

Self Evaluation Report (SER) Academic Board Review Phase 2

CONTENTS

SELF EVALUATION REPORT: INTRODUCTION AND FACULTY CONTEXT	2
<i>i Organisational Chart</i>	4
<i>ii Academic Programs</i>	6
<i>iii Student Profile Table</i>	8
<i>iv Staff Profile</i>	9
<i>v Research Activity</i>	10
<i>vi Quality Assurance Processes</i>	12
<i>vii Benchmarking Activity</i>	13
<i>viii Professional Reviews</i>	13
<i>ix Boards and Committees 2004</i>	14
SECTION 1	17
REPORT ON RECOMMENDATIONS FROM PHASE ONE FOR PHASE TWO REVIEW	17
GOAL 2: DIVERSITY, ACCESS AND EQUITY	24
GOAL 3: EXCELLENCE IN RESEARCH	27
GOAL 4: INTERNATIONALISATION	31
GOAL 5: ENGAGEMENT WITH INDUSTRY AND THE PROFESSION	34
GOAL 6: EFFECTIVE MANAGEMENT	37
GOAL 7: SERVICE TO THE COMMUNITY	41
SECTION 8 EVALUATIVE SUMMARY	44

Sydney College of the Arts

Self Evaluation Report: Introduction and Faculty Context

The Sydney College of the Arts is a studio based art school, which has been innovative in teaching and learning, and conducting research in the field of creative work 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 Disegno*¹ 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.

SCA revised its BVA course in 1998 to increase flexibility of options and focus on student centered 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 470 students and 139 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 2003 accounted for 8% of the student population and in 2004 jumped to 13%. It is projected that SCA will continue to experience strong demand from international students for its degrees.

Following an external review in 2001, SCA embarked on a process of academic restructuring. Responsibility for the management of undergraduate teaching and learning in this structure now lies with the Associate Dean for Undergraduate Studies, Mr Steven Lojewski. Dr Eril Baily has responsibility for Research as Associate Dean and Dr Ann Elias has responsibility for postgraduate training as Sub Dean for Postgraduate Studies. During 2004, the Dean and Director, Professor Ron Newman, appointed Associate Professor Brad Buckley to oversee the Quality Assurance Review Stage Two. SCA has established a number of standing committees of the SCA College Board and these committees are the Teaching and Learning Committee, Postgraduate Committee, and Research Committee. These committees have responsibility for the appropriate areas in accordance with Academic Board policies.

The 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 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.

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

¹ C. Goldstein. *Teaching Art: Academies and Schools from Vasari to Albers* (Cambridge University Press, 1996) pp. 16-17.

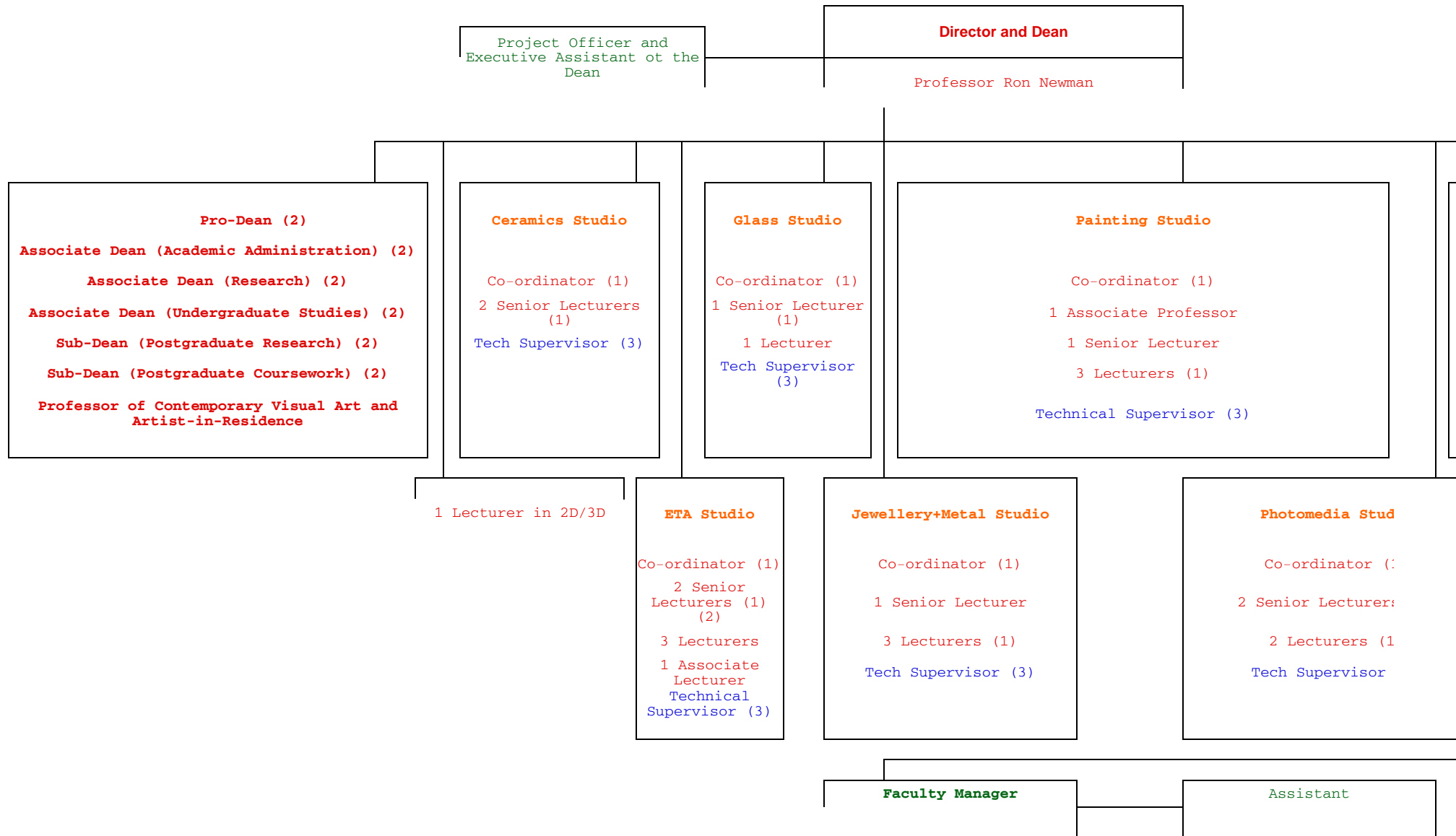
staff presented a conference paper in the US on the issue of duration and higher degrees in the visual arts. In keeping with the rapidly changing environment in higher education, many staff have undertaken short courses at the Institute for Teaching and Learning with many already holding higher qualifications in education.

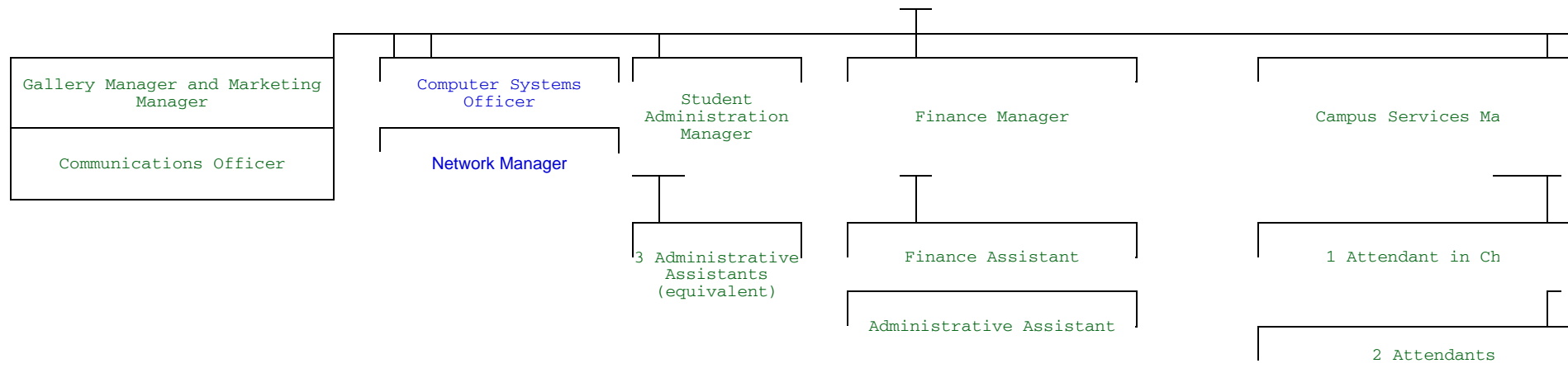
Further information about SCA may be obtained from the website: <http://www.usyd.edu.au/sca>. Other institutions with which SCA does or would wish to benchmark are the Victorian College of the Arts, The University of Melbourne www.vca.unimelb.edu.au, Canberra School of Art, The Australian National University 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 School 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.

i Organisational Chart





- Legend**
- Academic staff (1) Each Studio Co-ordinator is also a member of Studio academic staff
 - Administrative staff (2) The Pro-Dean, Associate Deans and Sub-Deans are also members of the Faculty academic
 - Technical staff (3) Each Technical Supervisor is assigned to a Studio but report directly to the Faculty

Fac ref: Organ Chart/2003/Excel/#2/colour

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ii Academic Programs

POSTGRADUATE RESEARCH

Doctor of Philosophy (Visual Arts)

Duration 3 years

Description The Doctor of Philosophy (PhD) is designed to engage visual artists in independent research that constitutes an original contribution to the understanding of contemporary visual arts. The PhD program provides candidates with a critical and intellectual focus to explore a single proposed research topic full-time over three years. Candidates may complete the PhD by thesis, or by thesis combined with creative work. A PhD by thesis and creative work reflects accepted research methods in the visual arts and is an exploration/enquiry through practical work accompanied by a related text. **Audience** Visual Arts graduates and professionally qualified visual artists seeking to develop advanced research methodologies in preparation for career and research options beyond studio practice.

Minimum Entry Bachelor Degree (Honours – first or second class) or equivalent.

Master of Visual Arts

Duration 2 years

Description The Master of Visual Arts (MVA) is designed to provide visual artists with the opportunity to extend their professional practice through advanced research in one or more SCA studio area. The MVA provides an opportunity for candidates to pursue practical and theoretical studies in depth in order to extend their knowledge, understanding and competence in the area of contemporary visual art.

Audience Visual arts graduates and professionally qualified visual artists seeking to develop research methodologies appropriate to visual arts practice.

