

THE GLASGOW SCHOOL OF ART

HEAD OF SCHOOL OF FINE ART
APPLICATION





Image / The Reid Building exterior. ©McAteer Photograph

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Ambition

We will be a global leader in studio-based learning and research, collaborating locally, nationally and internationally, transforming thinking by developing creative approaches with new audiences.

Ethos

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 city

Collaboration – with our students, colleagues and external partners



Image / Fine art studio, Mackintosh Building

WELCOME

Thank you for expressing an interest in the position of Head of School of Fine Art at The Glasgow School of Art.

The Glasgow School of Art was founded in 1845 as one of the first Government Schools of Design, as a centre of creativity promoting good design for the manufacturing industries of Glasgow. However, the School's lineage can be traced to 1753, when Robert Foulis established a school of art and design in Glasgow, described as 'the single most influential factor in the development of eighteenth-century Scottish Art'.

Our role has continually evolved and been redefined to reflect the needs of the communities we are part of, embracing in the late 19th century fine art and architecture education and today, digital technology. Then as now our purpose remains the same - to transform thinking through creativity and today, the GSA continues to be a significant influence in Scotland and internationally, socially, culturally and economically.

Today, the School is centred around our city centre campus and at its heart the internationally renowned Mackintosh Building and our recently opened Reid Building, designed by Steven Holl Architects. While we rooted in Glasgow, we are international in outlook and composition with over 30% of our students from outside the UK and 25% from the rest of the United Kingdom. We have a Representative Office in Beijing, a campus in Singapore delivering undergraduate design programmes in partnership with Singapore University of Technology and are developing plans for a creative campus in the Scottish highlands.

We are at a pivotal stage in the next stage of the GSA's history. With ambitious plans for growth in student numbers and the development of new academic programmes and research which reflects, directs and influences the interdisciplinary role of creative disciplines, the needs of the creative economy and wider society and cultural production and consumption. We aim to be a global-leader in studio-based learning and research, transforming thinking by developing creative approaches with new audiences.

Central to achieving this is our people and we now seek outstanding academic leaders across fine art, research and learning and teaching to focus our ambitions and realise them. You will be exceptional, with an established research profile, internationally engaged and able to engage with diverse stakeholders internally and externally.

You will contribute to the GSA's ambition and its success and we look forward to hearing from you.

Professor Tom Inns BEng(Hons) DIC MDes(RCA) PhD FRSA
Director



Image / The Reid Building interior, students. ©McAteer Photograph

THE CITY OF GLASGOW

Just over 300 years ago, Daniel Defoe, journalist, English spy and best known as author of *Robinson Crusoe*, described Glasgow as, 'indeed, a very fine city; [...] the cleanest and beautifullest, and best built city in Britain...'

In an early example of flattering travel writing, Defoe extols the city's built environment – noting the broad main streets and fine stone houses. He comments on the energy of its trade and business and identifies its role as a seat of learning: by the time Defoe visited, the University of Glasgow was already 250 years old.

A 21st century Defoe might take a similar view. Glasgow is a beautiful city. The evidence is to be found in the physical scale and proportion of its streets and spaces. The city exudes confidence and boldness. It demands to be taken seriously. The 19th century legacy of a city centre grid with wide streets of shops and offices, gives way to red and blonde tenements, the industrial grime removed, sweeping terraces overlooking parks, and large villas especially in the west and south of the city centre. As for public buildings, Charles Rennie Mackintosh's masterpiece on Garnethill is undoubtedly the jewel. Marvel too at the legacy of Alexander 'Greek' Thompson, and, more recently, Gillespie, Kidd & Coia, founders of Scottish Modernism. But the architecture of Glasgow is not just in the past – the new Steven Holl-designed building under construction at The Glasgow School of Art is testament to that.

In what was the Second City of the Empire, the legacy of heavy industry has nearly gone and the city's trade is now reliant on banking, finance, business services, insurance, tourism and retail. There are three universities, a conservatoire for drama music and dance, and, of course, The Glasgow School of Art (GSA). Many of the graduates from the GSA and other higher education institutions make their home in the city and become part of the creative sector across all disciplines. Higher education is central to the city's cultural, social and economic strength, but while it underpins it does not overwhelm. There are many other aspects to the city's life and the place has a hinterland.

