

SYDNEY COLLEGE OF THE ARTS

**ACADEMIC BOARD VISIT TO REVIEW
TEACHING, LEARNING AND
RESEARCH TRAINING**

WEDNESDAY 7 AUGUST 2002

**FINAL REPORT AND
RECOMMENDATIONS**

CONTENTS

1	INTRODUCTION	4
2	GENERAL COMMENTS	4
3	ACHIEVEMENTS AND HALLMARKS	5
4	BENCHMARKING	5
5	IMPLEMENTATION OF ACADEMIC BOARD POLICIES	6
5.1	Academic Honesty in Coursework (Plagiarism)	6
5.2	Generic Attributes of Graduates	6
5.3	Postgraduate Research Students Supervision: Code of Practice	6
5.4	Assessment and Examination of Coursework	7
5.5	Guidelines for Good Practice in Teaching and Learning	7
6	COMMUNICATION	7
6.2	Internal College processes	7
6.3	Links with Camperdown Campus	7
6.4	Promotion of Sydney College of the Arts to the Community	8
7	INTERNATIONAL STUDENTS	9
8	QUALITY OF TEACHING AND LEARNING	9
8.3	Student centred learning	9
8.4	Foundation Program	10
8.5	Professional Practice Stream	10
8.6	The Institute for Teaching and Learning	11
8.7	Teaching and Learning Plan	11
8.8	Rewarding good teaching	12
8.9	Staff workload	12
9	REDESIGNING THE CURRICULUM	12
9.2	Postgraduate coursework program	13
9.3	BVA and Double minors	13
10	ASSESSMENT	13
10.1	Standards and practices	13
10.2	Student feedback	14
10.3	Assessment panels	14
11	USE OF ICT IN TEACHING AND LEARNING	14

12	RESEARCH-LED TEACHING	14
13	RESEARCH SUPERVISION AND TRAINING	15
13.3	Research supervision	15
13.4	Resources and support for postgraduate students	16
13.5	The use of PhD students as tutors	16
14	CONCLUDING COMMENTS	16
15	AREAS OF GOOD PRACTICE (RECOMMENDATIONS)	17
16	AREAS OF CONSIDERATION FOR IMPROVEMENT	18
APPENDIX ONE	BRIEF REPORT OF FINDINGS OF THE REVIEW TEAM	21
APPENDIX TWO	LIST OF DOCUMENTS SUPPLIED BY THE FACULTY	24
APPENDIX THREE	FACULTY SELF-EVALUATION REPORT	25
APPENDIX FOUR	FACULTY TEACHING AND LEARNING PLAN	37

1 INTRODUCTION

- 1.1 The following Academic Board Review Team visited the Sydney College of the Arts on Wednesday 7 August 2002 as part of the review and evaluation of teaching, learning and research training in all faculties within the University.

Chair

Professor Judyth Sachs

Chair, Academic Board

Team members

Professor Paul Ramsden

Pro-Vice-Chancellor (Teaching and Learning)

Professor Peter McCallum

Sydney Conservatorium of Music

Assoc. Professor Russell Ross

Deputy Chair, Academic Board

Dr Michael Halliwell

Sydney Conservatorium of Music

Observer

Ms Ann Poulos

Faculty of Health Sciences

Administrative Officer

Rachel Symons

Quality Assurance Officer (Teaching and Learning)

- 1.2 During the visit the Team interviewed the following groups of staff and students:

- *Dean Professor Ron Newman and Senior College staff¹:*
 - *Assoc. Professor Tom Arthur, Associate Dean, Undergraduate*
 - *Dr Eril Baily, Associate Dean, Postgraduate*
 - *Ms Mirabel Fitzgerald, Associate Dean, Academic Administration*
 - *Mr Geoff Weary, Associate Dean, Research*
 - *Mr Gudrun Klix, Chair, SCA Board*
 - *Mr Mark Edgoose, Coordinator, Foundation*
 - *Assoc. Professor Brad Buckley, Painting*
- *Undergraduate students*
- *Postgraduate coursework students*
- *Postgraduate research students*
- *Other academic and general staff²*
- *Open session (individual appointments with staff and students)*

- 1.3 The College provided copies of the Self-Evaluation Report, Teaching and Learning Plan and other relevant documentation (see Appendix 1) to the Review Team prior to the visit.

- 1.4 The findings of the Review Team in relation to the teaching and learning and research training activities of the College, based on the above documentation and on interviews conducted during the visit are included in the following report.

2 GENERAL COMMENTS

- 2.1 The Sydney College of the Arts has undergone a period of rapid change during which there has been an external review, academic restructuring, and the development of new programs. A new Dean, Prof. Ron Newman, has recently been appointed, following a period in which there was an

¹ Referred to as the College in the report

² Referred to as staff in the report

acting Dean. The Team found that a new spirit of collaboration, collegiality and renewal were evident throughout the College. Both staff and students indicated high levels of goodwill, commitment and enthusiasm.

- 2.2 This ethos has resulted in the positive development of a reflective culture, aimed at improving and analysing all areas of practice. The Team was impressed by the College's responsiveness to critique from students and outsiders, and the resulting improvements to practice.

Commendation 1

The College is to be commended on the high commitment and enthusiasm demonstrated by staff and students, the development of a reflective culture, and the responsiveness to critique. This has resulted in visible improvements to practice throughout the College.

3 ACHIEVEMENTS AND HALLMARKS

- 3.1 A number of achievements were highlighted by the College to the Review Team. The Bachelor of Visual Arts, revised in 1998, has proved popular in Australia and overseas. The entry process through which prospective students attended for an interview and presented a portfolio had proved successful in attracting dedicated students. Many students progressed from the Bachelor of Visual Arts to the Master of Visual Arts. The College has recently developed a Foundation Program for first year undergraduate students. A professional practice stream is in pilot mode, ready for introduction in Semester Two 2003. The Foundation program and the professional practice stream are expanded on in Section 9: Quality of Teaching and Learning.
- 3.2 The College reported that courses were being adapted and developed in response to changes in technology and student expectations. This included assessment of the integration of digital media into all courses, and the successful introduction of a new postgraduate coursework degree in multimedia design. A TIF grant has recently been received for the piloting of the first digital suites in Australian colleges of art.
- 3.3 The College considered the hallmarks that summed up their approach to teaching and learning and research training were the focus on clear outcomes, research led teaching, student centred learning and continual reform and development.

4 BENCHMARKING

- 4.1 A number of informal benchmarking activities were reported. These included peer review and recognition, student performance, and the benchmarking and adoption of College practices by other schools.
- 4.2 The work of the College has been recognised through the receipt of Australia Council grants, successful exhibitions by both staff and students both in Australia and overseas, and graduates of the College being among past winners of the Archibald Prize.
- 4.3 The Australia Council of University Art and Design Schools, the major professional arts organisation, recently benchmarked honours courses and cited the program at the College as one of good practice.

Commendation 2

The Review Team commends the College on the reputation of its staff, who are well represented in collections in Australia and overseas

5 IMPLEMENTATION OF ACADEMIC BOARD POLICIES

5.1 Academic Honesty in Coursework (Plagiarism)

- 5.1.1 All staff and students were aware of the policy on Academic Honesty in Coursework. Staff had been supplied with both electronic and hard copies of the policy, which had also been discussed at a Board meeting. Students reported that the policy was included in course outlines and discussed at lectures and tutorials. Staff and students were cognisant with the processes which would be followed if problems occurred.

5.2 Generic Attributes of Graduates

- 5.2.1 Although the College Self-Evaluation Report stated that a comprehensive set of aims and outcomes had been developed for the undergraduate degree that included both generic and disciplinary skills and that these aims and outcomes formed the basis of the course descriptions of each Unit of Study, the students reported that they were not specifically mentioned. Some students considered that the attributes were made clear in seminars and presentations and that they were integral to honours work.

Recommendation 1

The Review Team recommends that the College develops relevant generic attributes and communicates these to the students.

5.3 Postgraduate Research Students Supervision: Code of Practice

- 5.3.1 There is a lack of compliance by the College with the Academic Board policy that all postgraduate research students are required to have both a Supervisor and an Associate Supervisor. Postgraduate research students were unaware of this requirement and said that they would appreciate having access to an Associate Supervisor. They believed that this would provide different perspectives on their research. The Team were told about informal arrangements that were made by the students themselves. Two supervisors for each postgraduate student would stretch resources, especially in studios with limited staff who were qualified to supervise nevertheless it was possible to have Associate Supervisors from another studio within the College or from other faculties within the University, for example the Faculty of Arts

Recommendation 2

The Review Team recommends that the College complies with the Academic Board code of practice for Postgraduate supervision and provide each postgraduate research student with both a supervisor and an associate supervisor. Associate supervisors may be found from another studio within the College or from other faculties within the University, for example the Faculty of Arts.

5.4 Assessment and Examination of Coursework

- 5.4.1 A willingness to adhere to and ensure compliance with the Academic Board policy on Assessment and Examination of Coursework was evident. To this end a number of workshops had been held with the Institute for Teaching and Learning during which models of assessment had been looked at and criteria developed. The Board of Examiners meetings are an important checkpoint which ensures that due process is followed. (*See also Section 10: Assessment*)

5.5 Guidelines for Good Practice in Teaching and Learning

- 5.5.1 None of the staff interviewed were aware of the *Guidelines for Good Practice in Teaching and Learning* which was distributed to all faculties in December 2001.

6 COMMUNICATION

- 6.1 Two main areas of communication undertaken by the College caused concern. First were the internal lines of communication necessary for the functioning of the College and the dissemination of information between the executive, the staff and the students. Second were the methods used in promoting the College to the outside community, including external professional bodies and institutions.

6.2 Internal College processes

- 6.2.1 It was acknowledged that there was a need to develop coherent lines of communication, particularly in relation to administration. Until recently there had been no recognisable committee structure and this was being addressed with the establishment of various committees.
- 6.2.2 The College has recently established the Dean's Advisory Committee which would provide a democratic forum for discussion of issues relating to teaching, learning and research training. They considered that the mix of academic and executive staff on this committee would solve some of the communication problems currently present. Future developments included the establishment of a Mission Committee, the re-establishment of the Teaching and Learning Committee, and the reinforcing of the Faculty Board as an academic structure.
- 6.2.3 Recent centralisation of student record keeping, previously administered separately by the individual studios, is seen by the College as one means of improving communication between staff and students. Undergraduate students informed the Team about non-receipt of electronic mail and the seeming lack of collaboration between College administration and the student cohort. They would appreciate being visited by the Dean.