Majors Ceramics, Electronic and Temporal Arts, Glass, Jewellery and Object, Painting, Photomedia, Printmedia, Sculpture, and Theories of Art Practice.

Minimum Entry Bachelor Degree (Honours) or equivalent.

POSTGRADUATE COURSEWORK

Master of Contemporary Art for Educators

Duration 1 year

Description The Master of Contemporary Art for Educators (MCAE) is designed to provide current and future primary, secondary and tertiary arts teachers with professional development opportunities. MCAE candidates acquire skills relevant to studio work and are re-introduced to conceptual concerns relating to contemporary art practice. Candidates propose and develop a major studio project supervised by an academic advisor.

Audience Primary School, High School and Tertiary Art Teachers.

Minimum Entry Bachelor Degree (Pass)

Master of Film and Digital Imaging

Duration 1 year

Description: The Master of Film and Digital Imaging (MFDI) provides candidates with an understanding and critical awareness of the relationships between contemporary cinema, new media and the visual arts.

Candidates learn appropriate technologies, materials and processes in the development and resolution of art and film including the use of digital technologies to further their practice in critical, conceptual and creative ways.

Audience The MFDI is designed for artists, designers, film makers, teachers and all those who wish to acquire skills for writing, critiquing and making digital film, video and audio works in either an art, documentary or cinematic context.

Majors :Studio practice includes film, digital video production, audio postproduction and multimedia. Core theory includes Film Studies. Candidates choose units of study from a full range of electives offered by SCA, the Faculty of Arts and the Faculty of Architecture.

Minimum Entry Bachelor Degree (Pass) or equivalent

Master of Multimedia Design

Duration 1 year

Description Over two semesters (MMDes) candidates develop self-directed creative projects incorporating the latest multimedia authoring technologies. Candidates develop, author and publish a Flash-based website and an interactive CD-ROM. The theoretical component of the MMDes provides a strong basis in multimedia conceptualisation and practice while providing a comprehensive historical framework.

Audience The MMDes provides an excellent opportunity for digital media professionals to upgrade their qualifications and expand their skills in the area of online and electronic publishing.

Majors Electronic publishing; Online publishing

Minimum Entry Bachelor Degree (Pass) or equivalent

Master of Studio Art

Duration 1 year

Description The Master of Studio Art (MSA) is designed to provide visual artists with conceptual and technical skills to consolidate and extend their contemporary arts practice. Candidates propose and develop a studio-based project in one or more of the SCA studios. An SCA academic supervises and assists candidates in the development of their project through dialogue and supportive critical feedback.

Audience The MSA is designed for those engaged in a professional visual arts practice who wish to undertake a further degree based primarily in studio practice.

Minimum Entry Bachelor Degree (Pass) or equivalent

UNDERGRADUATE

Bachelor of Visual Art

Duration 3-4 years

Description The Bachelor of Visual Arts (BVA and BVA Hons) provides students with the conceptual and technical skills relevant to studio practice in this three-year or four year full-time program. Students develop generic skills integral to success in a wide variety of careers, including the ability to apply unconventional problem solving skills and to manage self-directed projects.

Foundation year introduces skills needed to make ideas into art in the studio concepts program. Students experience their chosen studio facilities, theories and history of art practice and the development of research skills.

Second and Third year expands the understanding of visual arts through studio-based practice and studio and core theory subjects.

Honours year (offered to select students) extends visual arts practice through the development of individual studio work and a research paper.

Audience The BVA is designed for students interested in developing a professional art or design practice in the contemporary visual arts.

Majors Ceramics, Glass, Electronic and Temporal Arts, Jewellery and Object, Painting, Photography, Printmaking, Sculpture.

Minimum Entry NSW Higher School Certificate or equivalent qualifications. Applicants also gain entry through university access programs.

iii Student Profile 2004 Semester 1: Table

Under graduate	Bachelor of Visual Arts - VH000																				BVA						
	Year 1					Year 2					Year 3					Local											
	Studio A					Major					Major						Total										
						16 CP		12 CP		8 CP			16 CP		12 CP			8 CP									
L	I	T	L	I	T	L	SA	I	L	I	L	SA	E	I	T	L	SA	E	I	L	I	L	I	T			
GLASS	12		1			13	9	0	0		1	0.0	0		0		10	6	0	0		0	0	0	0	6	28
CERAMICS	11		1			12	3	0	0		2	0.0	0		1	1	7	3	0	0		1	0	0	0	4	26
JEWELLERY	20		7			27	6	0	0		4	2.0	0		0	0	12	8	0	0		3	0	0	0	11	38
ETA	19		3			22	15	0	2		2	1.0	0		0	0	20	16	0	2		5	2	1	0	26	54
PHOTOMEDIA	23		2			25	16	1	3		7	3.0	0		1	0	31	31	0	0		1	1	0	0	33	78
SCULPTURE	11		0			11	14	0	1		6	0.0	0		0	0	21	8	0	0		2	3	0	1	14	42
PAINTING	18		4			22	15	1	1		5	0.0	0		0	0	22	34	1	0		2	2	1	0	40	74
PRINTMEDIA	13		2			15	7	1	1		6	0.0	0		0	0	15	3	0	1		0	4	0	1	9	34
THEORY ONLY	0		0			0	0	0	0		0	0.0	0		0	0	0	0	0	0		0	0	0	0	0	0
TOTALS	127		20			147	85	3	8		33	6.0	0		2	1	138	109	1	3		13	13	2	2	143	368
Post graduate	MSA		MMDes		MCAE		MVA		Ph.D		P/G		Total	Prog													
Studio	L	I	L	I	L	I	L	I	L	I	L	I															
GLASS	1		0		0	0	0.0	0.0	1	0	2.00	0.00	2.00	BVA													
CERAMICS	0		0		0	0	5.0	0.0	2	0	7.00	0.00	7.00	BVA HON:													
JEWELLERY	0		0		0	0	0.0	0.0	0	0	0.00	0.00	0.00	MSA													
ETA	0.5		1		6	29	7.0	2.0	2	0	15.50	32.00	47.50	MMDes													
PHOTOMEDIA	1		4		0	0	9.5	0.0	1	0	11.50	4.00	15.50	MCAE													
SCULPTURE	0		0		0	0	9.0	1.0	2	0	11.00	1.00	12.00	MVA													
PAINTING	7.5		4		0	0	18.0	2.5	3	0	29.50	6.50	36.00	Ph.D													
PRINTMEDIA	0		3		0	0	7.0	0.0	0	0	9.00	3.00	12.00	TOTALS													
THAP	1		0		0	0	0.0	0.0	4	2	5.00	2.00	7.00	U/G													
TOTALS	11		12		6	29	55.5	5.5	15	2	90.50	48.50	139.00	P/G													
														TOTALS													

iv Staff Profile

ACADEMIC STAFF

Last Name	Studio	FTE	Level/Step
ARTHUR	Sculpture	1	D3
BAILY	Art Theory	1	B6
BASTIN	Jewellery	0.5	B3
BUCKLEY	Painting	1	D4
CONOMOS	ETA	0.5	C3
DABEK	ETA	1	B5
DAVIDSON	Art Theory	1	B6
DAWES	Painting	1	B6
DUNN		1	E1
DWYER	Painting	0.5	B6
EDGOOSE	Jewellery	LWOP	
ELIAS	Art Theory	1	C6
FAIRSKYE	Photomedia	1	C1
FERRAN	Photomedia	0.5	B6
FINDEIS	Jewellery	0.5	B5
FITZGERALD	Printmedia	1	D1
GAVAN	Glass	1	B5
GERBER	Painting	1	C2
GOLDBERG	Sculpture	0.5	B6
KLIX	Ceramics	1	C6
LANDER	Jewellery	0.5	B5
LAVERY	Glass	1	A1
LEE	Painting	0.5	B6
LOJEWSKI	Photomedia	1	C6
MIDDLEMIST	ETA	0.5	A7
NEWMAN		1	E1
SEYMOUR	Sculpture	0.5	B4
SPEIRS		1	B6
SHOJI	Ceramics	1	C6
STARRS	ETA	1	B5
TRENDALL	Printmedia	1	B2
WEARY	ETA	1	C3

GENERAL STAFF

Last name	Role	FTE	Level/Step
BENTLEY	Attendant	1	4/1
FERGUSON	Attendant	1	3/4
FORTE	Ug Admin	0.6	5/5
FROST	Finance Mgr	1	8/5
GRIFFITHS	Fac Mgr	1	9/3
HERRERA	Stu Admin	0.4	5/5
HORTON	Stu Admin	1	7/2
JU	Cashier	1	5/3
LEE	Pg Admin	1	5/4
MAJOR	Gallery	1	6/4
MYERSCOUGH	Facilities Mgr	1	7/2
NG	Purchasing	1	4/3
ROSEMAN	Marketing	1	6/2
TAYLOR	Admin	1	5/4
TROHA	Admin	1	6/3

TECHNICAL STAFF

Last name	Role	FTE	Level/Step
BURROWS	Painting	0.8	7/4
DONALDSON	Printmedia	0.2	7/2
CAHILL	Glass	1	7/4
CONROY	Printmedia	1	7/4
COOPER	Ceramics	1	7/4
FARGO	Computer labs	1	7/4
GEORGESON	Photography	1	7/4
JONES	Printmedia	0.6	7/4
OGIER	Printmedia	0.4	7/2
MESITI	Workshop	1	7/4
ODEWAHN	Jewellery	1	7/4
REMLINGTON	ETA	1	7/4
WINTER	Sculpture	1	7/4
JONES	CSO	1	7/4

v Research Activity

The research activities of the Sydney College of the Arts are primarily in the field of contemporary art with the majority of academic staff working as artists, with the outcome of their research generally being realised through exhibitions in artist-run-initiatives (ARI), centres for contemporary art, commercial galleries and museums. A number of staff conduct research in the areas of critical theory, multiculturalism and new media where the outcome is published and thus is understood as research in a more conventional sense. Many of the staff of SCA are represented in major public collection, such as the Australian National Gallery and the Museum of Contemporary Art, Sydney and are well represented in gaining competitive grants from the various funds of the Australia Council for the Arts.

To illustrate the point, three academic staff and two research postgraduate candidates have received significant funding from the Australia Council for the Arts in 2004:

Dr Debra Dawes received \$20,000 for the creation of new work.

Dr Lindy Lee received \$20,000 for the creation of new work.