If you are a tourist you must take an open topped bus tour, go on a Mackintosh trail, find the Hidden Tearooms, visit Kelvingrove Art Gallery and Museum, walk through the park to Glasgow University admiring the view, stroll along the river Clyde; go to *A Play, A Pie and A Pint*, lunchtime theatre at Òran Mór; have a drink in a Glasgow pub, enjoy a curry or fine dining with a Michelin star; plan your visit during Glasgow International, Celtic Connections or perhaps the Commonwealth Games in 2014 when Glasgow welcomes the world; and, of course, shop and shop and shop.

Glasgow
(from Gaelic,
Glas-ghu meaning
Dear Green Place)

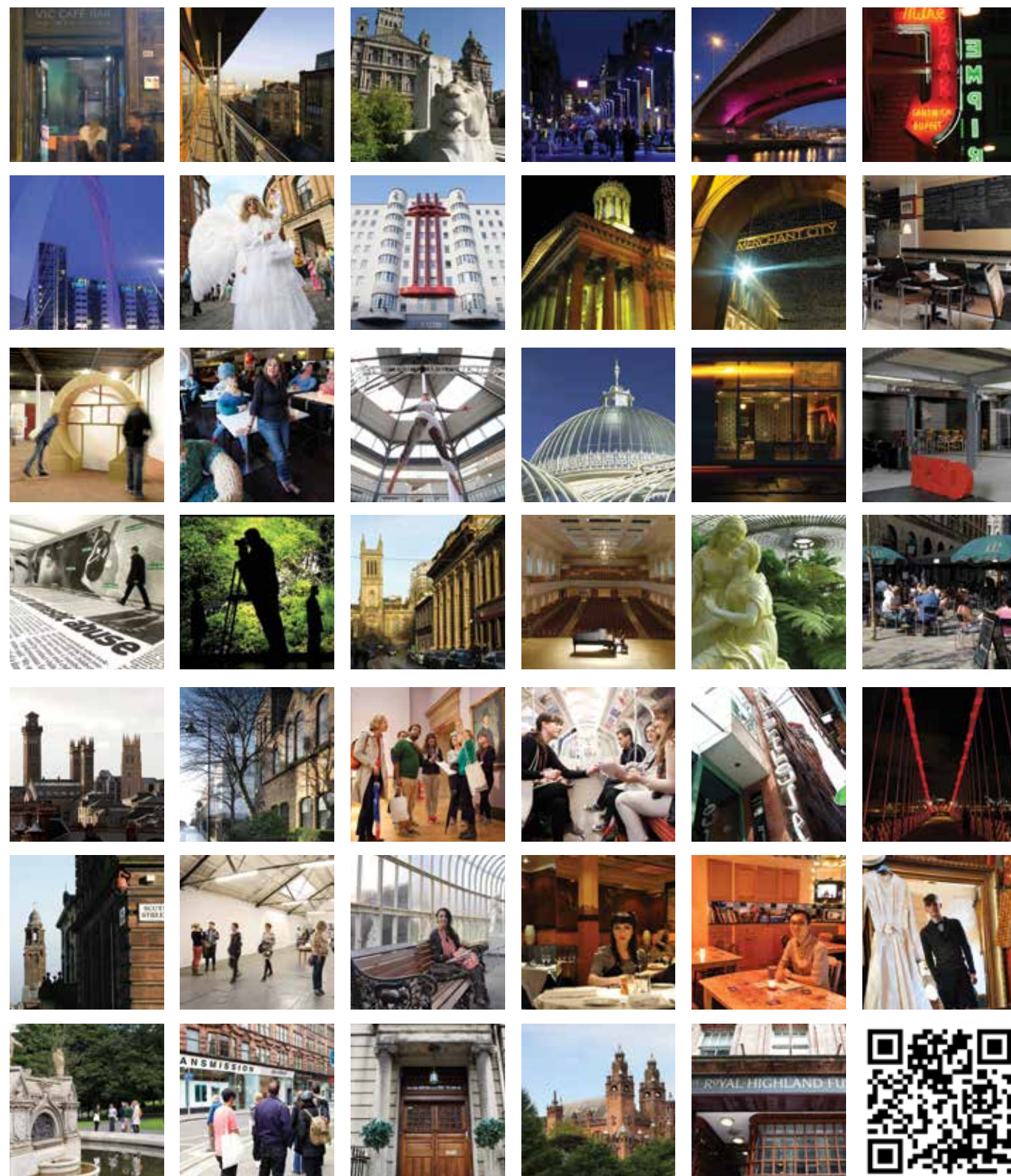


Images / Brazen Jewellery,
Hydro Connect music Festival,
Jim Lambie's, *Forever Changes* exhibition at
The Gallery of Modern Art in Glasgow