Recommendation 3

The Review Team recommends that the College look at the quality of its internal communication processes, particularly in relation to administration.

6.3 Links with Camperdown Campus

- 6.3.1 Students considered that being at Rozelle was a privilege. They liked the building and the location, and the greater sense of community that being on a small campus offered. Isolation was only a factor when it came to accessing the facilities on the main campus. They told the Team that they used both the Fisher and the Schaeffer libraries, but that the logistics of travelling to the main campus, either by car or by public transport, made it difficult to get there in free periods.

- 6.3.2 International students indicated that they felt isolated from the resources available to their peers at the main campus. They would particularly appreciate being able to access resources similar to those provided to students of a non-English-speaking background by the Centre for English Teaching. The Centre's location at Mallett Street was too far from Rozelle for students to attend its courses. Staff thought that liaison between the College and the International Office, perhaps by having a contact on site, would benefit the international student cohort and help them feel less isolated.
- 6.3.3 Staff praised the Institute for Teaching and Learning for their willingness to run workshops on site, provide feedback on the Foundation Program, their response to questions, and their help in staff development activities. (See Section 8 and Recommendation 5) However, they thought that more interaction with the main campus was needed, whilst still maintaining the uniqueness of the College. They mentioned that they would like to see more sharing of ideas and resources with the main campus, in particular the Faculty of Arts. Postgraduate research students would benefit from access to the specialised knowledge available at the main campus. Sharing of research supervision of one student is already being undertaken with the College and the Department of Philosophy. Cooperation between the Department of Art History at the main campus and the College would be an advantage both in terms of sharing of resources, and in terms of accessing a greater knowledge base for the students. A pilot of a graduate course with the Faculty of Architecture, which would provide more interaction between their postgraduate students and the main campus was being undertaken.
- 6.3.4 The Review Team concluded that although staff and students thought that the distance of the College from the main campus was beneficial, opportunities to take full advantage of links with Camperdown need to be investigated. This would provide students with a sense of what it means to belong to the University of Sydney. Particular attention needs to be paid to the specific needs of the international student cohort, especially those who are not native English speakers.

Recommendation 4

The Review Team recommends that the College develop links with the Camperdown campus, for example with the Faculty of Arts. This would provide more opportunities for students and avail them of the University of Sydney experience.

Recommendation 5

The Review Team recommends that because of the isolation of international students from the resources of the main campus, the College should consider ways of putting resources, structure and processes in place to help these students.

6.4 Promotion of Sydney College of the Arts to the Community

- 6.4.1 Closely related to the establishment of closer links with the main campus at Camperdown, is the promotion of the College to the outside community as a Faculty of the University, with the intellectual rigour of programs that this implies.
- 6.4.2 Staff and students told the Review Team that this was an area that needed improvement. Mounting of more exhibitions, and the holding of conferences at the Rozelle site, would enhance the profile of the College within the visual arts community. Students were of the opinion that the College was not recognised as a university by the outside community, and consequently the intellectual rigor of their course compared to other visual arts institutions was not acknowledged.

Recommendation 6

The Review Team recommends that the College consider promotion of the College to the outside community, emphasising the brand name of the University and the intellectual rigour of the programs offered.

7 INTERNATIONAL STUDENTS

- 7.1 The international student cohort at the College is diverse, with an increase in the number of international students expected as a result of current staff exchange programs and visiting artists, and student study abroad placements.
- 7.2 Since the basis of admission to the College is artwork and not English writing, the requirement for international students to be English speaking is not the same as other faculties within the University. Problems in essay writing are addressed by art theory staff and additional help provided. The use of seminar based multimedia presentations and WebCT have removed the emphasis of writing as an indicator. Staff considered that the students found these modes of assessment more comfortable than writing tasks.
- 7.3 The most severe problems occurred in the undergraduate international student cohort. These were mainly cultural issues and related to their tendency to remain in their cultural groups rather than mixing with other students. The College considered that as a caring community, most problems are solved in house, though the services of a counsellor from main campus had been used. The hours of this position had recently been reduced due to a lack of use of the service. Students said that they received no support, they did not have access to scholarships, and that they preferred the current situation where they received no special treatment. Their main concerns were with the lack of access to courses at the Centre for English Teaching. *(See Section 6.3.5 and Recommendation 5 above)*

8 QUALITY OF TEACHING AND LEARNING

- 8.1 A commitment to improving the quality of its teaching and learning, as well as responsiveness to recommendations from the 2000 review was evident. A number of strategies aimed at improving the student experience have been developed; the Institute for Teaching and Learning has been used advantageously in all areas; and the use of online learning is enhancing all areas of the curriculum. Staff workload, ownership of the Teaching and Learning Plan, and recognition of good teaching are areas which the Review Team perceived as needing further work.
- 8.2 Students considered their experience of teaching and learning to be collaborative, nurturing, practical, challenging, self-motivating and flexible. They regarded their lecturers as erudite and proactive, and thought themselves to be within a true learning organisation.

8.3 Student centred learning

- 8.3.1 The commitment to student centred learning is strongly commended. The Team were informed that this consisted of each student having their own studio space in which they worked, complemented by structured learning experiences. Technical and theoretical subjects are driven by the students' interests and based on feedback received at the end of semester. Each student has an academic advisor who provides pastoral support and advice, monitors a student's progress,

supervises their academic work, and assesses their work³. Students told the Review Team that they appreciated the ability to work on their own, and to major in their chosen field of study. Some students did not like the fact that lecturers tended to impose their ideas on the students' creative processes.

8.4 Foundation Program

- 8.4.1 Funds from the University's Teaching Improvement Fund (TIF) have been used by the College to develop and implement a Foundation Program for first year students. The Review Team was interested in ascertaining what prompted the development of the program, and how it was progressing.
- 8.4.2 The Program was originally introduced in 1998, but, despite the development of considerable strengths, had "lacked focus in the delivery of a broader and more cohesive educational experience capable of addressing the needs the diverse group of students studying at the College"⁴. The TIF grant had enabled the Foundation Studies Project Team to undertake developmental work on the program, with several significant changes introduced in 2002. Staff were appreciative of the feedback provided by the Institute for Teaching and Learning during the development of the program.
- 8.4.3 Responses to the latest Student Course Experience Questionnaire (SCEQ) had informed strategies used in the refinement of the program for 2002. These had included the reintroduction of specific studio practice during the first year. The difference in expectations of school leavers and mature age students provided a challenge in design of the program. The highlight of the program was the orientation week during which the students developed a project aimed at knowing themselves, the campus and the staff. Students were enthusiastic about the Program, and could see that all the changes that they thought should have been made had happened in the second semester.

Commendation 3

The Review Team commends the College on the successful development and implementation of the Foundation Studies Program for first year students. It is generative and developmental.

8.5 Professional Practice Stream

- 8.5.1 Undergraduate students who were interviewed told the Review Team of their wish for a professional practice stream which would provide them with ideas about life choices in their chosen careers as artists, as well as employment opportunities. There was a consistent view that the Faculty should be giving them directions on their prospects, and how they would be able to support themselves when they left the College and became practicing artists.
- 8.5.2 During staff interviews the Team were told about the current piloting of a professional practice stream in one discipline of the undergraduate program. Professional organisations play an important role in the program providing students with practical examples of what it means to be an artist, as well as information on the legal aspects of the profession. Students undertake field trips to look at exhibition opportunities. A project on an ongoing representation of the student which explores non two-dimensional ways of presenting themselves and a critical evaluation of the development of their work is included. This program will be introduced throughout the College in Semester 2, 2003.

³ See *Section 10: Assessment*

⁴ Sydney College of the Arts. *Improvements to teaching 2001*

- 8.5.3 Responsiveness by the College to students needs is commended. This program was an initiative which would enhance the experience of students, and create links with the outside arts community.

Commendation 4

The Review Team commends the College on the pilot of the professional practice stream. This initiative will enhance the student experience and create links with practitioners outside the College and the University.

8.6 The Institute for Teaching and Learning

- 8.6.1 Strategic use has been made of the Institute for Teaching and Learning to support teaching practices. Staff reported that staff from the Institute for Teaching and Learning had held workshops at the Rozelle campus, including one on learning how to teach in large groups; provided feedback on the Foundation Program (see Section 10.5.2); were working on an online learning a project with Theories of Art Practice staff; and had generally been supportive and responsive to the needs of the College. All staff were encouraged to attend courses at the Institute for Teaching and Learning, and were positive about the consequent improvements in their teaching practices.

Commendation 5

The Review Team congratulates the College on its strategic use of the Institute for Teaching and Learning. Staff were very positive about the courses they had attended, which had enabled them to improve their teaching practices. The Institute for Teaching and Learning had been particularly helpful in the development of the Foundation Program and in providing advice about teaching large student groups.

8.7 Teaching and Learning Plan

- 8.7.1 The College Teaching and Learning Plan was developed by the Associate Dean, Undergraduate Studies in 2001. Informal consultation had taken place with all staff and that most goals were commonly understood. The original model had been developed by the previous Teaching and Learning Committee. This Committee was in the process of being re-established. The Plan was not well known by either staff or students. Some staff indicated that they had not been involved in the planning process.
- 8.7.2 The development of the Teaching and Learning Plan by the newly established Teaching and Learning Committee needs to be more collegial and collaborative. Communication processes need to be established to ensure knowledge and compliance across the College.

Recommendation 7

The Review Team recommends that the development of the College Teaching and Learning Plan should be more collegial and collaborative. It also recommends that improved communication processes should be established to disseminate the plan across the Faculty, and ensure a degree of compliance.

8.8 Rewarding good teaching

- 8.8.1 Rewarding of good teaching was identified in the Self-Evaluation Report as an important challenge for the future. During the review the College expanded on this statement, indicating that they were not sure how rewarding teaching fitted in with the culture of the College. Both staff and students indicated that they would appreciate formal recognition of good teaching. Students reported that the College staff included both inspiring artists and inspiring educators.
- 8.8.2 There was a need for a formalised process for the recognition of good teaching, and that staff should be encouraged to apply for University teaching excellence awards.