Mr Matthys Gerber with PhD candidate, Mr Andrew Donaldson, received \$20,000.

Ms Mimi Tong, MVA candidate, received \$7,500 for emerging artists.

While the University has recently agreed to count creative work internally, thus helping to ameliorate the situation, the faculty is still disadvantaged on two fronts because DEST does not recognise the awarding of Australia Council grants or creative work, which is also not a category recognised by the Australian Research Councils (ARC). While there are numerous impediments to the academic staff, SCA has increased the number of ARC and SESQUI applications over the past two years and Ms Josephine Starrs was recently awarded the first ARC grant.

SCA has significantly increased the enrolment of research postgraduate candidates and continues to maintain one of the highest completion rates in the University.

Research Summary Table

	USYD	Go6 - 1	Go6 - 2	Go6 - 3	Go6 - 4	Go6 - 5	Go6 - 6	Go6 average
Teaching and Research Academic Staff (FTE)	26.4500	20.9667	47.6000	-	19.1750	-	9.2250	24.2417
Research Only Academic Staff (FTE)	0.0000	0.5917	1.0500	-	0.0000	-	0.0000	0.4104
Total Academic Staff, (FTE)	26.4500	21.5583	48.6500	-	19.1750	-	9.2250	24.6521
Masters (Research), EFTSU	44.7500	50.0120	76.0000	-	50.4395	-	3.8625	45.0785
PhD, EFTSU	10.0000	26.0790	27.4125	-	7.8370	-	3.8875	16.3040
Total Higher Degree Research, EFTSU	54.7500	76.0910	103.4125	-	58.2765	-	7.7500	61.3825
Masters (Research), Completions	17.0000	14.1667	23.0000	-	15.0000	-	1.2500	13.3542
PhD, Completions	2.0000	3.1667	3.5000	-	1.0000	-	0.2500	1.9792
Total Higher Degree Research Completions	19.0000	17.3333	26.5000	-	16.0000	-	9.0000	17.2083
Total HD Research Completions Weighted	10.5000	10.2500	15.0000	-	8.5000	-	0.8750	8.6563
Books	0.0000	1.5000	0.5000	-	0.0000	-	0.2500	0.5625
Chapters	0.6606	6.6187	1.0000	-	0.0000	-	1.2500	2.2172
Articles	0.1611	7.5356	5.5000	-	0.2500	-	2.8750	4.0402
Proceedings	0.0000	0.6667	10.0000	-	0.7500	-	1.8750	3.3229
Total Publications	0.8217	16.3210	17.0000	-	1.0000	-	6.2500	10.1427
Weighted Pubs (WPUBS)	0.8217	22.3210	19.0000	-	1.0000	-	7.2500	12.3927
National Competitive Research (Cat 1)	\$5,693	\$226,960	\$87,171	-	\$8,422	-	\$20,963	\$85,879
Public Sector Funding (Cat 2)	\$0	\$12,190	\$11,258	-	\$0	-	\$1,900	\$6,337
Industry and other Funding (Cat 3)	\$0	\$86,959	\$34,626	-	\$38,600	-	\$803	\$40,247
CRC Funding (Cat 4)	\$0	\$0	\$0	-	\$0	-	\$0	\$0
Total Research Income	\$5,693	\$326,109	\$133,054	-	\$47,022	-	\$23,666	\$132,463
RHD Load (per FTE)	2.0699	3.5295	2.1256	-	3.0392	-	0.8401	2.3836
RHD Weighted Completions (per FTE)	0.3970	0.4755	0.3083	-	0.4433	-	0.0949	0.3305
PUBS (per FTE)	0.0311	0.7571	0.3494	-	0.0522	-	0.6775	0.4590
WPUBS (per FTE)	0.0311	1.0354	0.3905	-	0.0522	-	0.7859	0.5660
Cat 1 grants (per FTE)	\$215	\$10,528	\$1,792	-	\$439	-	\$2,272	\$3,758
Research Income per FTE	\$215	\$15,127	\$2,735	-	\$2,452	-	\$2,565	\$5,720

Publications 2002/03		
CATEGORY	2002	2003
B2 Book Chapter	2	0
C1 Journal Article	0	1
C3 Non Refereed article in scholarly journal	5	0
E2 Fully written paper - Non Refereed Paper	1	0
E3 Abstract/poster	1	1
J1 Art exhibition curated	1	
J1 Major creative work	18	4
J2 Other creative work	37	3
J3 Individual Exhibition of Original Work	21	16
J3a Included in Curated Exhibition	52	33
J4 Representation of Original Work	2	4
Grants		3
Commissions		2
Residencies		1
TOTAL	140	62

vi Quality Assurance Processes

The Quality Assurance Activities and Structures of the Sydney College of the Arts are evidenced by the numerous actions taken in response to the fourteen Academic Board Phase One Review recommendations. They are also addressed in goals two to seven of the current document. The Director and Dean has appointed an associate professor to manage the quality assurance review process.

In particular, the faculty has addressed the following issues in relation to communication and management by the implementation of regular staff meetings, training and development of staff and the appointment of new staff in the area of administration. The Faculty Manager will review the new processes and the Chair of the SCA Board will undertake an assessment of student responses, thus insuring the quality assurance process.

In the area of marketing Sydney College of the Arts has developed a series of strategies to emphasise the brand name of SCA and the University. This includes the launch of a new website, publishing of promotional material and the appointment of a marketing and communications manager. The faculty will conduct a survey of all stakeholders in 2005 as a quality assurance measure.

Several issues have also been addressed in the area of undergraduate and postgraduate student matters. The Teaching and Learning Committee has developed a set of relevant generic attributes and then undertook wide consultation with the academic staff before these were communicated to the student body. The faculty will conduct a survey of students at the completion of the 2004 academic year as a quality assurance measure.

SCA has implemented the Academic Board code of practice for postgraduate supervision, particularly in relation to the appointment of associate supervisors. The Sub Dean for Postgraduate Research will regularly review the process.

The faculty is conscious of the needs of international students and has appointed an academic liaison office to support and develop a range of initiatives to enhance their experience while at SCA. A survey of all international students and a number of focus groups will be used as a quality assurance structure.

The Teaching and Learning Committee has developed a strategic plan in collaboration with the academic staff through a series of workshops conducted by the Associate Dean for Undergraduate Studies. The faculty will conduct an evaluation of the plan using student surveys and focus groups as a quality assurance measure.

As a quality assurance measure, academic staff are regularly encouraged by the Dean and Director to apply for teaching awards. Two members of the staff in 2004 have been recognised for their good teaching in awards that are external to Sydney College of the Arts, and in one case, external to the University. The Sydney College of the Arts Board has developed a series of working parties and committees to ensure that the faculty is engaged in best practice in a range of activities including the current review of all admission procedures to the undergraduate degree, course work masters and postgraduate degrees. The Board has adopted a proactive position in relation to quality assurance issues thus ensuring a global understanding across the faculty.

Quality assurance in the area of research training internal to the University is ensured through benchmarking with CHASS faculties on completion rates and enrolments. Within the faculty, quality assurance is ensured by responsiveness to SREQ results, Academic Board Faculty Reviews, and the Postgraduate Annual Review process.

vii Benchmarking Activity

The Sydney College of the Arts is engaged in a range of benchmarking activities, which are germane to the mission of the faculty. These include the following examples:

- The Bachelor of Visual Arts Honours (BVA Hons) program uses an examiner, external to the University, who is specific to each studio discipline. The external examiner is a person of standing in the field. The other examiner may be any academic staff member of SCA or the University who is an expert in the field but not the student's supervisor.
- The Master of Visual Arts (MVA) is a two year research degree. The examination panel includes an examiner, external to the University, who is an expert in the field of the candidate's research. The other examiner may be any academic staff member of SCA or the University who is an expert in the field but not the student's supervisor. A member of the SCA academic staff also chairs the examination.
- The Doctor of Philosophy (PhD) is a three year research degree. The examination panel includes three examiners, two external to the University, who are experts in the field of the candidate's research. The other examiner may be any academic staff member of SCA or the University who is an expert in the field but not the student's supervisor. A member of the SCA academic staff also chairs the examination.
- Members of the faculty are regularly asked to be examiners of Honours students and postgraduate candidates at other universities; these include The University of Melbourne, Griffith University and The University of Tasmania. Several members of the academic staff have been invited to conduct reviews of undergraduate degree and postgraduate programs in Australia. A number of more senior academic staff have been invited to advise on the restructuring of academic programs, such as The Royal Danish Academy of Fine Arts.
- SCA coordinators of BVA Honours and BVA Foundation programs are part of the Australian Council of University Art and Design Schools (ACUADS) benchmarking group and our programs have been benchmarked against all participating members of ACUADS.
- Sydney College of the Arts academic staff are also regularly invited to sit on committees or to be visiting artists and professor at national and international institutions while the list is too large to enumerate in this document these examples will give an indication of the standing of the faculty in the international community. They include the Ecole Nationale Supérieure des Beaux-Arts, the Kunstakademie Düsseldorf, a sub committee of the Beijing Organising Committee for 2008 Olympic Games, The National College of Art and Design, Dublin and the Nova Scotia College of Art and Design University, Canada.

The SCA coordinators of BVA Honours and BVA Foundation programs are part of the Australian Council of University Art and Design Schools (ACUADS) benchmarking group and the programs have been benchmarked against all participating members of ACUADS.

viii Professional Reviews

No professional reviews have been conducted of Sydney College of the Arts.

ix Boards and Committees 2004

As at March 2004 the Boards and Committees of the Sydney College of the Arts are as follows:

The Board of the Sydney College of the Arts

The Sydney College of the Arts Board determines all academic matters concerning the degree programs at Sydney College of the Arts. The Sydney College of the Arts Board shall encourage teaching scholarship and research in all areas under the supervision of the Sydney College of the Arts. The Sydney College of the Arts Board meets at least twice each semester.

Composition

Elected Chair: Associate Professor Brad Buckley

the professors, readers, associate professors, senior lecturers, lecturers and associate lecturers who are full-time or fractional permanent or temporary members of the teaching staff of the departments placed under the supervision of the Sydney College of the Arts;

the Director and of the Sydney College of the Arts;

the Dean of the Faculty of Architecture or the Dean's nominee;

the Dean of the Faculty of Arts or the Dean's nominee;

the Dean of the Faculty of Education or the Dean's nominee,

one member of the teaching staff of the Department of Art History and Theory nominated by the Head of the School of English, Art History, Film and Media,

the Director of the Sydney University Art Workshop;

the Director of the Museum of Contemporary Art or the Director's nominee;

not more than three persons distinguished in the field of Visual Arts, at least one of whom shall be a practicing artist, appointed by SCA Board on the nomination of the Chairperson of SCA Board;

not more than four students elected in the manner prescribed by resolution of the Senate;

the Librarian-in-charge of the Sydney College of the Arts Library;

all technical/studio supervisors under the supervision of SCA.