Continues on page 09



Image / Lighting design by Simon Corder at the New Wynd Lane



Images / A Snapshot of Glasgow

To watch The Glasgow School of Art presents the City of Glasgow, a Connolly Clark film, use the QR code or visit vimeo.com/55051394

However if you live here, you can do all of that but you might also explore the radical and social history of the city at the People's Palace, join the New Glasgow Society, volunteer for the Commonwealth Games and/or enjoy the excellent sports facilities in the city, join the library and use the great reference resource which is the Mitchell Library, explore 'the Barras', go out every night to an exhibition opening, concert, cinema, theatre, opera, ballet or dance, cycle along the canal westward to Bowling, take a train to Wemyss Bay and a ferry to Rothesay and go and see Mount Stuart or visit Hill House in Helensburgh, climb Ben Lomond or the Cobbler, visit the seaside at Largs and eat an ice cream at Nardini's. You can even get a train to Edinburgh – just 45 minutes away - every 15 minutes from Glasgow Queen Street station.

But what about the people? There is no denying that Glaswegians are a friendly lot. The habit of engaging near-strangers in intimate and personal conversations becomes the norm for those who settle in the city too. Sometimes it appears breathtakingly direct, often funny and rarely intentionally rude. Glasgow – and Scotland's – distinctive education with its broad generalist approach encourages wide debate and discussion: it has been suggested that Glaswegians have an opinion about anything and everything. Enter that spirit and you become a native. Embrace it and, like many former GSA students and staff, you will never leave.

Glasgow's reputation as a city of culture, sport, architecture and design and friendly people, carries with it a truth. However with the slogan 'No Mean City', it also has a different reputation. The other side of Glasgow cannot be ignored. For many Glaswegians, the city is a safe and pleasant place to live and work (UK's safest city – Mercer Human Resource Consulting, 2011). For others, mainly in the peripheral areas and in areas of the east of the city, the experience is less positive. Regeneration schemes (such as the development for the Commonwealth Games), restorative justice initiatives, refurbishment of social housing, health and education programmes are focused on tackling social inequality in the city.

Back to Defoe. He wrote his article in 1707 immediately after the Union of the Parliaments of Scotland and England, in support of the Union. Since 1999 Scotland has its own Parliament with a range of domestic powers but remains part of the United Kingdom. In 2014 there is to be a referendum on whether or not Scotland becomes again an independent nation. This is not simply a constitutional decision but one that embraces economics, politics, history and tradition. It is also about cultural identity and artists of all disciplines are rising to this challenge. Regardless of the outcome of the 2014 referendum, the debate will be exhilarating, exciting and at times frustrating but never dull.

And finally, yes it does rain, but as the comedian Billy Connolly, one of the city's famous sons once remarked, 'There's no such thing as bad weather, just the wrong clothing.'

Christine Hamilton

Formerly Director of the Institute for Creative Enterprise, Coventry University and founding Director, Centre for Cultural Policy Research, University of Glasgow 2012

...Glaswegians are a friendly lot. The habit of engaging near-strangers in intimate and personal conversations becomes the norm...



THE GLASGOW SCHOOL OF ART

The Glasgow School of Art is one of Europe’s leading independent university-level institutions for the visual creative disciplines. Our studio-based, specialist, practice-led education draws talented individuals with a shared passion for visual culture and creative production from all over the world.

Originally founded in 1845, today we have 1900 students studying across architecture, design, digital, fine art and history and theory. As we develop new academic programmes and enhance our areas of expertise and inter-disciplinarity, our ambition towards 2017 is to grow our student community in Glasgow by 25% and continue to grow, both in student numbers and research profile, our campuses in Singapore and the Scottish Highlands and Islands. Our internationalisation strategy is embedded across our academic programmes and research, connecting the GSA with some of the world’s leading universities and specialise higher education institutions.