Recommendation 8

The Review Team recommends that the College considers the introduction of a formalised process for the recognition of good teaching. It further recommends that staff should be encouraged to apply for University teaching excellence awards.

8.9 Staff workload

- 8.9.1 Concern was expressed about the high staff: student ratio⁵ and how this affected staff workload. There was a large ratio of part-time staff, and there were no current teaching load guidelines. This affected staff ability to undertake research, maintain good teaching practice, and perform administrative tasks effectively. It was clear that all staff in general, and the part-time staff in particular, were at the limit of managing their workload.
- 8.9.2 As a former College of Advanced Education, the College is still operating under its previous staff contact guidelines of 18 hours for studio work, 12 hours for theory, half an hour per week for postgraduate support and two to four hours per week for teaching relief for senior staff. The College informed the Team that discussions were taking place in August 2002 to look at developing new teaching load guidelines which would be more applicable to the university framework.
- 8.9.3 The Review Team concluded that the heavy staff workload is detrimental to staff research and creative input.

Recommendation 9

The Review Team recommends that the College consider ways of improving the current heavy staff workload.

9 REDESIGNING THE CURRICULUM

- 9.1 A recent staff forum had identified redesigning the curriculum as a major priority for the College. Specific areas discussed were the postgraduate coursework program and the in the Bachelor of Visual Arts (BVA) double minor option.

⁵ Staff student ratios - undergraduate students divided by staff = 1:15; discipline divided by staff = 1:38

9.2 Postgraduate coursework program

- 9.2.1 The structure of the postgraduate coursework program and ways of achieving more interaction with the university at large is a priority. The College is also investigating strategies for increasing the number of postgraduate coursework students.
- 9.2.2 Postgraduate coursework students reported that they would appreciate more theory and the provision of technical instruction which was more relevant to future developments in their area of study. They would welcome guest lecturers, group activities, sharing of topics and exhibitions of their work.

9.3 BVA and Double minors

- 9.3.1 A conscious decision to offer one undergraduate degree only – the Bachelor of Visual Arts (BVA). They told the Review Team that the intention was to offer more choice and mobility for undergraduate students but that possibilities were constrained due to the university credit point structure. They considered that the minor structure was weakening the core structure of the program and were discussing ways of improving the situation. The introduction of an elective stream and the breaking of double minors would provide more choices for students. This would also make it possible for students from other faculties to take courses at the College.
- 9.3.2 The Review Team found that there was opposition to the double minors by some staff, and this was evident in their attitude to double minors' students. A decision needs to be made about how this can be adequately resourced.

Recommendation 10

The Review Team recommends that the College investigate the continued viability of offering a double minor and look at replacing it with the proposed elective stream.

10 ASSESSMENT

10.1 Standards and practices

- 10.1.1 There was a lack of consistency in relation to assessment processes and standards across studios. The high use of casual staff who were not provided with information on standards, policies and practices relating to assessment, contributed to the inconsistency.
- 10.1.2 The development of grade descriptors could improve the situation, together with the introduction of a more intense orientation program for casual staff, and better coordination between full-time and casual staff, and students.

Recommendation 11

The Review Team recommends that the College considers the need for a more consistent message to be conveyed to casual staff regarding standards, policies and practices particularly as they relate to assessment. A more intensive orientation program for casual staff with better coordination between full-time staff, casual staff and students may help to improve this. It further recommends that there is a need for moderation and consistency across studios, and that the College should consider the development of grade descriptors.

10.2 Student feedback

- 10.2.1 Undergraduate students indicated that they were happy with the feedback they received during their progress. They would, however, appreciate written feedback at the end of semester on their studio work and an indication of the direction they were going.

10.3 Assessment panels

- 10.5.1 The size and composition of assessment panels used by the College was felt by all staff to lead to problems in equity of assessment for students. Depending on the number of staff in the studio, some panels may only have two members. This meant that it was hard to get consensus and casuals from other areas were often brought in to sit on assessment panels. Academic Advisors sat on the assessment panels for their own students, but this was seen by the College to be normal practice and not a problem. *(See also Section 8.3: Student centred learning)*

11 USE OF ICT IN TEACHING AND LEARNING

- 11.1 One of the major achievements and future priorities of the College is the integration of digital technology and online learning into all teaching spaces. They informed the Review Team that a TIF grant had been received to establish pilot digital suites at the College. These would be the first of their kind in Australian art schools. A Sesqui appointment for an advisor on the integration of digital technology has also been approved. The College had received positive feedback from outside examiners regarding the quality of the work being produced in the digital studios.
- 11.2 Staff reported a positive reaction to WebCT from students in courses where this technology was utilised. They found that student like the stimulation and interaction of working with WebCT and it was more comfortable than written assignments for students of a non-English speaking background. Online learning was only viable for a minority of courses, and was not yet used in studio areas. Staff found that it worked well in studio theory and as a supplement to face-to-face teaching.
- 11.3 The Review Team concluded that the College had enhanced teaching and learning by the use of online learning through WebCT.

Commendation 6

The Review Team commends the College on the way in which the use of online learning through WebCT has enhanced teaching and learning.

12 RESEARCH-LED TEACHING

- 12.1 In the area of research-led teaching, the Review Team found that although the students considered that the experience of their lecturers' research was informing their learning, staff exhibited a lack of clear understanding about what this meant in the university context.
- 12.2 Undergraduate students reported that the connection between their projects and the creative work of staff was apparent. They considered that overall the experience of working with practicing artists was beneficial, and that they could draw inspiration from their lecturers' works.
- 12.3 The experience of the postgraduate coursework students was slightly different from that of the undergraduate students. Whereas they were aware of the lecturers' creative work, and found the

seminar series beneficial in alerting them to different realms of research, they found that lecturers did not talk about what they were doing because of lack of time in class.

- 12.4 Staff thought that the issue of what constituted research in an art school environment was unclear. They operated in an art world where practice rather than research was mentioned. With the adaptation of art schools to university faculties or schools, ongoing discussion revolved around whether or not creative practice is considered as research in a university sense. They appreciated the greater awareness of the role of research in the College, and the concerted effort being made to provide them with information about research grants.

Recommendation 12

The Review Team recommends that the College consider the use of Institute for Teaching and Learning workshops to help staff better understand the teaching research nexus.

13 RESEARCH SUPERVISION AND TRAINING

- 13.1 Postgraduate students chose the Sydney College of the Arts for their further studies because of the challenge and rigor of the course compared to other institutions. Some students were interested in pursuing an academic career after completion of their postgraduate studies, as they found the intellectual environment challenging and wanted to pass their knowledge to future students.
- 13.2 A research culture is currently being developed and staff are responding positively to changes in this area. This is evidenced by a healthy PhD completion rate, and rapid increase in the number of research students – from ten in 1998 to 67 in 2002. Future plans included the integration of postgraduate students into research teams so that they may eventually become research assistants and the introduction of a PhD focussing on practice. The College reported that it aimed to be the Australian leader in postgraduate coursework, postgraduate research and research grants.

Commendation 7

The College is commended on the development of a research culture within the institution.

Commendation 8

The Review Team commends the College on the development of the postgraduate degree program, but suggests that it needs to be mindful of the need to expand resources for this program.

13.3 Research supervision

- 13.3.1 Postgraduate research students usually had one supervisor who they met with on a weekly basis. Students were free to nominate their own supervisor, were encouraged to negotiate supervision; and were free to move around between supervisors. Resources prevented students from having access to an associate supervisor except when their own supervisor was on leave. This is in contravention of the Academic Board Code of Practice for Postgraduate supervision. (*See Section 5.4*) Students were unaware that they could have two supervisors, and told the Team that there would be benefits in having different perspectives on their research.
- 13.3.2 Supervisors attend a forum at the beginning of each year during which issues, strategies, and problem solving are discussed and a generic production chart produced. They are encouraged to attend the Institute for Teaching and Learning Postgraduate supervision development program. Staff who had completed this program reported that they found it helpful, interesting and

collegial. They appreciated the opportunity to share common experiences with other members of the university.

13.4 Resources and support for postgraduate students

- 13.4.1 Postgraduate students reported positively on the resources and support available to them. They had access to their own studio spaces, unlimited access to facilities, and access to computers through their own Postgraduate IT set up. They would appreciate twenty-four hour access, though they appreciated being able to stay on campus from early morning to midnight. Although the College reported that postgraduate students had free photocopying, the students said that in practice, this only applied for documents retrieved from other libraries. Students who had studied at the College previously reported that support had improved.
- 13.4.2 A feature of the PhD program is that all first year postgraduate research students who have not completed a Master of Visual Arts are required to attend postgraduate coursework seminars. They are encouraged to work on linking their research program, practice and theory and to talk over their project with their supervisors. Students saw this component as being useful, but that it should not necessarily be compulsory. They thought they would gain more benefit from having contact with other PhD students, and with learning about research strategies.
- 13.4.3 Postgraduate research students felt isolated from one another, and were unaware of the services that SUPRA offered. In relation to the Postgraduate Support Scheme, the students reported difficulties in accessing grants due to the special nature of their requirements. The current criteria did not match their requests for grants to exhibit overseas and in Australia, or in undertaking internships in overseas institutions.

Recommendation 13

The Review Team recommends that the College consider the isolation of postgraduate students and investigate ways of improving the situation. In particular, students need to be made aware of SUPRA.

13.5 The use of PhD students as tutors

- 13.5.1 A number of postgraduate students were interested in tutoring. They told the Team that it would help them understand their own practice as well as helping them experience academia. Staff reported that tutors were used in most studios but that funding affected their ability to employ them. They considered that using postgraduate students as tutors would be beneficial to the students in terms of pastoral care and professional practice.

Recommendation 14

The Review Team recommends that the College give consideration to the employment of postgraduate students in tutoring as a developmental and mentoring strategy

14 CONCLUDING COMMENTS

- 14.1 The Sydney College of the Arts is to be commended on the high commitment and enthusiasm of staff and students, the development of a reflective culture and responsiveness to critique. Improvements that have been made in teaching and learning and research training across the College include the development of the Foundation Program and Professional Practice Stream, the

strategic use of the Institute for Teaching and Learning, the use of online learning, and the development of a research culture and postgraduate degree program.