Dean's Advisory Committee (DAC)

The Dean's Advisory Committee is charged with the day-to-day management of the faculty and the planning / generation of new ideas for the management of the faculty. The Dean's Advisory Committee will review the Faculty Plan annually and examine strategic issues facing the faculty, to capture the future. It meets monthly or as further required.

Composition:

Chair: Dean

Deputy Chair: Pro Dean

Associate Dean, Research

Sub Dean, Postgraduate Research

Associate Dean, Academic Administration

Sub Dean, Postgraduate Coursework

Associate Dean Development

Faculty Manager

Finance Manager

Chair of SCA Board

Studio Supervisors Team Leader

Network Manager

Facilities Manager

SCA Gallery Manager

Library representative

Academic coordinators

Occupational Health and Safety Zone 12 Committee

In addition to the primary method of consultation, the University of Sydney has a network of workplace OHS Committees constituted in accordance with the Code of Practice on OHS Consultation. These Zone OHS Committees provide a mechanism for consultation on OHS issues. Each Zone Committee is represented on the Central OHS Committee, which oversees the University's OHS program.

The Committee's responsibilities include:

- reviewing the measures taken by the University to ensure the health and safety of staff, students and visitors at workplaces within the University;
- investigating matters at the workplace that any committee member, staff member or student considers a health or safety risk;
- inspecting the workplace at regular intervals and when a hazardous situation or accident is brought to the committee's attention; and
- assisting in the development of a safe work environment and safe systems of work, including the formulation of appropriate occupational health and safety policies for the University.

Composition

Elected Chair: Ms Valerie Odewahn

4 Elected employee representatives

3 appointed employer representatives including the Faculty Manager, the Facilities Manager, and Dean's nominee

Committees of the Board/Sydney College of the Arts

Teaching and Learning Committee

Responsible for curriculum development in conjunction with academic staff concerned, providing advice on, and implementing sound teaching policy, advising on infrastructure support and equipment for teaching, ensuring compliance with accreditation standards, implementing curricula, liaising with unit of study coordinators, liaising with librarians regarding teaching resources, advising on education budget allocations, reviewing results of student course evaluations, coordinating relevant faculty publications such as handbooks. The Teaching and Learning Committee is a committee of faculty that meets regularly (monthly or as appropriate).

Composition

Chair: Associate Dean Undergraduate Studies or nominee

Deputy Chair: Chair of SCA Board

Dean (Ex Officio)

Sub Dean, Postgraduate Research

Sub Dean, Postgraduate Coursework

Associate Dean, Academic Administration

Faculty Manager or nominee

Foundation Coordinator

Academic coordinators

Student representatives: Undergraduate / Postgraduate Coursework / Research

Reports: Faculty *Dean, DAC*

Admissions Committee

Supervises all admissions, advises on, and implements admissions policies.

Composition

Chair: Associate Dean Academic Administration

Dean (Ex Officio)

Associate Dean, Research

Pro Dean

Sub Dean, Postgraduate Coursework

Chair of SCA Board

Faculty Manager or nominee

Reports: Dean, DAC, For Information: faculty

Research Committee

Responsible for the promotion and profile of faculty research programs, advising faculty on research policy, preparing budget applications and implementing Associate Dean Research approved budgets.

Composition

Chair: Associate Dean Research
 Deputy Chair: Sub Dean Postgraduate Research
 Dean (Ex Officio)
 Associate Dean, Undergraduate Studies
 Sub Dean, Postgraduate Coursework
 Associate Dean, Academic Administration
 Chair of SCA Board
 Research Student representative

Reports: Faculty and Dean (DAC)

Postgraduate Studies Committee

Responsible for development and implementation of all post-graduate research degrees and students.

Composition

Chair: Sub Dean Postgraduate Research
 Deputy Chair: Sub Dean Postgraduate Research
 Dean (Ex Officio)
 Associate Dean, Undergraduate Studies
 Sub Dean, Postgraduate Coursework
 Associate Dean, Academic Administration
 Chair of SCA Board
 Research Student representative

Reports: Faculty and Dean (DAC)

Committees of the Dean's Advisory Committee:

Information Resources Committee

This committee manages the information technology platform servicing all faculty activities. It is responsible for the development of management plans, including analysis of resource implication and future needs for the faculty in IT and making recommendations to DAC and faculty executive. Meets monthly or as required to develop recommendations regarding IT.

Composition

Sesqui lecturer 2D-3D Visualisation
 Faculty Manager
 Network Manager
 Associate Dean, Research
 Associate Dean, Academic Administration
 Sub Dean, Postgraduate Coursework
 Additional faculty staff as required

Reports: Dean, DAC

Other Committees and Working Parties

Scholarships and Exchanges Committee

Studio Co-ordinators Committee

SECTION 1**REPORT ON RECOMMENDATIONS FROM PHASE ONE FOR PHASE TWO REVIEW**

Recommendation 1	The Review Team recommends that the College develops relevant generic attributes and communicates these to the students.
Action taken by the Faculty	The SCA Teaching and Learning Committee has developed a set of Generic Attributes for all Courses. A final version of these has been widely circulated to staff, feedback received and has been submitted to the SCA Board and then to the University Teaching and Learning Committee.
Further action planned but not yet implemented (if appropriate)	Now that the SCA Generic Attributes are finalised they have been disseminated widely to students and staff using various mechanisms. They have also been included in all course material published following approval, incorporated in all subjects and course outlines and published on the SCA website.
Faculty's evaluation of the success of action taken	SCA will include a series of questions in the next student survey at the end 2004 to ascertain student understanding of the Generic attributes.
Comments	

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.
Action taken by the Faculty	In 2003, the Sub Dean for Postgraduate Research circulated to all academic staff the Academic Board code of practice for Postgraduate supervision. The Sub-Dean chaired a meeting of all potential supervisors and associate supervisors and from 2004; all research candidates will have both a supervisor and associate supervisor appointed.
Further action planned but not yet implemented (if appropriate)	As above.
Faculty's evaluation of the success of action taken	A regular review of this process by the Sub Dean for Postgraduate Research.

Recommendation 3	The Review Team recommends that the College look at the quality of its internal communication processes, particularly in relation to administration.
Action taken by the Faculty	In 2002 under the direction of the Acting Director, Professor Margaret Harris, a review was conducted of Student Administration. This review resulted in a complete restructuring of the area and the appointment of several new staff members. The Acting Faculty Manager conducted a further review of all communications within SCA and the aim of this review was to improve communication processes across the college. Regular staff meetings have been implemented, as has staff training.
Further action planned but not yet implemented (if appropriate)	The recommendations of the Acting Faculty Manager were discussed within the faculty management and at the Dean's Advisory Committee for consideration and action. The Faculty Manager return to her position in April 2004 and two new administrative positions have been identified to resolve these issues, these have been advertised and will be filled during semester 2.
Faculty's evaluation of the success of action taken	The Faculty Manager will review the new processes in late 2004 and late 2005. The Chair of the SCA Board will review student feedback in mid and late 2005 to assess student responses to the changes.

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.
Action taken by the Faculty	Collaborations have commenced with the Faculty of Arts and the Faculty of Education and Social Work. In 2004, the new postgraduate degree the Master of Contemporary Art for Educators (MCAE) was commenced in collaboration with the Faculty of Education and Social Work and in 2005 the Master of Film and Digital Image (MFDI) will be commenced in collaboration with the Faculty of Arts. The inclusion of formal electives in the SCA program and a more flexible credit point system will over time encourage SCA students to enrol in subjects in other departments on the Camperdown campus and students from other campuses to study at SCA. The college notes that it believes and always informs its students that SCA <u>is</u> a University of Sydney experience.
Further action planned but not yet implemented (if appropriate)	The college is continuing to develop joint programs and to promote the use of its electives to encourage cross campus study.
Faculty's evaluation of the success of action taken	Student surveys.

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.
Action taken by the Faculty	An academic responsible for international student liaison has been appointed to provide the development and sustaining of support initiatives for international students on the Rozelle campus . Weekly meetings/drop-in sessions have been organised and these have begun to attract a significant number of students. Additionally the International Office has begun a stronger presence on the campus attending gatherings and informing international students of services available.
Further action planned but not yet implemented (if appropriate)	SCA plans to further enhance this role in 2005 to include a comprehensive college introduction and to survey students as to the scope of services required.
Faculty's evaluation of the success of action taken	Student surveys and focus groups.

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.
Action taken by the Faculty	SCA's new promotional material has been designed and launched. This includes a range of brochures describing each degree that the college offers, and a completely new website. These initiatives will strengthen the college's image and the University of Sydney brand. Further design and promotional work has been budgeted for 2004, which includes a faculty prospectus, which will be widely utilised in community relations. Sydney College of the Arts has significant contacts in the visual arts community and believes that its and the university's profile is very strong. SCA has gained significant strategic funding to develop its Alumni address list/data base as part of the University "AIMS" project and this project will be complete by the end of 2004.
Further action planned but not yet implemented (if appropriate)	SCA has appointed a full time marketing and communication manager to develop all of the external communications of the college. A budget has also been allocated for the further development of the college's alumni database in conjunction with Alumni services in the Development Office in 2005.
Faculty's evaluation of the success of action taken	Surveying key stakeholders in the visual arts community in 2005.

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.
Action taken by the Faculty	A new Teaching and Learning Plan to improve pedagogic strategies has been developed by the college, and has been approved by the Teaching and Learning Committee, and the SCA College Board. This document has also been forwarded to the Academic Board. The Associate Dean for Undergraduate Studies has conducted a series of seminars with academic staff during 2004 to ensure understanding agreement and compliance.
Further action planned but not yet implemented (if appropriate)	This document has been placed on the SCA website.
Faculty's evaluation of the success of action taken	Evaluation of teaching using student surveys and staff feedback from workshops.

