning teams can use to give insight into the lived experiences of the project and to reduce prejudice and stigma through this. It's impossible to ignore that we are working in a social context where in dehumanising narratives of people seeking refuge are commonly told through mainstream media. Here we are using the museum as space for alternative potential learning, civic participation and storytelling. This project would also generally serve to widen awareness for this and future generations, as tangible artworks created through it would contribute to the city's historical record, something difficult for museums which traditionally work with objects, to do ordinarily, when working with people who have moved, and who may have relatively little when it comes to material objects.*"

7. Any things you have stopped/need to stop doing? (Any unsuccessful elements)

None were mentioned when asked.

Title of project/activity

5) Not Alone (Ongoing)

1. What change has been/is being made? (Brief description(s) of overall activity/intervention)

Not Alone is an amalgamation of the Y2 Fine Art photography student's year during lockdown through a digital and physical publication.

2. Why have we made/are we making it? (Rationale for the change)

Working in the pandemic was exceptionally challenging and it was clear that many people were struggling with their engagement and morale, with many students finding it difficult to feel the motivation to find ways to work without facilities or peer engagement. This project wanted to find a way to connect students within the second year Fine Art photography group to support the sharing of ideas and experiences during the difficult time of isolation. This is with a view to reminding us that we are not alone - in our thoughts, our challenges and in our experiences of learning this year. The project involved interviewing and photographing those still in Glasgow in person and engaging with those who were not located in Glasgow through a digital format.

3. What difference has occurred/will hopefully occur as a result? (Tangible change made successfully or envisaged)

Tangible changes envisaged were articulated by the Project Lead, *"…it has created a sense of community in our shared experience and elevated some anxiety…It also brought about positives in the digital curriculum that are worth keeping and some ideas about how learning could change in the future. For example, continuing to record lectures, dyslexic students found this a particularly helpful way to engage."*

4. How do we/will we know? (How is the change measured)

The Project lead was asked to comment on the changes brought about by the project and how these were measured. The Project Lead said "As an individual I had expected engaging would be easier, but it has been difficult, and I think this is evidentially a symptom of what motivated me to make the work".

5. Who has been/is involved in making any judgements? (Who decides on effectiveness)

The project lead said "Currently, I find this hard to gauge, I hesitate to speak for other individuals as the project is incomplete. I would like to think it will benefit them to hear from their peers, that their experiences were shared, and they will be inspired by one another's innovation and ideas for the future."

6. Any lessons learned to apply already? (Applied ongoing learning)

The project lead said "The project has inspired me to move forward in creating a stronger community with in our own and throughout years across the school, to share knowledge, experience but also to support one another…. The value of community cannot be underestimated, and I hope by the end of the project my peers will feel more connected which will in turn elevate my own disconnection".

7. Any things you have stopped/need to stop doing? (Any unsuccessful elements)

The project lead said "I would say I would have worked more with someone else (another peer) but due to the situation in which the project was created in, this would not have been possible…. In future I would create a team to support me through the project".

Title of project/activity

6) The Laboratory

1. What change has been/is being made? (Brief description(s) of overall activity/intervention)

The workshop series brings an intimate group together for reading and viewing work of a variety of artist filmmakers. Each week focusses on a single filmmaker, collectively watching a short selection of their films, followed by an exercise in reflection that centres around a text about or by the artist. These sessions ended with an online talk by the artist filmmaker Alia Syed, where conversation on her practice bled into larger discussions and encounters in artist film. Conclusively, participants shared a film (their own or not) that acted as a visual document for their own practice.

2. Why have we made/are we making it? (Rationale for the change)

The principal aim of the series of workshops and the reason for this project was to examine students' own creative practice and methodology of making by observing oneself through the lens of someone else's work. (1) Beginning with intuitive response to material, words/phrases/images are highlighted that attract the participant. (2) A critique of *why* certain elements have been selected is mobilised by the individual, with an awareness of their own specific contextual field. It questions; what can we learn from an engagement with another's creative practice? How can we move away from the ego of individually focussed progress on an awareness of collaborative and collective growth?   The

Laboratory aims to enhance learning of oneself through the act of examining one's own visual and textural affinities present in the work of someone else. This exploration occurs in the collective support of a group in an intimate setting. It questions; what am I drawn to and why? How do I creatively practice? Why do I make that way I do? What influences me in the world?