Recognised by the Scottish Funding Council as an independent, specialist institution the GSA is an important and integral part of Scotland’s higher education provision. Working in partnership with universities across Scotland and the UK, our degree programmes are validated by the University of Glasgow. The University of Glasgow has validated our programmes since 1992 and whilst the Senate of the University has ultimate responsibility for the awards, there is maximum delegation to the GSA for its own quality assurance procedures. The School, through its Academic Council, is also responsible for the development, monitoring, evaluation and updating of its academic framework.

Our 350 staff form a strong creative community united in the ambition to see GSA positioned as a global leader in studio based research and teaching, transforming thinking by developing creative approaches with new audiences, locally, nationally and internationally. While we are firmly rooted in Glasgow, one of Europe’s leading creative cities, we are international in outlook with one of the UK’s highest percentages of international students and one of Scotland’s largest percentages of students from the Rest of the UK. Over the last 5 years over £65 million has been invested in our estates including the recently opened Reid Building. Further investment in currently being planned which will create a cohesive creative campus with the iconic Mackintosh Building at its core.

The only art school
in the world where
the building is worthy
of the subject... this
is a work of art in
which to make
works of art

Sir Christopher Frayling,
former Rector, RCA

As one of the UK’s largest research communities for the visual creative disciplines, the GSA’s submission to the REF2013 was substantive and clustered the GSA’s research activity into the following interdisciplinary themes:

- / Sustainability
- / Architecture, urbanism and the public sphere
- / Design Innovation
- / Contemporary art and curating
- / Health and wellbeing
- / Education in art, design and architecture
- / Material culture
- / Digital visualisation

Moving forward GSA has ambitious plans to develop its research profile further through internal collaboration and new partnerships with National and International Organisations. We recognise the distinctive contribution made by art, design and architectural research within the rapidly growing interdisciplinary research agenda and seek to position GSA as a global leader in this field. This will involve development and mentoring of GSA’s own research talent, recruitment of the best new staff, the securing of higher levels of external research funding to support research projects and further growth in the scale and activity of GSA’s PhD community.

The Studio

Our studio-based approach to learning and innovation has particular relevance in the 21st Century. The place of the studio in creating the environment for inter-disciplinarity, peer learning, critical enquiry, experimentation and prototyping can help to address many of the grand challenges confronting society and contemporary business. It provides space to bring disciplines together, exploring problems in new ways to find innovative solutions.

Studio is at the heart of our pedagogy, how we work and how we engage with others.



Founded in

1845

As the Government School of Design.
One of the few remaining independent
art schools in the UK.

Mackintosh Building

BEST BRITISH BUILDING

Voted 'Best British Building' of the past 175
years, attracting 26,000 annual visitors.

Undergraduate Application
to admission rate

10:1

High student retention: Annually over

95%

currently a 3.1%
drop out rate

High employability: Annually circa

90%

of students in
employment

6 months after graduation



Our degree programmes are validated
by the University of Glasgow, a member of
the prestigious Russell Group of leading
UK universities.

AJ100

Building of the Year

GSA's Reid Building, designed by Steven
Holl Architects (New York) and JM Architects
(Glasgow) won Building of the Year at the
Architects' Journal international AJ100
Awards 2014.

4 TURNER PRIZE WINNERS

The School of Fine Art has produced
4 Turner Prize winners, **30% of Turner
Prize nominees since 2005**, three Beck's
Future Winners and virtually all the artists
chosen to represent Scotland at the
Venice Biennale since 2003.

DESIGN WEEK HOT 50

Design Week lists the GSA in its **Hot 50** –
leaders in design education in the UK.

80

Our international
exchange programme has
more than 80 participating
institutions worldwide.

TOP 5

The Mackintosh School of Architecture is
consistently ranked as the top architecture
school in Scotland and is in the Architects'
Journal top 5 in the UK for 2014.

Research Partners include
**Historic Scotland, NHS
Skills Development Scotland,
Institute of Directors, Arup Acoustics
Energy Savings Trust,
Glasgow Housing Association,
US-UK Fulbright Commission**

£65m

Investment across our campus as part of
our ambition to create UK's leading campus
for visual creative disciplines.