- 14.2 Areas which the Sydney College of the Arts might consider for improvement include the development of generic attributes, its internal and external communication processes, the isolation of international students, a more collegial development of the Teaching and Learning Plan, recognition of good teaching, staff workload, the viability of offering a double minor, moderation and consistency of assessment standards and practices, and the use of postgraduate students as tutors. The use of Institute for Teaching and Learning workshops to better enable staff to understand the teaching research nexus and the appointment of associate supervisors for postgraduate research students is encouraged.
- 14.3 These findings were communicated to the Dean of the Sydney College of the Arts through the *Brief report of the findings of the Review Team* which was sent to the College on 27 August 2002.

15 AREAS OF GOOD PRACTICE (RECOMMENDATIONS)

Based on the Self-Evaluation Report, the Teaching and Learning Plan and the findings of the review visit, the following areas of good practice have been identified within the Sydney College of the Arts:

Commendation 1

The College is to be commended on the high commitment and enthusiasm demonstrated by staff and students, the development of a reflective culture, and the responsiveness to critique. This has resulted in visible improvements to practice throughout the College. (*See Section 2.2*)

Commendation 2

The Review Team commends the College on the reputation of its staff, who are well represented in collections in Australia and overseas. (*See Section 4*)

Commendation 3

The Review Team commends the College on the successful development and implementation of the Foundation Studies Program for first year students. It is generative and developmental. (*See Section 8.4*)

Commendation 4

The Review Team commends the College on the pilot of the professional practice stream. This initiative will enhance the student experience and create links with practitioners outside the College and the University. (*See Section 8.5*)

Commendation 5

The Review Team congratulates the College on its strategic use of the Institute for Teaching and Learning. Staff were very positive about the courses they had attended, which had enabled them to improve their teaching practices. The Institute for Teaching and Learning had been particularly helpful in the development of the Foundation Program and in providing advice about teaching large student groups. (*See Section 8.6*)

Commendation 6

The Review Team commends the College on the way in which the use of online learning through WebCT has enhanced teaching and learning. *(See Section 11)*

Commendation 7

The College is commended on the development of a research culture within the institution. *(See Section 13.2)*

Commendation 8

The Review Team commends the College on the development of the postgraduate degree program, but suggests that it needs to be mindful of the need to expand resources needed for this program. *(See Section 13.2)*

16 AREAS OF CONSIDERATION FOR IMPROVEMENT

The Review Team identified a number of areas for consideration for improvement, and makes the following recommendations to the College:

Recommendation 1

The Review Team recommends that the College develops relevant generic attributes and communicates these to the students. *(See Section 5.3)*

Recommendation 2

The Review Team recommends that the College complies with the Academic Board code of practice for Postgraduate supervision and provide each postgraduate research student with both a supervisor and an associate supervisor. Associate supervisors may be obtained from another studio within the College or from other faculties within the University, for example the Faculty of Arts. *(See Section 5.4)*

Recommendation 3

The Review Team recommends that the College looks at the quality of its internal communication processes, particularly in relation to administration. *(See Section 6.2)*

Recommendation 4

The Review Team recommends that the College develop links with the Camperdown campus, for example the Faculty of Arts. This would provide more opportunities for students and avail them of the University of Sydney experience. *(See Section 6.3)*

Recommendation 5

The Review Team recommends that because of the isolation of international students from the resources of the main campus, the College should consider ways of putting resources, structure and processes in place on site to help these students. *(See Section 6.3)*

Recommendation 6

The Review Team recommends that the College consider promotion of the College to the outside community, emphasising the brand name of the University and the intellectual rigour of the programs offered. *(See Section 6.4)*

Recommendation 7

The Review Team recommends that the development of the College Teaching and Learning Plan should be more collegial and collaborative. It also recommends that improved communication processes should be established to disseminate the plan across the Faculty, and ensure a degree of compliance. *(See Section 8.7)*

Recommendation 8

The Review Team recommends that the College considers the introduction of a formalised process for the recognition of good teaching. It further recommends that staff should be encouraged to apply for University teaching excellence awards. *(See Section 8.8)*

Recommendation 9

The Review Team recommends that the College consider ways of improving the current heavy staff workload. *(See Section 8.9)*

Recommendation 10

The Review Team recommends that the College investigate the continued viability of offering a double minor and look at replacing it with the proposed elective stream. *(See Section 9.3)*

Recommendation 11

The Review Team recommends that the College considers the need for a more consistent message to be conveyed to casual staff regarding standards, policies and practices particularly as they relate to assessment. A more intensive orientation program for casual staff with better coordination between full-time staff, casual staff and students may help to improve this. It further recommends that there is a need for moderation and consistency across studios, and that the College should consider the development of grade descriptors. *(See Section 10.2)*

Recommendation 12

The Review Team recommends that the College consider the use of Institute for Teaching and Learning workshops to help staff better understand the teaching research nexus. *(See Section 12)*

Recommendation 13

The Review Team recommends that the College consider the isolation of postgraduate students and investigate ways of improving the situation. In particular, students need to be made aware of SUPRA. *(See Section 13.4)*

Recommendation 14

The Review Team recommends that the College give consideration to the employment of postgraduate students in tutoring as a developmental and mentoring strategy. (*See Section 13.5*)

Professor Judyth Sachs
Chair, Review Team
Chair, Academic Board

11 November 2002

**SYDNEY COLLEGE OF THE ARTS
ACADEMIC BOARD REVIEW VISIT**

WEDNESDAY 7 AUGUST 2002

BRIEF REPORT OF THE FINDINGS OF THE REVIEW TEAM

1. Introduction

- 1.1 The Academic Board Review Team, chaired by Prof. Judyth Sachs, Chair of the Academic Board, visited the Sydney College of the Arts on Wednesday 7 August 2002 to review and evaluate academic planning and quality assurance systems within the Faculty.
- 1.2 Meetings were conducted with the following groups:
- The Dean and Director, Prof. Ron Newman and senior academic staff;
 - Undergraduate students;
 - Postgraduate research students;
 - Postgraduate coursework students;
 - Faculty academic and general staff.
- 1.3 This report is a brief summary of the findings of the Review Team as reported back to the Dean of the Faculty at the end of the visit.

2. General comment

The College has undergone a period of rapid change, with the development of new programs and the appointment of a new Dean, following a period in which there was an acting Dean. A new spirit of collaboration, collegiality and renewal was evident. Staff and students indicated high levels of good will and commitment.

3. Areas of good practice

- 3.1 Strong commitment by staff
- 3.2 Committed and enthusiastic students.
- 3.3 Development of a reflective culture, aimed at improving and analysing all areas of practice.
- 3.4 Responsive to critique from students and outsiders. This results in visible improvement to practice.

- 3.5 Development a research culture within the institution.
- 3.6 Foundation Program for first year students is generative and developmental.
- 3.7 Pilot of professional practice stream. This initiative will enhance the student experience, and create links with practitioners outside the College and university.
- 3.8 The strategic use of the Institute for Teaching and Learning by the College. Staff were very positive about the courses they had attended which had enabled them to improve their teaching practice. The Institute for Teaching and Learning had been particularly helpful in the development of the Foundation Program; and in providing advice about teaching large student groups.
- 3.10 Development of the postgraduate degree program but on the proviso that resources are limited.
- 3.11 Use of online learning through WebCT has enhanced teaching and learning.
- 3.12 Reputation of staff who are well represented in collections in Australia and overseas.

4. Areas of consideration for improvement

- 4.1 Heavy workload is detrimental to staff research and creative output. Staff contact hours are 18 hours per week for studio and 12 hours per week for theory.
- 4.2 Need for a consistent message conveyed to casual staff regarding standards, policies and practices particularly as they relate to assessment. A more intensive orientation for casual staff with better coordination between full time staff, casual staff and students may help to improve this.
- 4.3 Development of the Teaching and Learning Plan should be more collegial and collaborative. Improved communication processes to disseminate the plan across the Faculty, and ensuring a degree of compliance are required.
- 4.4 Lack of clear understanding about what research-led teaching meant in the university context. Institute for Teaching and Learning workshops could help staff to better understand the teaching research nexus.
- 4.5 Isolation of international students from the resources at the main campus. The Faculty needs to consider ways of putting resources, structure and processes in place on site to help these students.
- 4.6 Lack of compliance with Academic Board policy for PhD students to have a supervisor and an associate supervisor.
- 4.7 Isolation of postgraduate students from each other. They were not aware of SUPRA.

- 4.8 Involvement of postgraduate students in tutoring as a developmental and mentoring strategy.
- 3.9 Introduction of a formalised process for the recognition of good teaching. Staff should be encouraged to apply for university teaching excellence awards.
- 3.10 A need for moderation between and consistency across studios, and for grade descriptors. The Faculty should consider the development of grade descriptors. The Team also recommends that the College develop relevant generic attributes.
- 3.11 Development of links with the Camperdown campus, for example the Faculty of Arts. This would provide more opportunities to students and avail them of the University of Sydney experience.
- 3.12 Promotion of the Faculty to the outside community emphasising the brand name of University of Sydney and the intellectual rigor of programs offered at the SCA
- 3.13 Double minor program was problematic, especially in terms of resource allocation. There is a need to investigate the continued viability of offering a double minor.

Judyth Sachs
Chair, Review Team
Chair, Academic Board

27 August 2002

APPENDIX TWO LIST OF DOCUMENTS SUPPLIED BY THE FACULTY

- 1 Sydney College of the Arts Self-Evaluation Report (see Appendix Three)
- 2 Sydney College of the Arts Strategic Plan
- 3 Faculty Teaching and Learning Plan 2002 (see Appendix Four)
- 4 Progress report on the Faculty Teaching and Learning Plan 2001
- 5 Improvements to teaching report 2001
- 6 Sydney College of the Arts Guidelines for Assessment 2001/2002
- 7 Sydney College of the Arts Briefing notes on the 2001 admission process (notes used to brief academic staff.
- 8 Sydney College of the Arts Teaching survey results (First Semester 2002)
- 9 The Sydney College of the Arts Essay writing guide
- 10 Student guide for Foundation studies and Foundation units of study
- 11 Sydney College of the Arts Honours booklet
- 12 Sydney College of the Arts postgraduate guide
- 13 Copies of the Sydney College of the Arts Assessment cards
- 14 BVA questionnaire and application form
- 15 Administrative guidelines for academic staff

Academic Planning and Quality Assurance 2001

Self Evaluation of the Quality of Teaching and Learning in the Sydney College of the Arts

1. Introduction

The Sydney College of the Arts is a studio based art school, which has been innovative in teaching and learning over the past twenty years. It was the first art school in Australia to introduce a significant curriculum of art history and theory to undergraduate visual arts education; uniquely with a studio-based theory program acting as a bridge between core theory courses and studio practice. This pedagogical relationship between *making* and the historical or philosophical context of art, while innovative in Australia, is part of a much longer tradition in art education stretching back to the Accademia del Disegno⁶ founded in Florence in 1563, which was the first academy to place the visual arts amongst the humanities.