3. What difference has occurred/will hopefully occur as a result? (Tangible change made successfully or envisaged)

A creative supportive group with a common shared interest, offering contacts that help and advice can be asked from. The generative material produced in the sessions gave participants a new drive for learning, creating and making. The methodology of the sessions provides participants with a tool they can return to as an approach to research and can be implemented in subjects outside of the creative sector such as mobilising the work of scientists or anthropologists. The project lead said: *"I hope to have supported participants in learning something new about their own creative practice or provided them with a tool to explore further. If not, at least a very brief history of artists film has been provided! I hope the sessions have brought awareness that their own practice is influenced by the work of others and the world around us. Further, I hope that the session with Alia Syed offered a more professional outlook on the sector of artist film. I found her talk very rich myself, in this sense and creatively, and I believe others did too."*

4. How do we/will we know? (How is the change measured)

Project leads were asked to comment on the impact of the change. They said: *"Learning with others is the most generative and dynamic approach to knowledge. People offer alternative responses to material that you wouldn't encounter alone, and everyone produces a very unique collection of findings… Group facilitation draws up unexpected turns, movements and results. Working with other people, I have had to let go of certain expectations that I had for the workshop and embrace the ways in which it was changed from what people brought to it….This offered something else to the project that I had not anticipated".*

5. Who has been/is involved in making any judgements? (Who decides on effectiveness)

Project leads were all asked to reflect on their perceptions of the effectiveness of their projects including any reflections from participants.

6. Any lessons learned to apply already? (Applied ongoing learning)

An engagement with other people's practice (hopefully) fosters a greater appreciation for the work others do as it cultivates an understanding that we are all impacted by one another - 'no man stands alone'. The closer community of the group benefits from the supportive network of other creative practitioners, both from inside and outside of the art school.

7. Any things you have stopped/need to stop doing? (Any unsuccessful elements)

In relation to this point the project lead said *"I would have pushed to receive feedback sooner from participants. I sent out the anonymous google form halfway through the sessions but didn't remind people enough to fill it in, and hence only receive feedback at the end".*

Dissemination of work

Which mechanisms have been most effective in disseminating outcomes and resources internally, and to the sector? Please provide examples.

If there are materials and resources you can share with the sector, please provide details below.

Each project has developed a social media presence, or this is in development.
Art Drool Website
https://www.artdroolpublication.co.uk/dribble
Art Drool Instagram
https://www.instagram.com/artdroolpublication/
****
In the Making Website
https://makebignoise.cargo.site
I In the Making: Instagram Site
https://www.instagram.com/weare_inthemaking/
****
Internal communications are through bulletin and through CANVAS (GSA's VLE).
External dissemination will be undertaken once all the projects are fully completed, including workshops in Zoom and the compilation of a website, including twitter distribution.

Collaboration outwith your institution

How have you collaborated with other institutions? This could be informally by growing networks or contacts, or more formally for example, through collaborative clusters or sector work. If you have been collaborating with others, briefly explain what this has involved and what have been the benefits and challenges.

Collaboration with other institutions is to follow in Year 2.

Supporting staff and student engagement

How have staff and students been supported to engage in Theme activities? Please provide examples.

- Staff from different departments were engaged in reviewing proposals, selecting successful projects and providing feedback to Enhancement Themes leads to communicate with students
- Individual support meetings have taken place for each project, and one formal feedback meeting involving all participants.
- Once the projects have all been finalised (as some of the work is still ongoing) the project work will be disseminated more widely among staff and students.

Processes

What are you learning from the processes, approaches and structures you are using to support this Theme?

How will this report be used/distributed within your institution?

Student-led projects that develop extra-curricular activity and which, crucially, inform curriculum development, are evidently very positive and engaging - particularly when students are allowed to take ownership, with academic support, to develop their thinking and ideas. Year 1 has been challenging for students running their projects during lockdown, and for staff capacity - trying to incorporate additional project work to inform curriculum development at this difficult time. Yet we were extremely impressed by the resilience with which each project team was able to achieve valuable

outcomes. As a project team we have learned a tremendous amount in terms of supporting students to realise their ideas. Students have evidently learned about the importance of evaluation and how to do it, and how to engage their own participant communities in this process. This is an area in which we feel we can offer graduated support as this is a critical skill that students need to develop for their professional practice in the future. Once all the projects are fully complete, we plan to host a dissemination event to engage key academic staff in hearing more about the outcomes from project participants in late August/early Sept. This will also serve to engage staff in being involved in developing work for Year 2. These events will focus on staff enablement and empowerment in terms of engagement and developing resilience with the short collaborative project format. Going forward, we plan to engage other key members of academic staff more expansively in the enhancement themes project work. We have learned a great deal from this partnership approach between GSA and the GSA Students' Association; it is a model we will be adopting again in Year 2. This report will also be distributed to key GSA staff leads and relevant committees as appropriate.

Report Authors:	**Dr Maddy Sclater and Alice Andrews**
Date:	**25 June 2021**