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.
Action taken by the Faculty	The faculty believes it is too small to establish its own awards for Teaching and Learning and would rather submit staff for external awards, which carry more authority. The faculty proposed successfully one of its staff, Ms Anne Ferran for the Australian Council of University Art and Design Schools (ACUADS) Excellence in teaching awards (2003). ACUADS is the peak body for schools of art and design in Australia. In 2004, Associate Professor Brad Buckley was proposed for and awarded the CHASS Excellence in Research Higher Supervision award.
Further action planned but not yet implemented (if appropriate)	To encourage the submission by academic staff of nominations to University and community teaching awards.
Faculty's evaluation of the success of action taken	By the number of staff applying for, and winning awards.

Recommendation 9	The Review Team recommends that the College consider ways of improving the current heavy staff workload
Action taken by the Faculty	Action has been taken to reduce staff workloads, by the development of a draft workload model that allows for regular relief from teaching for administrative tasks. SSP places have also been increased to 4 from 2 in 2003. The Faculty points out that this is a difficult issue in times of reduced budget flexibility, and is focusing on increasing revenue to provide for lower teaching loads. The aim in the mid-term is to reduce the load to 15 contact hours of teaching per week in the studios, with further reductions in concert with the budget. Realistic and comparative funding (to our GO8 competitors) would provide funds for a significant reduction in workloads.
Further action planned but not yet implemented (if appropriate)	The faculty should consider a small reduction in the teaching hours of the BVA to further reduce faculty wide teaching loads. Further development of the workload formula.
Faculty's evaluation of the success of action taken	Survey and review of workloads.

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.
Action taken by the Faculty	The new undergraduate elective stream was introduced in 2004.
Further action planned but not yet implemented (if appropriate)	N/A
Faculty's evaluation of the success of action taken	Student surveys.

Recommendation 11	The Review Team recommends that the College consider 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.
Action taken by the Faculty	Implementation, at the beginning of 2004, of faculty workshops conducted by the Associate Dean for Undergraduate Studies and the Chair of the SCA Board for casual staff across all studio areas, addressing assessment and a range of University policies. The preparation and issue of a faculty induction brochure.
Further action planned but not yet implemented (if appropriate)	While grade descriptors are already in place, the Teaching and Learning Committee has reviewed and will expand them in 2004 and communicate their importance to all academic staff.
Faculty's evaluation of the success of action taken	The Associate Dean Undergraduate Studies will conduct a series of focus groups with casual staff.

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
Action taken by the Faculty	A series of faculty workshops have been conducted previously on the issue and during 2003, the Associate Dean for Research conducted a workshop so that staff better understand the relationship between the process that is already widely practiced in the faculty - research led teaching. Three SCA staff are undertaking ITL programs. The faculty has also taken part in the University wide Research Led Teaching forums to help our colleagues from other faculties understand the nature of research led teaching in the visual arts. Several SCA academic staff are considered national leaders in the field of contemporary visual arts and are at the forefront of this nexus.
Further action planned but not yet implemented (if appropriate)	A series of workshops conducted by the Associate Dean for Research.
Faculty's evaluation of the success of action taken	N/A

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.
Action taken by the Faculty	In 2003, a new college research students' common room was established with a high level of facilities including several new eMacs, a fax, a photocopier and coffee facilities and was opened to postgraduate access, and this facility is now widely used by postgraduate candidates. SUPRA has been constantly involved with postgraduate students at SCA providing significant support to the end of year exhibition as well as to various visual arts initiatives.
Further action planned but not yet implemented (if appropriate)	Invite each SUPRA President to the induction session at the beginning of each semester. In the medium term, the college is considering creating a graduate school that would house the majority of candidates in one building. This is a common practice in the best art schools in the USA.
Faculty's evaluation of the success of action taken	Student surveys.

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.
Action taken by the Faculty	This strategy has been in place for more than a decade however due to budget constants there has been a reduction in the number of candidates employed. However, the college is presently considering strategies for the strengthening and expansion of the employment of postgraduate candidates. At present five postgraduate students are employed casual /part-time by the faculty.
Further action planned but not yet implemented (if appropriate)	Postgraduate candidates will be employed in a tutoring role in the new electives, which will be offered in 2005.
Faculty's evaluation of the success of action taken	Statistical information will demonstrate the level of success using this strategy.

GOAL 2: DIVERSITY, ACCESS and EQUITY

The University of Sydney will continue to provide access to tertiary study and appropriate support for students from a diversity of backgrounds.

The nature of contemporary art practice fosters and encourages diversity. Today many artists work in a multidisciplinary, global context. SCA recognises that much of the creativity in Australian culture is driven by its cultural diversity. We seek to actively engage students in both theoretical and studio practice towards developing an individual perspective, which encompasses a broad range of personal, intellectual and cultural understandings.

Objectives: Ensuring Diversity and Equity

Sydney College of the Arts objectives in relation to Goal 2 are in accordance with those of the University. The diversity of backgrounds of our students, ethnic, socio economic and geographic is reinforced by the faculty admissions policy, which places individual interviews (which are conducted in person or by phone for some students) at the centre of its selection process. This factor alone ensures that all applicants are considered not only on the merit of their UAI (or equivalent) but also their portfolio and life experience. It is only through this specialised application and interview process that more intangible attributes of commitment and quality of speculative thinking or enquiry that contribute to creative processes can be ascertained.

Policies, processes and practices - diversity, access and equity

Admission of new students

1. Distance and Local School leaving applicants

The SCA admission process ensures much broader diversity in our student population than a single UAI score. (See attachments 2.1a Application Procedures, and 2.1b admission interview forms). The SCA admissions process and the specific and unique nature of the studio programs ensures applicants are often local school leavers or from country and interstate locations. Many of these students, on admission use the University accommodation services during the first years of their degree. The SCA admission process is outlined in detail on the faculty website at <http://www.usyd.edu.au/sca/bva-entry.htm>.

2. Broadway and Cadigal applicants

SCA encourages and considers all applicants from the Broadway and Cadigal programs through the University. Many students have successfully completed after admission under these schemes. There is currently an indigenous student enrolled in the Master of Visual Art research program.

3. Mature Age applicants

SCA has had a long tradition of encouraging the enquiry of 'mature age students' and although the cohort has been strongly skewed towards school leavers over the last 5 years, there are still many applicants who are mature age that enter and successfully complete the undergraduate and graduate programs. The use of the requirement for admission "Or equivalent relevant experience" encourages mature age applicants in all programs of study within the faculty.

4. Disability Services and Support at SCA

Working with the Universities facilities managers and the disability services unit significant improvements and upgrades of the services available for disabled students have taken place. The SCA campus is undergoing a program of construction work to upgrade access and facilities for wheelchair bound students (the faculty presently has one such student enrolled in the BVA). Ramps provide wheelchair access to most areas of the campus. An elevator provides access to the second floor of some studio areas. There are two disabled bathrooms available.

The faculties academic programs are also being reconsidered to meet this challenge, especially within the studio programs. The Faculty Disability Officer liaises with the University Disabilities Office to organise note takers and special equipment and program adjustments.

5. International students and exchange students

International students and exchange students – increase diversity through the mix of students on the SCA campus (see Goal 4, *Internationalisation*) for further details of the type and mix of international students. For further details on and the new Internationalisation, Global Citizenship and Inclusivity see ITL's website at <http://www.itl.usyd.edu.au/diversity/>

6. Continuing education classes

For information on the diversity of access for continuing education classes see Goal 7, *Service to the Community*.

Diversity in Academic Programs - BVA and graduate programs**1. Studio and theory programs**

The Studio Theory program (unique to the SCA BVA) and the focused Studio Program of the faculty both require students to present work in an international context. Flexible, diverse, student focused self-selected contexts are developed from projects, which form the basis of these two learning frameworks. Images and ideas in relation to Indigenous Australian culture are explored in the theory unit titled *Australia Contemporary and the Asia Pacific*. The faculty will make a Sesqui appointment of a lecturer in contemporary indigenous Australian art in 2005. (See attachment 2.2 for background rationale on the Sesqui position)

2. Elective Program

SCA has recently developed a revised structure for the BVA which includes an Elective Program for year two and three students, formalised access is offered to all students within SCA to any studio (pending availability of interest and resources) and outside faculty enrolments from the wider University are also encouraged and accepted.

3. Higher Degree program developments

The increased number of degree programs acknowledges that there are different fields of learning within the visual arts; SCA offers a diverse range of courses, which attract students with a variety of backgrounds and requirements. SCA makes provision for a diverse cohort of students, which not only includes graduate research degrees but also vocationally geared or specialist degrees – for example the Master of Studio Arts (MSA), Master of Multimedia Design (MMDES), Master of Film and Digital Image (MFDI), and the Masters of Contemporary Art Education (MCAE).

4. Study Abroad program and SCA student exchange

See Goal 4, *Internationalisation*, for information regarding increased student diversity through the Study Abroad program and SCA student exchange programs.

5. Staff profiles and diversity

Other program and policies such as the visiting lecturers program, artist-in-residence program and staff recruitment policies encourage diversity of the fulltime and visiting staff cohort at SCA. The many international exhibitions and visiting artists contribute to the academic programs (see Goal 4, *Internationalisation*). In the area of research and for information regarding active diversity within the teaching and research faculty (see Goal 3, *Excellence in Research*).

6. Professional practice training opportunities

As part of their professional development, SCA encourages and provides opportunities for students to present work in different exhibition contexts. On the campus at SCA, students may be included in curated exhibitions in the main galleries. Off campus, the student gallery Newspace, operates within the model of an artist-run-initiative (ARIs) giving students experience in all aspects of exhibition practice from the installation of artwork through to management and curatorial issues. Student exchanges of exhibitions are encouraged with other institutions both nationally and internationally. For information regarding diversity in research and exhibitions from students and staff at SCA (see Goal 5, *Engagement with Industry and Professions*).

Outcomes and Evaluation

New Student orientation

SCA has conducted a review of the Foundation program using the resources of a TIF grant. This enabled the faculty to develop a specific O week program for foundation and new students. It is developed in conjunction with the University SWOT committee and the First Year Experience group at the Institute of Teaching and Learning.

International Student orientation and support

This week long initiative incorporates an ongoing welcome program for international students that continues throughout the year and is conducted by the international student coordinator (see Goal 4, *Internationalisation*).

New Postgraduate Student orientation

A new initiative in response to the Academic Board Review Stage One was to establish a dedicated Postgraduate resource and meeting room with full academic facilities. Postgraduates have their own one-day orientation session and are able to participate in the general O week activities of SCA in week one of first semester.