The mission of the Sydney College of the Arts is to educate and train those who will practice as makers or interpreters of contemporary art, craft and design and to be skilled, knowledgeable, innovative and resourceful in their practice. SCA is international in outlook and is responsive to the changing needs and developments at the local, national and international level. Also see the Sydney College of the Arts Strategic Plan (Appendix 1).

SCA revised its BVA course in 1998 to increase flexibility of options and focus on student centred learning. It offers undergraduate education in the visual arts, crafts and design and postgraduate training through course work and research degrees. SCA has an undergraduate enrollment of approximately 500 students and 100 postgraduate candidates. The retention rates for SCA in the undergraduate program ranges between 80% and 90% depending on the academic level of study. International enrolments in 1998 accounted for 5% of the student population and in 2000 jumped to 10%. It is projected that SCA will continue to experience strong demand from international students for its degrees. For a comparison with the Group of Eight of fail and pass rates (Appendix 2).

Following an external review in 2001, SCA has embarked on a process of academic restructuring. Responsibility for the management of undergraduate teaching and learning in this new structure now lies with the Associate Dean for Undergraduate Studies, Associate Professor Tom Arthur. Dr Eril Baily has responsibility for postgraduate training as the Associate Dean for Postgraduate Studies. During 2001 the then Acting Director, Professor Margaret Harris, appointed Associate Professor Brad Buckley to oversee Quality Assurance. SCA is in the process of establishing a number of standing committees of the SCA Faculty Board and these committees will be the Teaching and Learning Committee, Postgraduate Committee, Gallery and Events Committee and Research Committee. While the actual size has yet to be determined, these committees when established, will assume responsibility for appropriate areas in accordance with Academic Board policies. Among the issues identified for development are revision of the SCA Handbook and using University procedures more effectively. SCA has also introduced the Flexis unit of study codes for the 2002 academic year. (Appendix 3).

SCA academic program is focused on achieving flexibility of study options leading to career choice by encouraging students to explore their potential in an interdisciplinary learning environment. Career

⁶ C. Goldstein. *Teaching Art: Academies and Schools from Vasari to Albers* (Cambridge University Press, 1996) pp. 16-17.

outcome is fostered through the learning process and built on the premise SCA is educating for a role in art and design through the teaching of skills, knowledge and practice rather than by providing narrow vocational preparation. Inventive and committed visual arts practice will arise from self-directed and motivated learners, able to negotiate more than one art discipline or to import relevant skills to a specific practice. In this sense, the traditional boundaries between art disciplines that used to separate art practice are irrelevant to contemporary practice, as are strict separation between art, design and craft.

SCA has a strong tradition of commitment to the development of innovative teaching and learning practices. Two examples of this commitment are the appointment of Mr Peter O'Carroll, in 1996, as a Fellow to assist in the development of strategies in teaching and learning at all levels of the College. He continued as a consultant until 1998 during which time a range of staff development workshops were organised to improve supervision of Honours and graduate candidates. Mr O'Carroll in consultation with senior staff also initiated a series of curriculum changes to the first year program to improve written and oral communication skills. In 2000, an IT in Curriculum Grant facilitated the piloting of a new approach to teaching visual inquiry. In the subject area of Theories of Art Practice, tutorial groups were asked to collaborate in designing their own exhibition of nineteenth century artwork for the Internet, complete with curatorial rationale and explanations of the nature of each work in the exhibition. Students worked in an on-line learning environment that included discussion forums and students' exhibition areas. They published their exhibitions and accompanying essays on-line, and these underwent peer assessment by all groups. SCA implemented in 1990 student evaluation of teaching using surveys and student interviews for particular Units of Study. Evaluation by discussion with students is a well developed and effective part of SCA culture. This material has been used over the past decade to continually improve teaching and learning

While the academic staff are primarily active as researchers in the field of contemporary art, craft and design, a small number have been involved in research that addresses scholarship in teaching and learning in contemporary art, craft and design, particularly the questions of duration and parallel models of learning in the art school context. An example of this area of research is a funded team based project, which looked at the transition between high school and the first year or Foundation art school experience. Another member of the staff presented a conference paper in the US on the issue of duration and higher degrees in the visual arts. In keeping with the rapidly changing environment in higher education, many staff have undertaken short courses at the Institute for Teaching and Learning with many already holding higher qualifications in education.

Further information about SCA may be obtained from the website: http://www.usyd.edu.au/sca/sca_home.htm. Other institutions with which the College would wish to benchmark are the Victorian College of the Arts, The University of Melbourne www.vca.unimelb.edu.au, College of Fine Art, The University of New South Wales www.cofa.unsw.edu.au, Canberra School of Art, The Australian National University www.anu.edu.au/ITA/CSA, Rhode Island School of Design www.risd.edu, San Francisco Art Institute www.sfai.edu, Glasgow School of Art www.gsa.ac.uk, The Royal Danish Academic of Fine Arts www.kunstakademiet.dk, Ecole Nationale Supérieure Des Beaux-Arts www.ensba.fr and the Hochschule der Kunste Berlin www.hdk-berlin.de.

SCA has a number of faculty-specific exchange programs which include the following institutions: Alberta College of Art and Design, Canada; Ecole Nationale Supérieure Des Beaux-Arts, France; Hochschule der Kunste Berlin, Germany; Bezalel Academy of Art and Design, Jerusalem, Israel; Seoul National University, Korea; Glasgow School of Art, UK; Silpakorn University, Thailand.

Professional organisations and peak bodies in the field are: Artspace Visual Arts Centre www.artspace.org.au, The Visual Arts/Craft Fund of the Australia Council, www.ozco.gov.au, and The Australian Council of University Art and Design Schools (ACUADS) President, Professor Ted Snell, Professor of Contemporary Art, Head of the School of Art and Dean of Art, Curtin University of

Technology tsnellew@alpha1.curtin.edu.au , Contemporary Art Organisations (Australia)
www.caos.org.au, and the College Art Association (USA)
www.collegeart.org/caa/ethics/va_fac_stands.html.

2. Faculty self-evaluations of quality assurance systems

(1) How does the faculty ensure that each course and unit has an appropriate set of aims and outcomes, clearly communicated to and understood by students, and including generic as well as disciplinary skills?

SCA revised its BVA course in 1998 to increase flexibility of options and focus more firmly on student centred learning. A comprehensive set of aims and outcomes were developed for the undergraduate degree that included both generic and disciplinary skills after broad consultation with the professional community and assistance from the Centre for Teaching and Learning (now the Institute for Teaching and Learning). These aims and outcomes form the basis of the course descriptions of each Unit of Study. Under the new structure, the Teaching and Learning Committee will review course outlines each semester to ensure that the aims and outcomes are clearly articulated. The learning aims and outcomes are available to the students in SCA Handbook and are incorporated into the Unit of Study outlines, which are distributed to all students at the beginning of each semester.

(a) Systems for informing students about course and unit expectations and ensuring that students understand them.

Studio Majors and Minors

Unit of Study outlines in SCA Handbook.

Unit of Study and course outlines distributed to students at the commencement of each semester for courses in which they are enrolled.

Announcements and discussions in tutorial groups.

Discussions with the student's Academic Adviser.

Access to the appropriate Associate Dean. The Associate Deans see students by appointment and are available each week.

Theories of Art Practice (THAP)

Unit of Study outlines in SCA Handbook.

Detailed written information in THAP Unit of Study course outlines.

Announcements and discussions in tutorials and lectures.

Letters to students on performance.

Feedback on essays detailing weaknesses and deficiencies as well as strengths.

Devoting one tutorial per semester to essay writing skills.

Offering tailored sessions on essay writing for the visual arts.

Access to the appropriate Associate Dean. The Associate Deans see students by appointment and are available each week.

(b) Ways in which relations between generic and disciplinary skills in the curriculum are monitored.

The Teaching and Learning Committee will review course outlines and assessment at the commencement of each semester and it is this review process that will monitor the relationship between generic and disciplinary skills.

Studio Majors and Minors

The relations between generic and disciplinary skills in the curriculum are monitored primarily through

the quality of the studio work.

THAP

Skills are monitored primarily through the quality of essays.

Detailed feedback on all written assignments is given.

Advise weak students to attend courses at the Learning Assistance Centre.

Scheduling minor assignments throughout the semester program to provide extra feedback to students on their work.

(c) Methods for ensuring that courses and units of study enable students to achieve intended learning outcomes.

Studio Majors and Minors

Setting assignments appropriate to the intended outcomes.

Assisting the student to set appropriate aims and outcomes when working in a self directed learning environment commensurate with the studio project.

THAP

Setting assignments appropriate to the intended outcomes.

Following up lectures with tutorial discussions.

Regular evaluation of units of study.

Paying particular attention to student feedback on the ITL evaluation forms.

Encourage teamwork whereby students learn from each other.

(d) Methods for providing coherence between units of study and courses.

This coherence between units of study was considered in the 1998 BVA Review and this was the method by which it was addressed at SCA. Under the new structure, the appropriate Associate Dean will assume responsibility in consultation with curriculum experts in the discipline area.

Studio Majors and Minors

The studio units of study and courses are designed to allow a sequential set of learning outcomes over the three years of the degree, and the fourth Honours year.

THAP

Synchronising theory content with Studio content.

Viewing 4 years of undergraduate study as a sequence of learning.

Devising and implementing courses that are specifically designed to meet contemporary visual arts practices.

(2) How does the faculty ensure integration of research, including both disciplinary research and evidence about effective learning and teaching, into its undergraduate and postgraduate courses?