25K

Mackintosh Building – Attracts 25K
visitors annually

22%

Our Graduate community has grown
to now comprise **22%** of our students
over **20 postgraduate programmes**.
**Postgraduate application to
admissions rate 3:1**

Graduate destinations include
**BBC, Dyson, Apple, Rockstar Games,
The Modern Institute, Graven Images,
Foster and Partners and JM Architects**



Population

1900

Almost **33%** from outside the UK
representing **69** countries

25%

of GSA students from Rest of UK

50%

of research recognised as world-leading
or internationally recognised.
(Source: RAE 2008)



Image / Chris Gaule, Architecture, 2014

THE ROLE

The Glasgow School of Art seeks to appoint a talented and visionary academic to lead its School of Fine Art (SoFA), ensuring it maintains and extends its position as one of a small number of UK schools of international standing. Key priorities will be the strategic growth of student numbers at all levels – undergraduate, postgraduate, and postgraduate research – increasing research income, and further development of the already good research performance of Fine Art staff.

The Head of SoFA will work strategically, ensuring the right connections are made to the external organisations, networks and funders who represent contemporary fine art practice, learning and research both locally, nationally and internationally. Internally within GSA, the Head of the School of Fine Art will work strategically to ensure that the discipline of Fine Art informs and responds to GSA's developing plans and ambitions. Moving forward our ambition is to become a global leader in studio based learning and research, developing a voice for GSA's Fine Art approaches both internally and externally. This will form a key part of the Head of SoFA role. We recognise that excellence in all our activity is dependent on a supportive organisational culture, access to cutting edge facilities and the right professional support services. Above all else, however, our excellence will be driven through the quality of our academic staff. The Head of SoFA will lead and develop staff within the School of Fine Art, working with others to establish appropriate mentoring and staff development opportunities. We are a small institution, and while this brings agility and provides a dynamic environment for collaboration, it also demands clear thinking and a strategic approach. At GSA, we recognise the critical importance of interdisciplinarity. For Fine Art at GSA, this will mean forging appropriate links with external organisations to establish interdisciplinary collaborations; internally it will involve sharing with other discipline partners to construct curriculum and project opportunities for staff and students.

The Head of the School of Fine will have the following responsibilities:

With other members of the **Executive Group**:

- / Helping shape and drive the vision for The Glasgow School of Art and ensure effective implementation of key cross-GSA plans, policies and procedures;
- / Interfacing, as appropriate, with academic and regulatory bodies (e.g. QAA, University of Glasgow);
- / Leading the development of GSA learning and teaching, quality assurance, wider access, research, knowledge exchange, internationalisation and other institutional strategies and ensuring their effective implementation;
- / Taking cross-GSA responsibility for specific developments in learning and teaching, research and knowledge exchange and internationalisation.

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Above all else,
however, our
excellence will be
driven through
the quality of our
academic staff



Image / **Frances Scott**, Communication Design, 2014

As Head of the School of Fine Art:

- / To provide academic leadership to the School of Fine Art: shaping a vision for the School of Fine Art which meets and influences contemporary expectations of fine art and related professions, ensuring engagement from staff, students, partners and other stakeholders;
- / Overseeing the effective development, delivery, quality assurance and enhancement of the academic programmes;
- / Leading and promoting research within the School of Fine Art, in cross-GSA networks and with external partners;
- / Championing the development of cross-disciplinary understanding and opportunities for students and staff;
- / Planning and leading the growth of taught and research postgraduate provision;
- / Leading developments in knowledge transfer and cultural engagement;
- / Forging international partnerships and collaborations in teaching and research;
- / Leading change in the academic and management structures and processes of the School of Fine Art;
- / Planning, recruiting, managing and developing staff;
- / Overseeing the implementation of GSA wide human resources initiatives within the School of Fine Art e.g. career review, activity planning, staff development;
- / Financial planning and managing the School of Fine Art budget;
- / Planning student numbers and overseeing admissions in the School of Fine Art to achieve recruitment targets;
- / Ensuring the health and safety of staff and students by ensuring compliance with Health and Safety legislation and best practice;
- / Responsible for ensuring compliance with institutional policies and procedures;
- / Responsible for maintaining own personal research profile at a suitable level to allow inclusion in future REF-style institutional research audits;
- / Responsible for engagement in personal and professional development.

Principal Accountabilities

The post holder will report to the Director and will work directly with the Deputy Director and Director of Academic Development, senior academics, senior managers, researchers, research centres and units across the GSA, as well as external agencies and partners.

The post holder will line manage staff within the School of Fine Art.