Student Support Structure

1. Students can arrange a meeting with the Associate Dean for Undergraduate Studies or the Foundation Coordinator if they are having difficulty with their academic program or need to discuss choices in their learning pathway.
2. Studio co-ordinators are available to give general advice on course structure and choices for all students.
3. Academic advisors conduct reviews of students in the BVA in week 7. This is an opportunity for a staff to identify students at risk and take the appropriate action, such as referring the student to other services such as the SCA councillor or the learning centre.
4. After this review and at any other time during their progress through the semester warning letters may be sent to students regarding their progress. These mechanisms are an essential tool for identifying students at risk and prove most effective (See attachment 2.3 email from the International Office indicating strong support for these schemes and suggesting they could become a University model).
5. Scholarships at SCA are generally based on criteria of merit but also financial need.
6. Exhibitions and Open days allow community and family support for students so that where possible the learning experience is an integral and relevant component of each student's life experience.

GOAL 3: EXCELLENCE IN RESEARCH

The University of Sydney will develop its reputation as an institution where pure and applied research and research training are conducted at nationally and internationally recognized standards, including research relevant to the economic, social and cultural well being of Australia and the region.

Overview of Research Strengths at SCA

SCA is at the forefront of research and research led teaching in contemporary art, craft and design as is evident in the outstanding contribution academic staff, postgraduate research candidates and alumni make to our national, and increasingly international, culture. Through curated exhibitions and performances in galleries and museums, managing galleries and art-run-initiatives (ARI), membership on national and international advisory boards, awards and invitations from overseas organisations, SCA is recognised as one of the most innovative tertiary institutions in the field of contemporary art, and increasingly SCA staff and research students are collaborating with other universities and external organizations in the field of new-media and electronic technology visual practices (see Goal 5, *Engagement with Industry and the Profession*). An established postgraduate research program caters for 91 students. Overall, postgraduate research training shows a timely rate of student completions, growing enrolments, success with UPA, APA and IPRS, favourable SREQ results, candidate research output (See attachments 3.1 Postgraduate enrolment figures 2001 to 2004, 3.2 SREQ, and [Context Document v SCA Research Activity](#))

Please note, aspects of Excellence in Research and Research Training are dealt with in separate sections.

EXCELLENCE IN RESEARCH

Research Objectives

In pursuing its goal of Excellence in Research Sydney College of the Arts will seek to:

1. become recognised as one of the most competitive research visual arts tertiary institutions in Australia;
2. facilitate research projects in collaboration with industry, tertiary institutions and cultural organisations;
3. encourage and reward staff and students with a demonstrated commitment to excellence in research;
4. continue to develop an academic and physical infrastructure which supports innovative research and technological experimentation in the visual arts;
5. employ recognised national and international scholars and practitioners by promoting SCA as one of the most innovative and experimental research institutions in Australia;
6. make SCA one of the most prestigious destinations in Australia for visiting practitioners and scholars in the visual arts; and
7. have acknowledged the contribution of Australia Council for the Arts grants to the research quantum.

Research Policies, Processes and Practices

The policies of University of Sydney Research are discussed and disseminated through the SCA Research Committee, the Postgraduate Sub-Committee, the Dean's Advisory Committee and briefing sessions and email. SCA staff attend research workshops and are encouraged to attend the on-going Research Activity Group, an initiative undertaken this year in collaboration with CHASS.

In addition, SCA academic staff elected to administrative positions are allocated a research allowance to foster their research projects.

The SCA Research Committee has a rigorous but equitable process for selecting four members of staff per year for SSP leave based on the quality of, and demonstrable support from other institutions/organizations for the proposed research project.

SCA runs an active visiting scholars program and weekly guest lecture program for distinguished national and international practitioners and scholars (see Goal 4, *Internationalisation*).

Research Outcomes

2004, increase in number of ARC grants applications.

2004, projected increase in SESQUI applications.

2003, SCA awarded its first ARC grant

Increased publications and citations

Increase in number of research students

Stakeholder feedback with respect to SCA Research

Invited to exhibit in prestigious national and international exhibitions and galleries – (see Goal 4 *Internationalisation*)

Invited to exhibit in prestigious National and International Exhibitions and Galleries (see Goal 4 *Internationalisation*)

Acquisition of works for National and International Collections (See attachment 3.3 –listing of acquired works)

Invited to Benchmark other Visual Arts Institutions (see Goal 5 *Engagement with Industry and the Profession*)

Invited to Lecture and practice at National and Internationally recognised Tertiary Visual Arts Institutions. (see Goal 5 *Engagement with Industry and the Profession*)

Participation in Community Programs (see Goal 7 *Service to the Community*)

Increased attendance at SCA Gallery Exhibitions (see Goal 7 *Service to the Community* and attachment 3.4 *Sydney College of the Arts Gallery Program 2004*)

Quality Assurance Processes

SCA Academic staff increasingly participate in University of Sydney Research Committees, Postgraduate Committees and quality assurance programs and audits that reflect research best practice.

Members of SCA staff are regularly asked to audit other visual arts schools and examine other tertiary institution's postgraduate candidates.

SCA maintains its own research database of those awards, grants and categories not recognised by DEST.

SCA benchmarks its research achievements against other CHASS faculties and other visual arts institutions.

EXCELLENCE IN RESEARCH TRAINING

1. The faculty is responsive to 2002 and 2003 SREQ reports: the faculty has dramatically increased the infrastructure to support research postgraduates with a grant of \$18,000.00 from CHASS in 2003, and with a competitive grant of \$80,000.00 from the Research Postgraduate Infrastructure Scheme in 2004. In 2004, a staff member has been assigned to convene second year postgraduate seminars. There is a designated Postgraduate Common Room. The research climate has been improved by increasing social and intellectual activities, including a Faculty Seminar Series (research staff and candidates address faculty and students), and through communication of research opportunities to candidates through email. In 2004, the Learning Centre is offering on-campus support to postgraduates for developing generic research skills.
2. The faculty is compliant with Academic Board policies: In compliance with the Postgraduate Research Higher Degree Training Policy, every candidate has an Associate Supervisor, and every supervisor and associate is registered with the office of the DoGS. Staff are updated with Academic Board policies such as Intellectual Property, Code of Conduct for Supervisors, changes to the Annual Review process, Thesis Editing and PG English Requirements. The Chair of the Graduate Studies Committee and the Dean of Graduate Studies have addressed staff about Academic policy and supervision.
3. Internal faculty changes since 2002 Review: A new SCA Graduate Studies Subcommittee (2004) to oversee changes to enrolment and progression. In 2003, the University's Academic Board approved an adjustment to the PhD to give creative work and thesis equivalence.

Objectives of Research Training

1. Outstanding supervision by registered supervisors
2. Regular benchmarking with national and international postgraduate research programs through involvement with examinations, conferences, and degree design.
3. High retention and completion rate of candidates
4. Annual increase in enrolments of high quality local and international candidates
5. Annual increase in UPA APA and IPRS success
6. Reward skills and achievement in postgraduate supervision
7. Maintain regular alumni contact
8. Refine criteria for examination of PhD in tandem with articulating the nature of the PhD
9. Professional standards for examinations/exhibitions in SCA galleries

Policies, Processes and Practices for Research Training

1. workshops make staff aware of Academic Board policies relevant to research training
2. Supervisors are directed to ITL training and have regular workshops on best practice
3. A Postgraduate Subcommittee approves changes to enrolment and progression of candidates
4. Structured support for candidates is offered through weekly seminars in first and second years
5. SCA has quality infrastructure (e.g. studio spaces, IT, Library) to support innovative research
6. A rigorous admissions process with interview, establishment of suitable supervision prior to acceptance, establishment of well-formed research proposal prior to admission
7. Induction of new candidates to the faculty
8. Administration coordinates collecting research data annually from candidates
9. Showcase of postgraduate research through the Faculty Research Seminar Series
10. A designated postgraduate research common room
11. Prospective candidates encouraged to consult over proposal and supervision
12. Subdean Postgraduate Research has regular email contact about opportunities for grants, residencies, awards
13. Peer mentors sought for new candidates

Outcomes of research training

1. Nationally and internationally competitive graduates measured by major exhibitions
2. Professional recognition as a leading institution for research training in Australia
3. High retention rate of research postgraduates
4. High scholarship success rate of candidates
5. Timely completions
6. Well-informed, enthusiastic, and professional supervisors
7. High level of candidate research publication through exhibitions
8. Outstanding quality of exhibitions and dissertations for examination

Stakeholder feedback on Research Training:

The University recognises the quality of SCA research training by the high number of UPA and APA scholarships awarded to candidates; the public acknowledge it by their keen interest in graduation exhibitions; the professional community recognise the high quality of research training by supporting the research of candidates through exhibitions and the high visibility of SCA candidates and graduates in exhibition spaces; the recipients of grants from the Australia Council for the Arts, the Alumni recognise the quality of research training by their enthusiastic responses to SCA questionnaires about their career paths.

Quality Assurance Processes for Research Training

QA internal to the University is ensured through benchmarking with CHASS faculties on completion rates and enrolments. Within the faculty, QA is ensured by responsiveness to SREQ results, Academic Board Faculty Reviews, and the Postgraduate Annual Review process. External to the University it is ensured through benchmarking with international and national institutions via staff activity as external postgraduate examiners and contributors to QA processes in other Universities including the Go8 and the University recognised benchmarking partners overseas (University of Auckland); and by bringing external examiners to SCA. In addition, QA is maintained through the guidance of the *Australian Council of University Art and Design Schools* http://www.anu.edu.au/ITA/acuads/acuads_index.html.

The relevant committees and the Sub Dean of Postgraduate Studies oversee the quality of admissions and examinations in the faculty. The faculty is represented on Graduate Studies Committee, and Research Training Subcommittee.