SCA is fortunate to have a number of academic staff that are distinguished artists and theorists who are leaders in the field of contemporary art, craft, design and new media. This expertise enables staff to integrate the most recent developments in research/creative work/scholarship into teaching at all levels of the undergraduate degree and in a more direct way into the postgraduate program. The studio theory program acts as a bridge between core theory courses and studio practice and focuses on current disciplinary issues in the field. SCA is very successful in attracting the highest caliber applicants to its graduate programs and this is directly linked to the standing of the academic staff in the field. Under the new structure, responsibility for the interface between research and undergraduate and postgraduate

courses may also rest in part with the two Associate Deans and the Associate Dean for Research who is the Coordinator of the Centre for Innovation in Contemporary Art and Design.

(a) How links between current disciplinary research and the research expertise of staff and the curriculum are managed.

Studio Majors and Minors

The interface between the teaching program at both the undergraduate and postgraduate level and research/creative work/scholarship of the academic staff is managed by the two Associate Deans and senior academic staff of the studio discipline.

THAP

In the core Theory program, staff research interests are secondary to the curriculum design and are only incorporated where appropriate. Units of study are team-taught therefore where a staff member has particular research expertise that person is encouraged to teach that unit of study.

(b) How links between developments in the theory and practice of university teaching, learning, and the curriculum are managed.

The Teaching and Learning Committee will have responsibility for this area at SCA. Staff are encouraged to attend appropriate courses offered by the ITL. Incorporating an experimental IT assignment into the Foundation Year to enhance problem-based learning and self-directed learning among peer groups. Introduction of peer group assessment. Structuring self-directed and off-campus learning into the courses and Unit of Study. Staff Forums where issues of teaching and learning are discussed.

(3) How does the faculty ensure that student assessment is effective and contributes to learning, and that the assessment process is well understood by students?

At the centre of art education is *deep learning* and assessment plays a crucial role in this pedagogical strategy. SCA has developed a model of progressive assessment, using criteria referencing. In the Honours and Master of Visual Arts degrees, progressive assessment is replaced by oral examination. SCA assessment criteria are applicable to studio-based learning and to theory units of study. SCA has also developed Grade Definitions which when used in conjunction with the assessment criteria, ensures effective assessment of students. The Academic Adviser also plays a crucial role in the assessment process at SCA and the role is described below in some detail.

Grade Definitions

HD High Distinction The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to an exceptionally high degree.

D Distinction The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to a high level.

CR Credit The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to a satisfactory level, some to an exceptional or most to a high level.

P Pass The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to a satisfactory level.

XX Failure The grade appropriate to unit of study work that fails to fulfil the requirements of the unit of study or to meet all or most of the assessment criteria to satisfactory level. A 'Failure' grade requires re-enrolment and repetition of the unit of study (or specific component of the unit on the expressed advice of the relevant program coordinator and on the recommendation of the Director).

Pcon Conceded Pass The grade appropriate to unit of study work that is borderline, ie fails to fulfil the requirements of the unit of study or to meet the assessment criteria to satisfactory level throughout the semester, but where there has been noted progressive improvement in unit of study work during the semester and a student's work in other courses is of a satisfactory standard. A 'PCon' allows a student who has failed to satisfy unit of study requirements to progress.

NB A 'PCon' result cannot be recorded in more than one unit of study per semester or where other courses are failed. A 'PCon' result cannot be recorded in a unit of study if a 'PCon' was awarded in the unit of study at the previous level.

Pass The grade appropriate for courses where the major mode of assessment is attendance and participation.

R Satisfied The grade appropriate when, for valid reasons, an extension is permitted Requirements so that a unit of study result may be recorded by the date of the Board of Examiners at which time unless there are exceptional circumstances an 'Incomplete' grade will be converted to another.

V Incomplete The grade appropriate where a candidate discontinues from a unit of study without notice.

AXX Absent/fail An 'Absent/fail' requires re-enrolment and repetition of the unit of study (or specific component of the unit on the expressed advice of the relevant program coordinator and on the recommendation of the Director).

The Assessment Criteria

1. Requirements

Satisfaction of requirements as determined by academic staff, including attendance, communicated to students through College Handbook, unit of study outlines, other written notifications and/or verbally through tutorials or seminars.

2. Competence

The development and application of practical and intellectual competency and skills appropriate to the unit of studies.

3. Development

Students are expected to develop the ability to initiate and realise their own objectives for studio practice and theory work within the requirements of the unit of study and their developing knowledge of its historical and theoretical context. Students are expected to improve their abilities, competency and understanding throughout a semester, and in successive semesters.

4. Critical awareness

Students are expected to develop a critical awareness and knowledge of the unit of study; the ability to objectively evaluate their own work, select appropriate methods and materials and to formulate and evaluate ideas/methods.

5. Commitment

Commitment and self-motivation are important to a student's successful study in the unit of study. The level of commitment to study in the academic program is reflected in: the development of self-motivation

applied to individual, group or assignment based work; the degree of participation in the group work, project submission, essays or discussion; the development of a consistent work pattern, and the regularity and punctuality of attendance and submissions.

6. Innovation

Innovative and imaginative thinking, appropriate to the unit of study, is a measure of the quality of ideas underlying a student's work and of development in their studies.

The assessment criteria are made available to students in the SCA Handbook and particular assessment requirements for a Unit of Study are included in all course outlines. At the commencement of each course or Unit of Study the assessment, requirements are discussed with the students by the academic staff.

(a) Methods for ensuring that assessments enable students to achieve intended learning outcomes.

In addition, to the usual practice of course outlines each student will have an Academic Adviser (supervisor/mentor) who will be responsible for monitoring a student's progress in the course (assessment/evaluation) and supervising a student's academic work (assistance/advice). It is important that the dual role of the Academic Adviser in supervision and evaluation is understood by all parties. Each Academic Adviser is expected to meet regularly with all students supervised in a group tutorial, normally held each week. General attendance and study problems are normally monitored through this tutorial.

THAP

Detailed critical feedback given on assignments.

Peer group assessment.

Evaluation of units of study.

Informal student feedback in tutorials.

(b) Methods for ensuring that assessment practices and standards are fair and equitable.

Studio Majors and Minors

Undergraduate degree:

The mid semester review of student progress is normally conducted in the studio with the student's creative work. The review panel includes the student's Academic Adviser and other academic staff teaching in the discipline area. This review panel may vary from two to four staff members depending on the size of the discipline.

The Academic Adviser writes a progress report on the student's record card after the review. This comment on the student's progress is then discussed with the student, who is then asked to sign the card. This addresses both feedback to the student and due process. In 2003 an ecard will be introduced.

Final assessment is conducted in the student's studio with their creative work. The review panel includes the student's Academic Adviser and other academic staff teaching in the discipline area. The grade is determined by the Academic Adviser in consultation with other members of the panel using the SCA assessment criteria. A further comment is made on the record card.

Honours degree

Final assessment of the Honours year is by oral examination. Each student has a preliminary meeting with the external examiner in September or October. The examination panel consists of the student's supervisor and an external examiner who is an expert in the field. The panel conducts the examination at the graduation exhibition, which is held at the end of the academic year. The examiners receive a copy of the

Honours paper one month before the date of examination. Separate grades are awarded for the studio work and the Honours paper. Both examiners write reports.

MVA degree

Final assessment of the MVA is by oral examination. The examination panel consists of an internal examiner (not the candidate's supervisor), an external examiner who is an expert in the field and a Chair. The examiners receive a copy of the research paper one month before the date of examination. The examination is two hours in length. The candidate is expected to offer an oral defence of the creative work and research paper. A separate pass or fail is awarded for the creative work and the research paper. Both examiners write a report referring to the SCA MVA Examination pro forma.

THAP

Students are given access to essay grading criteria through the SCA Handbook and course outlines.

(c) Methods for ensuring that assessments provide students with prompt and effective feedback on their progress.

Studio Majors and Minors

A progress report is made by the Academic Adviser on the student's record card after the mid-semester review. This comment is then discussed with the student, who is then asked to sign the card. This addresses both feedback to the student and due process. A warning letter is sent to any student whose progress is considered to be unsatisfactory after the mid-semester review.

THAP

In tutorials, tutors give immediate feedback on presentations.

End of semester essays are made available to students as soon as the marks are posted on the web.

Extensive comments on essays guide students for further work.

Warning letters sent mid-semester to any student whose progress is in jeopardy.

(d) How information from assessments is used to improve teaching and learning.

Assessment information was incorporated into the BVA Review to improve teaching and learning, which resulted in greater flexibility, and a re-newed focus on student centred learning.

THAP

Exemplary student essays sometimes kept in the library for other students to consult

Based on essay weaknesses specific writing skill courses have been developed for students

If there is evidence of systemic misunderstanding in a unit of study, staff teaching that unit will modify and change the course and assessment requirements

(e) Methods for ensuring that students understand the assessment processes.

The assessment criteria are made available to students in the SCA Handbook and particular assessment requirements for a Unit of Study are included in all course outlines. At the commencement of each course or Unity of Study the assessment requirements are discussed with the students by the academic staff.

THAP

Written course information gives all the details

Information is reiterated in face-to-face teaching situations

(4) How does the faculty ensure the quality of its teaching and recognise good teaching?

While SCA in 1990 implemented student evaluation of teaching, it has not developed any awards for good teaching. This has been identified by SCA as an important challenge for the future. However, at various periods over the past decade several members of the academic staff, including Dr Ann Elias and Ms Su Baker (now Associate Professor and Head of the School of Art, Victorian College of the Arts, University of Melbourne) have been responsible for the evolution of a range of instruments for the evaluation of teaching. SCA initiated the appointment of Mr Peter O'Carroll, 1996 – 1998, as a Fellow to assist in the development of strategies in teaching and learning at all levels. There have also been various workshops conducted in conjunction with the Centre for Teaching and Learning (ITL). Most recently, Associate Professor Brad Buckley participated in the ITL project, *In supervisors' words...*, on good supervision in the University.

(a) Methods for monitoring the breadth, depth, pace, variety and challenge in teaching.

The Unit of Study and courses are evaluated on a regular basis through a variety of instruments, which include student evaluations, and interviews of students. The Associate Dean for Undergraduate Studies will be responsible for the monitoring of teaching strategies.

