



Open University Validation Partnerships

External Examiner report template

Section A: General information

Institution:	Leeds City College
Programme:	FD/BA Hons Art Enterprise
Subject examined:	FD/BA Hons Art Enterprise (pathways Art, Graphic Design and Illustration, and Fashion and Textiles)
Name of examiner:	Alyson Agar
Current year of appointment	2021

Section B: External examiner's report

The reporting structure of this section is intended to help draw out issues which may require attention by the Institution or the University. It should not be seen as limiting in any way the range of issues which may be addressed or the level of detail given. The report will be considered as part of the annual evaluation process and, as such, external examiners are encouraged to be as frank and open as possible, but avoiding wherever possible references to individual staff or students. External examiners' attention is also drawn to 'The Guide for external examiners of OU validated awards', which should be forwarded by partner institutions to their external examiners.

Please comment as appropriate on:
1. The range of assessed material and information provided by the institution on which your report is based to include confirmation that sufficient evidence was received to enable your role to be fulfilled.
A good representative sample of work was available online, with a range sampled from three different pathways: Art, Graphic Design and Illustration, and Fashion and Textiles. Sampled modules included Creative Economies, Practice 2 modules, Public Exhibitions and Events, Contextualising Practice, Collaborative Project, Negotiated Practice, and Art Engagement. The sample of work was clearly organised, and I was able to access all work remotely with no complications. All feedback, and internal verification forms were included in the sample also. I sampled a range of Level 5 and Level 6 modules from each pathway. Videos of presentations were also made available and photographic documentation of all practical work.
2. Whether the standards set are appropriate for the award, or award element, by reference to any agreed subject benchmarks, qualifications framework, programme specification or other relevant information.
The standards set are appropriate for the award.
3. The quality of students' work, their knowledge and skills (both general and subject-specific) in relation to their peers on comparable programmes elsewhere.
The quality of the students' work, their knowledge and skills (both general and subject-specific) is comparable with undergraduate programmes elsewhere in similar institutions nationally. Particularly, the level of work is consistent across the three different pathways.
4. The strengths and weaknesses of the students
<ul style="list-style-type: none">• In terms of strengths, students adapted well to digital learning during lockdown and incorporated digital marketing and digital promotion into their submissions. An engagement and utilisation of new media research, including social media research methodologies was an innovative addition to the submissions.• An engagement with a wider curatorial network online was evidenced in Public Exhibitions and Events with students utilising curatorspace and artsteps within the Public Exhibitions and Events module.

- The Dissertations in Contextualising Practice showed real promise, with some interesting emerging themes including arts education, and public realm regeneration in arts and cities. All students explored both historical and contemporary approaches to their subject matter which enriched their submissions. Citations and referencing are effectively commented upon at Level 5 (Public Exhibitions and Events) and this prepared the students well for Level 6 Dissertation.
- Interesting emerging themes, particularly patronage, the art-market and the internet were explored throughout the Creative Economies module. Throughout the programme students engaged with - and applied - an effective understanding of the contextual climate within their work. Topics including mental health and queer theory were explored by students linking to wider social agendas.
- Student presentations were confident, professional and well-structured.
- Finally, a cross-disciplinary, experimental and entrepreneurial approach runs through the entirety of the provision, it would be interesting to see more collaboration with other courses in the institution.

5. The quality of teaching and learning, as indicated by student performance

Feedback is excellent over each module, it is personalised, accessible and supportive of the student's individual practices, with opportunities for future development. There was a real integration of commercial/industry-standard feedback also in the modules, seen particularly in the Practice 2 modules. Internal moderation is robust and rigorous also.

6. The quality of the curriculum, course materials and learning resources

A diverse, exploratory and professional curriculum is prevalent throughout each module sampled; the intersections between artistic and creative practice, alongside professional enterprise skills is managed effectively and is embedded firmly into the programme of study. The course allows for a wide array of teaching and learning strategies including professional pitches, proposals, public realm engagement and collaborative practice, reflecting the ethos of the course, and promoting professional skills. The modules are diverse - and specialist - particularly this provides the opportunity for students to experience a wide range of disciplines framed within a professional and commercial context. Module Handbooks are designed well, and are accessible, informative and student friendly. All recommended reading lists are contemporary, and relevant to the subject specialism. Electronic resources featured in the module handbook's reading list are a welcome addition in terms of accessibility.

7. The quality and fairness of the assessments, in particular their:

(i) design and structure

The module handbooks are well-designed, and tasks are clearly communicated. The breadth and diversity of assessment strategies is well-considered and appropriate to the subject and level of qualification. Two modes of assessment enable students to work to their strengths and promote equality of opportunity. The design of feedback and internal moderation structure and procedure is rigorous and robust.

(ii) relation to stated objectives and learning outcomes of the programme

The relation to stated objectives and learning outcomes is clearly seen on feedback and reference is made to the learning outcomes consistently on all teaching, learning and assessment documentation.

(iii) marking to include comments on whether marking scheme / grading criteria has been consistently applied

The marking is fair across the board with valuable, personalised feedback related to the student's art practices, with feedback from an industry perspective also embedded. The feedback was consistently of a high standard across each pathway, it was positive, personalised and future progression was clearly considered. Internal moderation was excellent and reflective.

8. Where the programme has specific work-related learning outcomes (e.g. Apprenticeships and Foundation Degrees) please comment on the assessment and achievement of these outcomes, including employers' involvement where relevant.

N/A

9. The administration of the assessments, operation of examination boards, briefing of external examiners, access of external examiners to essential materials, etc.

All assessment procedures were robust, the operation of the examination boards was extremely professional and I was briefed fully in my role as EE. Particularly, the EE induction/External Examiners hub was very informative and helpful. All communication has been excellent throughout.

10. Have all the issues identified in your previous report been addressed by the institution?

N/A – This is my first year of appointment

If no, please comment

11.

Please confirm that the assessment and standards set for the programme as a whole, including all its pathways, modules or individual courses are consistent and appropriate, and that the processes for assessment and determination of awards are fair, reliable and transparent across the provision.

(For those with responsibility across the whole programme or for chief external examiners – if in doubt please check with the appointing institution)

The assessments and standards set for the programme as a whole, including all pathways (Art, Graphic Design and Illustration, and Fashion and Textiles) are consistent and appropriate. All processes for assessment and determination of awards are fair, reliable and transparent across the provision.

12. Any other comments

The fusion between arts practice and entrepreneurial skills is effective across this provision, and this is part of the course's unique appeal. The course encourages critical thinking in line with commercial approaches through well-designed briefs that enable students to develop their creative practice in parlance with entrepreneurial and professional skills.

Feedback commented on both creative and professional responses to the modules and was excellent across each module sampled. Critical enquiry is also prevalent across all modules. Through lockdown students were very well-supported and adapted well to working and presenting digitally seen particularly in student presentations.

The organisation and management of the course is excellent, evidenced in thoughtful and effective feedback and a robust and rigorous internal moderation system. Many thanks to the BA Hons Art Enterprise Programme Manager for a comprehensive sample of work that was well-organised and accessible.

Please ensure that you sign and date below, if sending a hard copy of this report

Signed:

A handwritten signature in black ink, appearing to read 'A. M. Agate', written in a cursive style.

Date:

23 July 2021