Evaluation

Areas for Improvement in Research and Research Training

1. SCA needs to improve its Research Funding
The definition and recognition of research in the visual arts must be addressed through University and external bodies (through University committees, CHASS, ARC, ACUADS, DEST and international bodies). This is already in process through actively liaising with the Director, Research Office and the ARC.
2. SCA needs to improve the number of successful applications for ARC Grants by encouraging and identifying potential research projects.
A Research Activity Group was established in 2004 with the assistance of CHASS to foster and mentor Academic research projects as well as encourage applications for SESQUI Grants to research and develop potential ARC grants.
A Research Incentive Scheme was established in 2001 that rewards Staff who apply for ARC grants and also for those who are successful in gaining a grant.
A Dedicated Reader program has been implemented in which all grant applicants can have a reader/mentor of their proposed research project, should they wish.
SCA is developing an Information Communication Technology strategic plan to coherently develop an infrastructure that supports Staff and Student research in new media visual arts practices and its application to more traditional media practices.
3. SCA needs to improve peer group support and awareness of cross faculty research undertaken by staff.
SCA runs an active Faculty Seminar Program in which staff address aspects of their research to all students and faculty staff.
Through the Research Activity Group and academic staff bulletins, academics are encouraged to consult and collaborate with colleagues with similar interests.
4. SCA needs to increase the visibility of its Research Profile in the University of Sydney, the wider Community and Internationally.
Active promotion of the SCA gallery has increased University of Sydney academic attendance and that of the wider community
SCA has developed an extensive web-site that continually up-dates Staff research and accomplishments
SCA is to be represented on the CHASS Portal where the outstanding achievements of staff will be showcased (see also Goal 4, *Internationalisation* and Goal 5, *Engagement with Industry and the Professions*).
5. SCA needs to rationalise the teaching load of academic staff so that they can develop research projects.
The SCA Workload Formula is addressing this issue.
6. QA at SCA would be improved by a strategic plan for Research Training to predict future enrolments and hence supervision and budget loads. This issue is on the SCA Research Committee Agenda and is a consideration in the current development of SCA's 2005 – 2010 Strategic Plan. More Staff need to be encouraged to apply for Excellence in Supervision Awards. Associate Professor Brad Buckley was awarded a CHASS Excellence in Supervision Award 2004.
7. Ongoing support must be offered for candidates through workshops on research skills and writing. In 2004, The Learning Centre is giving a workshop on these skills.
8. Whenever possible, research postgraduates should be employed in the Undergraduate Teaching Program. In 1st Semester, 2004, 5 postgraduates were employed as casual lecturers.
9. The nature of a visual arts PhD needs to be better characterised. The Sub-Dean Postgraduate Research, in collaboration with Senior Staff, is developing a detailed description.

Goal 4: Internationalisation

The University of Sydney will enhance its position as a university of high standing in the international community of scholars.

Sydney College of the Arts is a faculty committed to internationalisation as a strategic tool in the delivery of learning, research and community outreach in contemporary visual arts practice. Internationalisation spreads throughout all activities of the faculty and many cross overs can be found (see Goals 7, *Service to the Community*, Goal 3, *Excellence in Research* and Goal 5, *Engagement with Industry and the Professions*).

Seven key activities underpin this commitment:

1. SCA attracts a significant number of international students from a diverse range of countries and regions.

SCA regularly attracts international student who make up a significant proportion of the faculties student numbers: 2001 / 83 / 14%, 2002 / 86 / 14%, 2003 / 88 / 15%, 2004 / 99 / 16%. These students come from 24 countries with the top 8 in order of enrolments being as follows: South Korea, China, United Kingdom, Hong Kong, Taiwan, Singapore, USA and Indonesia. Other students come from as far a field as Mexico, Peru, Venezuela and Turkey.

SCA focuses its international student recruitment broadly to ensure a diverse range of students from varying countries over all course offerings of the faculty. The current international student load at SCA is undergraduate 11% postgraduate coursework 40% and postgraduate research 8%.

SCA continues to recruit students from around the world ensuring an international multicultural quality to its educational experience. In the last Academic Board Review, SCA was alerted to the possible isolation of international students on the Rozelle campus and the faculty has taken steps to remedy this by nominating an academic responsible for international students. This academic, Ms Gudrun Klix meets regularly with international students and provides a communication conduit between service areas of the University and the SCA international students.

2. SCA teaches curriculum and encourages research that has an international relevance and view.

Visual arts practice by its very nature is an international or global endeavour and therefore all subjects and courses at SCA contain comprehensive references to international practice and international artists. Many SCA coursework and research students travel during their course of study to undertake research either in a formal exchange program or within a casual arrangement of their own construction.

The international research of SCA staff also feeds into the teaching programs through the practice of research led teaching that is prevalent in the faculty.

3. SCA continues to develop an international exchange program that sees students travel to and from all regions.

SCA has formal university approved exchange agreements with 13 institutions in nine countries and students travel to these countries as follows: 2001 / 6, 2002 / 7, 2003 / 11, 2004 / 16. Travel scholarships are provided by SCA, the International Office of the University and the CHASS College.

International exchange is available to all undergraduate and postgraduate research students of SCA, government funded and fee paying, thus creating equal opportunities to the majority of students at SCA to include an international experience into their study and research program.

The faculty currently has active exchange programs with France, Germany, Sweden, Israel, Scotland, Denmark, Austria, USA and Canada and is actively seeking additional exchange partners in Spain, USA, Canada, UK, Japan, China, Taiwan, and Korea and in South America.

4. SCA supports staff travel overseas by undertaking international collaborative research projects, speaking at conferences, sitting on appointment and examination committees and providing consultancies.

SCA has been active in seeking funds to support international activity and during 2003/2004 has won over \$55,000 from the University of Sydney International Development Fund for staff and student exchanges which align with research projects. The most significant of these is the "Sightseeing" exhibition exchange that has seen staff of SCA exhibiting in downtown Beijing and CAFA (Beijing) staff exhibiting in Sydney.

Many SCA staff regularly undertake international collaborative research projects, with support/funding from external sources, including being participants in the following projects during 2003/2004:

- Associate Professor Tom Arthur – Visiting lecturer, *École Nationale Supérieure des Beaux-Arts* (ENSBA) & *Parsons School of Design*, Sculpture in exhibition *L' Invitation Au Voyage...les artistes pèrègrins* at the Jardin du Luxembourg, Paris, 2004
- Professor Richard Dunn and Matthys Gerber - Inclusion in the *Beijing Biennale*, 2004
- Dr Lindy Lee – Exhibition in the *Ministry for Information, Technology and the Arts*, (MITA) building, Singapore, 2004
- Ms Lisa Cahill – Exhibition of glass sculpture, Hong Kong,
- Ms Mikala Dwyer – *Installation in the Hamburger Bahnhof Berlin*, 2003
- 20 Staff Member in *Sightseeing Exhibition* - Beijing, 2004
- Mr Mitsuo Shoji, *Yamaki Arts Gallery*, Osaka, Japan, Ceramics *by Mitsuo Shoji, Meitetsu Department Art gallery*, Nagoya, Japan 2003, *International Academy of Ceramics*, Ichon World Ceramic Centre, Korea 2004
- Ms Simone Douglas, Solo Exhibition, "*Blind*" *Gallery* for International Photography, Amsterdam, 2004 and Koln International School of Design (KISD), University of Technology, Koln, research project "*other than seeing*".
- Associate Professor Brad Buckley - *Target*, Hood Gallery, Los Angeles, USA.
- Mr Ryszard Dabek – *Junket*, A group show of Australian artists curated by Jane Polkinghorne, Institute de Cultuar de Baja California, Tijuana, Mexico, 2004 and *Little Eyes*, Move on Asia, Animation and single Channel Video Art Festival. Seoul, Korea. 2004
- Josephine Stars - *Bio-Tec kitchen*, Version, Museum of Contemporary Art, Chicago and Computerspiele von KunstlerInnen, Dortmund, Germany, 2003 and *Dream Kitchen*, Festival Arte Digital, Havana, Cuba, 2004 and *Floating Territories*, ISEA2004, Helsinki & Tallinn, Estonia.
- Karin Findeis - *Design Down Under*, South Shore Arts Centre, Boston and then at Australian Embassy, Washington, USA, 2003.

SCA staff regularly present conference papers in significant international venues:

- Professor Ron Newman – *The meaning of Creative Industries*, IDF Singapore, 2003 and *Design Management the Beijing Olympics*, Beijing, 2004
- Dr Eril Bailly – *Consciousness Reframed: Art and Consciousness in the Post Biological Era*, University of Wales College, Newport, UK (2003) and *Nomadic Transitions: Thinking About Art*, Hochschule fur Gestaltung und Kunst, Zurich, Switzerland (2003)
- Ms Josephine Starrs and Ms Marilyn Fairskye - *Geopolitics of Media*, ISEA, Centre for Contemporary Arts, Tallinn, Estonia. Separate conference presentation and exhibition participation.
- Ms Karin Findeis - *Challenging Craft*, international conference at Grays School of Art, Robert Gordon University, Aberdeen, Scotland.

Appointment committees, examination committees, Faculty and course reviews

- Dr Ann Elias - Auckland University Doctorate of Fine Arts examinations.
- Associate Professor Brad Buckley - PhD Review Committee, The Royal Danish Academy of Fine Arts, 2003.

SCA increased the number of faculty SSP positions in 2003 from 2 to 4 to provide more opportunity for SCA staff to travel and research overseas on faculty supported study leave.

5. SCA is develops collaborative educational programs that will connect the Faculty to the international visual arts community into the future.

SCA maintains contacts with national cultural institutions from many nations including the Goethe Institute, Germany, the British Council, UK, Alliance Francais, France, and the Canadian, Italian and Japanese cultural development offices. SCA has undertaken significant visual arts projects with the Goethe Institute that have resulted in world-class exhibitions in the SCA Gallery and in the Powerhouse Museum.

SCA is in discussions with two partners considering offering Masters by Coursework programs in China with the concept of offering the first semester in China and the second semester in Sydney. The faculty believes that such a program would create an outreach of the SCA approach to visual arts teaching, learning and research and if successful it could be expanded to partnerships in Europe and South America.

6. SCA provides to its students and alumni financial support to ensure their engagement into the international visual arts community.

Fourteen Exchange Travel Scholarships of up to \$5000 are provided to SCA students by the faculty each year to assist students with the cost of travel on formal faculty exchanges.

In 2003, the faculty established the Fauvette Loureiro Travel Scholarships that provides \$28,000 every year to a recent graduate, who has graduated in the last 4 years, of SCA to assist them in undertaking a visual arts project overseas. In 2003 the winner was Ms Julianna Bartulin, a MVA graduate and the 2004 winner will be announced in early September at an exhibition on the campus opened by the Vice Chancellor.

The faculty assists its staff to gain travel support from the CHASS international travel fund, however the faculty believes that the funds available are inadequate.

Evaluation

International student numbers in SCA will increase dramatically over the next five years and SCA is concerned that our support of these students keeps pace with these numbers. SCA is also concerned that communications and transport between its campus and the main campus of the University are improved so that international students have better access to the facilities of main campus from housing to counselling, from library to sporting.