(b) How decisions about the selection of particular teaching strategies in relation to student learning outcomes are monitored.

Student evaluation is the main method of monitoring teaching and learning strategies. Informal feedback from students in tutorials is a regular practice. The Associate Dean for Undergraduate Studies will be responsible for the monitoring of teaching strategies.

(c) Methods used to enhance the quality of teaching, including staff development, mentoring and peer review.

Staff are encouraged to undertake appropriate courses at ITL. The SCA Forums, which are held each week. There is informal and formal mentoring of new staff by senior staff. Staff new to THAP attend an orientation meeting and participate in the developments of course programs so that their specific fields of expertise are included. Peer Review is an ongoing practice because all courses in THAP are team-taught and consequently feedback is ongoing.

(d) How the faculty supports, recognises and rewards good teaching.

There are no rewards for good teaching. This has been identified by SCA as an important challenge for the future.

(5) What arrangements does the faculty have in place to monitor and support student progression?

(a) Arrangements for identifying students at risk of non-completion or failure and the processes used to intervene in these cases.

Studio Majors and Minors

Undergraduate degree:

The mid semester review of student progress is normally conducted in the studio with the student's creative work. The review panel includes the student's Academic Adviser and other academic staff teaching in the discipline area. This review panel may vary from two to four staff members depending on the size of the discipline.

The Academic Adviser writes a progress report on the student's record card after the review. This comment on the student's progress is then discussed with the student, who is then asked to sign the card. This addresses both feedback to the student and due process.

Final assessment is conducted in the student's studio with their creative work. The review panel includes the student's Academic Adviser and other academic staff teaching in the discipline area. The grade is determined by the Academic Adviser in consultation with other members of the panel using the SCA assessment criteria. A further comment is made on the record card.

A warning letter is sent to any student whose progress is considered unsatisfactory after the mid-semester review.

THAP

Attendance rolls are monitored, and letters about attendance are sent to students in danger of not qualifying for assessment. Student grades in THAP are reviewed and those students deemed to be weak in English and essay writing skills are formally advised to attend courses at the Learning Assistance Centre or ITL and special remedial courses are integrated into Units of Study.

(b) The use of learning resources and academic support to assist student learning outcomes.

Studio Majors and Minors

The College supports learning outcomes with a wide range of resources including studios, media labs, technical workshops and expert technical staff in each studio discipline.

SCA lunched its Gallery in 1997 and since then, there have been over twenty five exhibitions of both international and national standing. The Gallery provides an important resource for student learning. SCA also has an Artist's apartment, which is an important resource as it allows the artist-in-residence program to be integrated into the exhibition program. Sydney College of the Arts Gallery Draft Plan (Appendix 4).

THAP

The library is the key resource supporting student learning outcomes. Staff distribute resource guides – bibliographies, plus lists of websites, galleries and museums

Weekly formal consultations are made available to students by THAP staff.

(6) How does the faculty ensure the quality of research supervision and training?

(a) Arrangements for ensuring high standards of supervision.

The Associate Dean for Postgraduate Studies has responsibility for the monitoring of supervision, quality of postgraduate training and completion rates. It is the policy of SCA that supervisors meet with candidate at least four times each semester. At the annual postgraduate review, the supervisor, tables a report on the progress of the candidate that has been discussed and then signed by both the supervisor and the candidate. Academic staff who are new to supervision are encouraged to attend courses at the ITL. All supervisors and candidates are given a SCA postgraduate manual detailing expectations and guidelines to supervisory practice.

(b) Mechanisms in place for ensuring effective completion and retention.

Candidates who are considered not to be complying with regular scheduled meetings, or are deemed to be in danger of non-completion, are requested to have a meeting with the Associate Dean for Postgraduate Studies and the supervisor. At the annual postgraduate review, candidate and supervisor are asked if there

are any foreseeable problems to the completion of the candidature. Provision is made in the annual review for all candidates to discuss in confidence any aspects of the course and supervision.

(c) How the research climate for students and provision of resources to support research are monitored.

Students have regular group meetings with peers and staff to discuss research projects. All first year postgraduate candidates attend a weekly seminar in which they discuss their research project and relevant issues. All second year MVA candidates meet once a week for peer group reviews led by an academic. All PhD candidates deliver a paper once each year. The Library and technical infrastructure is reviewed annually.

(d) The use of student and/or graduate views to improve the experiences of research higher degree students.

All candidates are requested to report on the strengths and weaknesses of the postgraduate program and offer any suggestions for its improvements. Students participate in the Postgraduate Exit Questionnaire. In the annual postgraduate review, if there is evidence of systemic problems in the postgraduate program these are considered and in certain instances formal changes are made to the postgraduate program

(7) What are the faculty's arrangements for evaluation and quality improvement, including the use of student and graduate feedback and other performance indicator data to monitor and enhance performance? How does it recognise good teaching?

(a) Mechanisms in place for collecting *and acting on the results* of student and graduate feedback on teaching, units of study and courses.

The Associate Deans in consultation with the area co-coordinators and the Dean will be responsible for the monitoring of, and acting upon, the data collected. This area has been identified as a challenge for SCA in 2002.

(b) Arrangements for applying University performance indicator data to improving educational quality.

The Associate Deans in consultation with the Dean will be responsible for the monitoring of, and acting upon, the data collected. This area has been identified as a challenge for SCA in 2002.

(c) Consistency between University requirements and faculty QA and improvement mechanisms.

The Associate Deans in consultation with the Dean will be responsible for the monitoring of, and acting upon, the data collected. This area has been identified as a challenge for SCA in 2002.

(d) Methods used to monitor progress towards goals specified in the faculties teaching and learning plan.

The Associate Dean for Undergraduate Studies, in consultation with the Dean will be responsible for the monitoring of progress towards goals specified in the SCA's teaching and learning plan. See Sydney College of the Arts Strategic Plan (Appendix 1).

APPENDIX FOUR FACULTY TEACHING AND LEARNING PLAN

SYDNEY COLLEGE OF THE ARTS
FACULTY STRATEGIC PLAN FOR TEACHING AND LEARNING 2001-2002

The role of the Sydney College of the Arts is to encourage, evaluate, transmit and apply knowledge and skills through teaching, research, creative work and other forms of scholarship relevant to makers and interpreters of the Visual Arts in Contemporary Art, Object Design and Multimedia as skilled and knowledgeable, innovative and resourceful practitioners.

SCA is responsive to changing needs and developments at local, national and international levels in the visual arts through teaching, scholarship, research, and creative practice. SCA exercises an independent role at the forefront of art education in recognition of the significant responsibility of confident creative thought in civil society.

In the visual arts, skills and practices, theories and histories are seen to be interdependent and the traditional division between visual arts sub-disciplines - not visible in contemporary art, object design and multimedia practice - is seen as counterproductive to good education. It is recognised that imparting knowledge and skills to enable post-educational flexibility and life-long learning is a desirable educational outcome.

Sydney College of the Arts has been innovative in teaching and learning. SCA was the first Australian art school to introduce a significant level of history and theory teaching to undergraduate visual arts education, tailored to the needs of art practitioners, uniquely with a studio-based theory program acting as a bridge between the core theory program and studio practice. SCA revised its BVA course in 1998 to increase flexibility of options and focus more firmly on student-centred and autonomous learning. This process of revision to increase the relevance of the undergraduate program is continuing through incremental developments.

STRENGTHS	
<ul style="list-style-type: none"> • Studio based approach to learning in the Visual Arts 	<p>A personal studio space is provided to each full-time student in the undergraduate program and the postgraduate research degrees.</p>
<ul style="list-style-type: none"> • Art History and Theory and Studio Theory program 	<p>SCA is unique in maintaining the fundamental relationship between practice and theory. Theories of Art Practice and Studio Theory are designed to be supportive of studio work by providing a clear knowledge base.</p>
<ul style="list-style-type: none"> • The ability of the program to encourage interdisciplinary practice 	<p>Courses are structured to allow an interdisciplinary approach within SCA or by extension into other disciplines of the University of Sydney. This flexibility of the course structure enables students to design their own program of work, guided by staff.</p>
<ul style="list-style-type: none"> • The world class facility at Kirkbride 	<p>SCA campus is an outstanding learning environment with facilities, workshops and equipment of international standard.</p>
<ul style="list-style-type: none"> • Demand for spaces in the majority of study areas 	<p>SCA experiences a high demand for its courses which places the undergraduate degree in the top 10% of degrees in the University on the rates of demand:</p>

	places available. SCA has experienced significant annual growth in international student numbers indicating that it has a strong international profile.
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STRENGTHS cont.	
<ul style="list-style-type: none"> • International Profile 	Despite limited available funds for international advertising, SCA has established a reputation within the region as an innovative educator of leading visual artists
<ul style="list-style-type: none"> • Selection process 	The nature of the selection process for all students is centred on an interview. Although this is a time consuming process the ability to interview students provides valuable feedback that is unable to be interpreted from high school achievement or other indicators.

WEAKNESSES	
<ul style="list-style-type: none"> • Limited possibilities for expansion of facilities 	Current facilities limit opportunities to expand the number of programs offered by SCA. It is therefore difficult to accommodate market demand for fee paying coursework programs or to increase numbers of international students.
<ul style="list-style-type: none"> • Student/staff ratio 	SCA is currently operating on a student staff ratio of approximately 26:1. This is considered an unreasonable ratio for Visual Arts education.
<ul style="list-style-type: none"> • Budget 	Limited flexibility particularly affecting innovation and IT support to undergraduate Teaching and Learning.
<ul style="list-style-type: none"> • Time pressures on staff 	Increase in staff responsibilities: teaching, research and administration coupled with decrease in resources and greater student numbers.
<ul style="list-style-type: none"> • Research Funding 	There have been significant improvements in the acknowledgement of creative works as research endeavours. However, research funding models are still weighted towards more traditional academic disciplines impacting on staff at SCA to compete equally for research funding.