An empathy with
the School's values,
culture and heritage
and an appetite to
engage at every level



Image / **Aniara Omann**, Master of Fine Art, 2014

PERSON SPECIFICATION

Background, Experience and Qualifications

- / A higher degree (ideally a PhD) in a subject area relevant to the academic activities of GSA;
- / Strong professional and academic profile in Fine Art or related disciplines;
- / Significant experience of academic leadership and management at senior level in Higher Education;
- / A sound knowledge of best practice and key issues in learning, teaching, research and knowledge exchange in Fine Art;
- / Experience of working with external partners including international partners;
- / An excellent research and/or practice profile;
- / A strategic thinker with ability to translate strategic thinking into practical application;
- / Strong leadership and interpersonal skills;
- / A proven ability to manage people and resources and develop internal and external partnerships;
- / A commitment to equal opportunities and diversity;
- / A commitment to scholarship.

Skills

- / Highly developed ability to generate, select, evaluate and synthesise information;
- / Strong interpersonal skills: confident and cooperative, and able to build positive working relationships;
- / Able to give and receive feedback and to channel this towards collaborative and constructive outcomes;
- / Able to work independently and in teams and working groups, providing leadership and direction as required;
- / Able to communicate effectively at all levels, both internally and externally, in both written and verbal modes;
- / Able to produce written work to a high professional and academic standard, and able to make confident and sophisticated oral presentations to others;
- / Able to manage budgets and performance metrics;
- / Able to work to tight deadlines without supervision;
- / Able to plan and prioritise own workload efficiently and that of others;
- / Awareness of, and sensitivity to, cultural diversity, and commitment to equal opportunities.

A sound knowledge of best practice and key issues in learning, teaching, research and knowledge exchange in Fine Art



Image / Freya Stockford, Painting and Printmaking, 2014

TERMS AND CONDITIONS

HOW TO APPLY

Professorial Title

Following appointment, a suitably qualified postholder will be considered for Professorial title through GSA's Professorial Appointment Procedure.

Staff Development

A minimum of five days FTE are guaranteed under HE2000 terms and conditions; however, the School is committed to encouraging staff development for all its employees, which is to the benefit of the individual as well as the Institution as a whole.

Activity Plan

Duties and pattern of working will be set out in an Activity Plan. The plan will include: jointly agreed objectives including milestones and outcomes and an appropriate balance of research, consultancy, scholarly activity, personal development and other possible activities within the duties of a researcher.

Contract

Permanent

Probationary Period

One year

It is recognised that there is an inevitable 'settling in' period in any post. The probationary period is therefore an opportunity for the employee to fit within the culture of the School. It should also be determined during this time whether the job is in line with expectations as expressed in pre-appointment discussions, interview and as set out in the Job Description.

Salary

Competitive

Holidays

35 days plus 11 public and statutory holidays per annum

Pension

Option to join the Scottish Teachers' Superannuation Scheme

Notice Period

6 months

How to Apply

For full details and to apply online please visit www.gsa.ac.uk/jobs

Informal enquiries should be directed to hr@gsa.ac.uk



Image / **Emma Zetterstrom**, 'Tree', Fine Art Photography, 2014

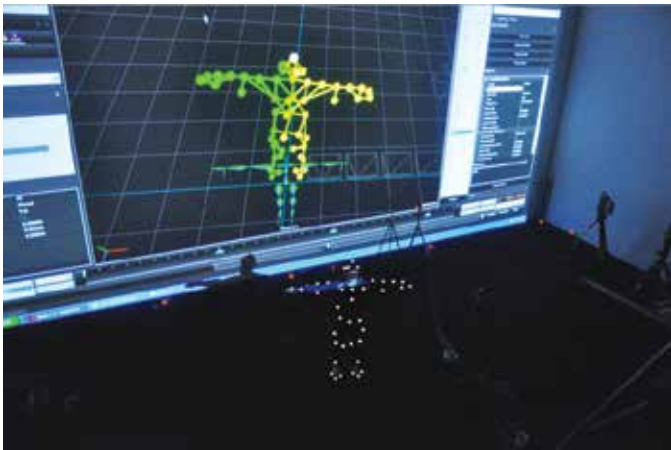


Image / Digital Design Studio, 2014



Image / **Franc Gonzalez**, Communication Design, 2014



Image / **Shee Ong**, Architecture, 2014



Images / Students in the Reid Building,
©McAteer Photograph
Tong Liu, Silversmith and Jewellery, 2014
Fashion Show, 2014



Image / **Priscilia Kheng**, Painting and Printmaking, 2014

THE GLASGOW SCHOOL OF ART

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