OPPORTUNITIES	
<ul style="list-style-type: none"> • Growth in international students 	<p>International student numbers have continued to grow over the past five years. There is potential to increase these numbers further by raising SCA's profile internationally.</p>
<ul style="list-style-type: none"> • Development of diverse fee paying degrees 	<p>Demand for the full fee-paying master of Multi Media Design suggests that there is further opportunity for the introduction of additional fee paying courses in this area.</p> <p>Additional coursework postgraduate degrees are currently under investigation, one of which is the Master of Contemporary Art for Educators.</p>
<ul style="list-style-type: none"> • International 	<p>Opportunities exist for expanding exchange and study abroad programs thus widening study options in specialist areas and increasing students' mobility and professional networks.</p>
<ul style="list-style-type: none"> • Unused buildings on campus 	<p>Refurbishment of and access to currently unused buildings on the SCA campus would allow further expansion of the academic program, accommodation for international students and artists in residence, and housing for the Centre for Innovation in Contemporary Art and Design.</p>
<ul style="list-style-type: none"> • IT and flexible delivery 	<p>On-line support of teaching programs is seen as a strategy that will enhance the current academic program. Integration of digital media into the core undergraduate and postgraduate studio and theory programs will increase opportunities for program specialisation and increased viability for research funding.</p> <p>Opportunities exist to develop flexible delivery and distance education options for theory based units of study.</p>

THREATS	
<ul style="list-style-type: none"> • Further reduction in Public funds and other budget effects 	<p>The ability of SCA to continue to offer a diverse range of programs is substantially linked to levels of recurrent funding and increases in operational expenditure.</p>
<ul style="list-style-type: none"> • Reliance on international fees. 	<p>International student enrolments contribute significantly to the operation of SCA. It is expected that recent international political events will have an adverse impact on international student enrolments.</p>
<ul style="list-style-type: none"> • Increased competition for both international and local students from a range of areas and institutions 	<p>Budgetary constraints on SCA's ability to advertise and market academic programs limit national and international competitiveness.</p>
<ul style="list-style-type: none"> • Effect of student/staff ratio, restrictions on space and access. 	<p>The high student/staff ratio reduces SCA's competitiveness with like institutions adversely affecting demand from both local and international students.</p>

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
<p>1. Student Recruitment</p>	<p>1.1 Attract intellectually and creatively able students by improving the provision of information on SCA and its courses across all disciplines to potential students.</p>	<ul style="list-style-type: none"> ▪ Develop and promote activities to attract creatively able students such as exhibitions of student work, developing closer links with art teachers and career advisers, University and TAFE sectors. Wider promotion of the SCA Gallery and visiting artists program will further advertise the potential of SCA to a broader community ▪ Continue to encourage academic staff participation in marketing strategies and school visits ▪ Object Art and Design is to continue to develop course structures that encompass programs in design and contemporary technologies ▪ Continue to redesign and expansion of existing Website providing easier access to information and opportunities for direct electronic contact with staff. To continue upgrade of site on a three monthly basis
	<p>1.2 By refining the selection criteria to acknowledge UAI outcomes and results in appropriate HSC subjects and to attract the highest calibre of applicants from other categories</p>	<ul style="list-style-type: none"> ▪ The Teaching Committee to continue refining admission procedures which includes further staff training on interview techniques to ensure equitable and objective processes

<ul style="list-style-type: none"> ▪ The roles of Associate Deans to continue to provide a conduit for all students to have their questions and problems dealt with quickly, fairly and equitably ▪ The role of the Academic Adviser for International students to be expanded to ensure a dedicated experienced person is available for consultation on courses and other matters. 	<p>1.3 Ensure equity of access to faculty programs and facilities for qualified students irrespective of their gender, ethnic background or geographic, social or educational disadvantage or physical disability.</p>	
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OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
<p>2. Learning Opportunities</p>	<p>2.1 To provide flexibility in course options in order for students to pursue their desired outcomes by constructing a simplified and flexible course structure</p>	<ul style="list-style-type: none"> ▪ Further development and design of the foundation program as provided for by the Teaching Improvement Fund ▪ Teaching Committee to review the relationships between “Major” and “Minor” units of study ▪ Development of stronger links with other Faculties within the University and also across other specialist institutions both nationally and internationally

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
	<p>2.2 Develop Quality Assurance and Improvement Plans at faculty level, with particular reference to teaching.</p> <p>2.3 To foster in students the development of personal autonomy, self motivation and of collaborative skills by encouraging self confidence and a disciplined approach to learning form the first year of the program</p> <p>2.4 Seek to develop information technology-based resources to support teaching and learning and the implementation of a flexible learning strategy. Increasing flexibility of access to Teaching and Learning.</p>	<ul style="list-style-type: none"> ▪ The Teaching Committee and the Associate Dean for Undergraduate Studies to continue to develop a range of mechanisms for feedback from students ▪ SCA will undergo a Quality Assurance review in August 2002. A senior member of Academic Staff will continue to coordinate and monitor quality assurance matters ▪ Through the implementation of the PM&D program individual performance and professional development will be reviewed ▪ Further development and design of the foundation program as provided for by the Teaching Improvement Fund ▪ THAP (Theories of Art Practice) is to continue to develop and implement study enhancement through IT and web CT development ▪ IT Committee together with new Sesqui Lectureship in 2D and 3D Visualisation to develop teaching programs across discipline groups with the aim being to integrate digital media into the core teaching program

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
	2.5 To increase opportunities to experience relevant cross cultural activities, including educational experience obtained overseas as part of their undergraduate education	<ul style="list-style-type: none"> ▪ To continue to explore opportunities for expanding exchange and study abroad programs thus widening study options in specialist areas and increasing students' mobility and professional networks.

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
3. Academic Recruitment	3.1 The Director's office to implement a strategy for the recruitment of practitioners who are committed to teaching.	<ul style="list-style-type: none"> ▪ The Director's office to implement a strategy for the recruitment of capable practitioners who are committed to teaching. The strategy will focus on more effective advertising and on the mentoring of junior academic staff and graduate students ▪ The Director's office to refine general and specific criteria for SCA teaching to attract high level practitioners

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
4. Curricula course structure, content and quality	4.1 To be active in identifying new directions in the visual arts and in promoting appropriate and innovative educational responses to meet changing needs	<ul style="list-style-type: none"> ▪ External members of the SCA Board, a professional liaison group, will advise on new directions, industry needs, and professional opportunities ▪ Utilising the Teaching Improvement Fund granted in 2001, SCA is to develop and implement a professional practice program that will enhance links between SCA and the professional community

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
	<p>4.2 To provide flexibility and simplicity in course options to allow students to pursue their desired outcomes</p>	<ul style="list-style-type: none"> ▪ Teaching Committee to review opportunities for distance education or home-based learning, particularly in theory based subjects and at the postgraduate level ▪ Teaching Committee to review opportunities for more specific study options to meet student need and to attract students in low demand disciplines
	<p>4.3 Devise curricula that lend themselves to mid-year intake and completion in minimum time for the participation of local and international students, including the provision of advanced standing entry</p>	<ul style="list-style-type: none"> ▪ Teaching Committee and Research Committee to identify groups to develop new coursework postgraduate programs relevant to the professional development needs of the visual arts ▪ Teaching Committee is to continue to review the structure of Units of Study to enhance semesterisation and opportunities for mid-year intake particularly at the postgraduate level
	<p>4.4 To enable students to gain a command of technical resources, Occupational Health and Safety and skills so that they may communicate their ideas in an appropriate material form</p>	<ul style="list-style-type: none"> ▪ Teaching Committee and Technical staff to continue to review technical training options in current undergraduate programs
	<p>4.5 To enhance student engagement with art practitioners and visual artworks</p>	<ul style="list-style-type: none"> ▪ Teaching Committee together with THAP to review current studio theory courses with the aim to developing stronger links with local galleries, Artists and professional organizations
	<p>4.6 To utilise staff qualities by encouraging innovative and effective teaching in line with staff knowledge and creative/research interests</p>	<ul style="list-style-type: none"> ▪ The Teaching Committee in conjunction with the Associate Dean - Research, to encourage and further integrate research lead teaching into the core curriculum

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
	4.7 Enhance undergraduate and postgraduate supervision.	<ul style="list-style-type: none"> ▪ The Teaching Committee and the Director to actively encourage and advise, as required, staff to use Professional Development courses within the University of Sydney and elsewhere

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
5. Quality and evaluation of teaching and assessment	5.1 Teaching Committee to survey professional organisations and individuals for professional development needs which may be met through the provision of courses, including non-award postgraduate certificate, diploma or degree courses	<ul style="list-style-type: none"> ▪ Teaching Committee to continue to establish national and international benchmarking arrangements with like institutions regarding teaching and learning
	5.2 To regularly evaluate courses and teaching strategies to ensure that they best meet the needs of a changing society	<ul style="list-style-type: none"> ▪ Teaching Committee and the Program Coordinators to regularly evaluate teaching performance through questionnaires and direct student feedback and encourage the effective use of student and graduate surveys and evaluations to improve teaching and learning
	5.3 To monitor progression rates	<ul style="list-style-type: none"> ▪ Teaching Committee and the Undergraduate and Postgraduate Associate Deans to annually monitor and evaluate progression rates

OBJECTIVES	STRATEGIES 2000 - 2004	TARGETS 2002
<p>6. Enhanced learning Environment</p>	<p>6.1 The SCA IT committee to prepare and implement an Information and Technology strategic plan</p>	<ul style="list-style-type: none"> ▪ The IT committee and new sesqui appointment in 2D and 3d visualisation to collaborate to produce a strategic plan for the IT development of SCA, identifying opportunities for the utilisation of IT in all disciplines and the expansion of IT programs through collaboration with other areas of the University, such as the Faculty of Architecture and Basser Department of Computer Science
	<p>6.2 Review academic and technical facilitates for the effectiveness and equity in supporting academic work</p>	<ul style="list-style-type: none"> ▪ The sesqui appointment in 2D / 3D visualisation and specialist staff to utilise the teaching improvement fund for curriculum development into multiple modalities; digital imaging and new media in contemporary visual art and design education with the aim of integration of digital technologies into all core studies
	<p>6.3 To provide the most appropriate environment for teaching in the visual arts in terms of physical conditions, plant, including adequate access for people with disabilities</p>	<ul style="list-style-type: none"> ▪ SCA in liaison with the University's facilities management team to continue to systematically upgrade facilities with an emphasis on providing suitable disability access

Compiled by: Associate Professor Tom Arthur, Associate Dean Undergraduate Matters, with assistance from Charlene Griffiths, Faculty Manager