SCA believes that it has performed well in the area of Internationalisation, but believes there are severe limitations on expanding its activities and in matching the resources demonstrated by our international partners. It is clear that a faculty of our size does not have the financial resources to support complex international relationships and therefore a College and University wide commitment would be appreciated.

Goal 5: ENGAGEMENT WITH INDUSTRY AND THE PROFESSION

The University of Sydney will continue to make a significant contribution to the well-being and enhancement of the wide range of professions with which it engages.

Sydney College of the Arts continues to engage with the arts industry and related professions through the undergraduate and research postgraduate degree programs, through the research activities of staff, and through specific programs such as the visiting artists and SCA Gallery programs. The faculty also currently provides professional development degrees for artists engaged in a professional visual arts practice, for digital media professionals, and for primary school, high school and tertiary art educators. Through offering the Master of Film and Digital Image in 2005, SCA engages with all aspects of the film industry and its adjacent art practice and criticism areas. SCA also promotes broad and generic degree outcomes that aim to meet the current demands of both students and employers. Concepts and skills acquired by graduates are applied in areas as diverse as digital technologies, visual communication, and arts management.

Listed below are several peak industry bodies that the faculty engages with on a regular basis:

Visual Arts:

- National Association for Visual Artists (NAVA) <http://www.visualarts.net.au/nava/>
- Arts Law Australia <http://www.artslaw.com.au/>
- Asian Australian Artists Association <http://www.4a.com.au/about.html>
- Australian Graphic Design Association (AGDA) <http://www.agda.asn.au/>
- Australian Interactive Media Industry Association (AIMIA) <http://www.aimia.com.au>
- Australian Film Commission <http://www.afc.gov.au/>
- Artspace Visual Arts Centre <http://www.artspace.org.au/>
- Australian Centre for Craft and Design <http://www.object.com.au/>
- Grass roots organisations such as the web based design culture portal Australians In Front.
- On an international front the course has recently produced one winner of the prestigious Milia new talent contest held in Cannes.

Education:

- The Australian Association of Women Educators (<http://www.awe.asn.au/index.php>)
- The Australian Association of Research into Education (<http://www.aare.edu.au/index.htm>)
- The Australian Association of Special Education (<http://www.aase.edu.au/>)
- The Australian College of Educators (<http://www.austcolled.com.au/>)
- The Australian Curriculum Studies Association (<http://www.acsa.edu.au/>)

Graduates also contribute to public bodies such as State Galleries including the Art Gallery of New South Wales, Artspace Visual Arts Centre, Museum of Contemporary Art and Object Gallery though either exhibiting or gaining employment in these organizations. Academic staff contribute by presenting public talks through these venues. Dr Ann Elias presents lectures through the public program at the Art gallery of NSW (see Goal 7, *Service to the Community*).

The academic staff and graduates regularly receive grants from the Australia Council for the Arts, NSW Ministry of the Arts, and the Australian Film Commission. The Australia Council for the Arts currently offers funding support to new media developers through the New Media Fund while the Australian Film Commission offers Interactive Digital Media grants.

The Bachelor of Visual Arts (BVA) provides general vocational training in contemporary visual arts practice. The flexibility inherent in the undergraduate degree equips graduates with a range of high quality transferable skills grounded in the broad areas of fine art, media art and design. The Master of Visual Arts (MVA) and Doctor of Philosophy (PhD) provide more specific vocational opportunities for candidates to acquire critical

evaluation skills and advanced research methodologies appropriate to contemporary visual arts practice in preparation for career and research options beyond studio practice.

SCA continues to make a significant contribution to the arts industry and the associated professions by developing coursework degrees that equip graduates with specific knowledge and skills appropriate to professional development. Master of Studio Art (MSA) provides visual artists with conceptual and technical skills to consolidate and extend their contemporary arts practice. Currently many students do volunteer work for Artist-Run-Initiatives (ARIs) such as Phatspace, Gallery Wren and First Draft. Many work as volunteers for the Asian Australian Artists Association and Artspace Visual Art Centre.

The Master of Multimedia Design (MMDes) is essentially concerned with the development of creative practice and process as opposed to the pursuit of industry focused methodologies. As such, its articulation with Industry and the Professions is not as clear-cut as would be imagined. Rather than being able to identify a clear career path for graduates within a fixed area of endeavour the course provides students with a number of skills that are applied across a wide range of employment areas. Recent graduates from the Master of Multimedia Design Degree are employed in the area of multimedia development and design as well such areas as motion graphics, graphic design, art direction, education and commercial photography. Feedback received from graduates indicates that they believe the course provided them with a valuable educational experience regardless of whether or not they were working in the specific field of multimedia. As well as providing an education in a specific medium (multimedia), students learn to conceptualise, plan and execute complex creative based endeavours a skill that is clearly transferable to a number of other areas. As such, the course can also be seen to provide relevant training for students interested in pursuing art-based projects within the field of multimedia.

The primary purpose of the Master of Contemporary Art for Educators (MCAE) is to provide for the professional development of high school and TAFE art teachers and to provide the opportunity for them to re-engage with contemporary art practice by updating and expanding their practical and theoretical knowledge across a variety of disciplines. The course also provides for postgraduate students who wish to undertake additional study in the visual arts and prepare themselves for entry into the private, Independent and Church-run education tiers. In addition to practical and theoretical training in a wide range of visual arts practices, the MCAE also provides vocational training in examining the relationship between art practice and pedagogy. This component of the course is delivered by the University's Faculty of Education and Social Work, providing a direct link to the education industry and its professional bodies.

The Master of Film and Digital Image (MFDI), to be launched in 2005, offers vocational training for employment in the film, television and related visual and performing arts industries. Transferable skills that graduates from the MFDI program bring to industry include knowledge of script writing and project development, production and postproduction processes for film and television. Graduates also gain skills in non-linear editing, digital compositing and digital sound production.

Academic staff exhibit regularly within international and national contexts, and contribute to the arts industry significantly though participation in the arts community (see Goal 7, *Service to the Community*). Dr Lindy Lee is Coordinator of the MSA program and is President of the Asian Australian Artists Association (4As), a national organization whose mission is to highlight the contribution that Asian Australians have made to the development of mainstream Australian culture in the fields of the contemporary visual arts, community arts, theatre and literature. Academic staff who teach in the MFDI program are practitioners in the visual arts, specializing in film, digital video and audio arts. Staff have been successful in receiving development and production grants from the Australian Film Commission and the Australia Council for the Arts. They also make regular contributions to exhibitions and festivals in Australia and internationally.

The academic staff currently delivering the MMDes can be seen to be involved in two distinct areas of industry engagement. First, the creation and exhibition of new media based artworks in Gallery based environments both locally and internationally. Second, academic staff can be seen to be active in the development and delivery of multimedia products within the commercial sector. This is especially true of the industry professionals hired to deliver the technical workshop components of the course, the high degree of their technical skill combined with their current industry knowledge provide a valuable link with the broader commercial sector.

SCA lecturer Josephine Starrs, received an Australian Research Council grant to carry out research into digital games and gender in 2004 by investigating ideas for digital games specifically oriented to young female players. In the long term, the project aims to produce, test and refine game prototypes involving new types of game play, characters and narrative structure that will impact the future development of industries based on new media (see Goal 3, *Excellence in Research*).

SCA recognises the importance of fostering relationships with the art and design industries and related professions. The SCA gallery program and the newly instigated visiting artist program provide an opportunity for the faculty to engage with a wide range of arts professionals including curators, artists and designers. Through programs such as these, SCA endeavours to make a significant contribution to the arts professions and related industries.

Software Aesthetics: Art and Culture in the Digital Age was a public symposium presented in association with the inaugural SCA visiting artists program on April 4, 2003. Keynote speaker was Associate Professor Lev Manovich with speakers including Kathy Cleland, Kevin Murray and SCA's John Conomos. A master class with visiting master jeweller, Otto Kuenzli was offered to students and industry professionals in conjunction with the visiting artists program and culminated in an exhibition of participants work at the SCA Gallery from July 31 to September 5, 2003.

SCA's significant contribution to the culture industry is evidenced though this years exhibition exchange project as part of the SCA Gallery program. *Sightseeing from Beijing* An exhibition of work by academic staff at the Central Academy of Fine Arts, Beijing, has been exhibited in SCA Gallery. *Sightseeing from Sydney*, an exhibition of work by academic staff from SCA, was exhibited at CAFA in Beijing.

Evaluation

The faculty currently has no formal system for tracking the professional success of graduates. Given the high percentage of overseas students currently enrolled in the coursework degrees the implementation of a more formal procedure for gathering data on graduate activities would be a challenging undertaking. However, the faculty receives frequent informal reports of the successful engagement and contribution of graduates within the arts industry and related professions.

The success of graduates in contributing to the growth of the arts and culture industries may be benchmarked by the list of successful grant recipients published by the Australia Council for the Arts. The faculty would like to develop strategies to more formally track the professional success of graduates. Currently the faculty is engaged in updating the details of alumni through the AIMS database with a view to developing a more formal approach to tracking alumni.

GOAL 6: EFFECTIVE MANAGEMENT

The University of Sydney will improve its position as an efficient, effective, and responsible institution, striving to meet the needs of students and staff, and committed to quality in all aspects of its operations.

As stated in the 1999-2004 Strategic Plan, Sydney College of the Arts aimed to provide, manage and develop the human resources, funding and facilities entrusted to the college in a way that ensured the most effective response to changing needs, student demands, and the economic environment, improving its position as an efficient, effective and responsible component of the University of Sydney.

Snapshot of Results

Over the past five years, the faculty has successfully implemented new academic and administrative structures and revised budget processes. Reviews of course delivery in the undergraduate and postgraduate courses and of the administrative facilities have led to restructuring to achieve more effective provision of services. Collegial management and participatory structures are now in place. Identified weaknesses in academic management structures have been address by the establishment of several academic/administration portfolios providing support for the Dean and Director's position.

Policies, Procedures and Key Outcomes

1. Effective Management

1.1. Strategic Planning

All faulty members are encouraged to play an active roll in the development and review of the faculty's strategic plan. Each year the faculty holds a strategic planning forum where all staff participate in reviewing the success and outcomes of the previous year's performance and revising goals and associated activities for the upcoming year. (See [attachment 6.1.1](#) for the outlines of the 2003 and 2004 planning forums).

1.2. Committee Structure

The Committee structures have been devised to ensure an efficient yet collegiate approach to Sydney College of the Arts' management and development (See [context document ix](#) for Committee terms of reference). The Dean's Advisory Committee (DAC) meets monthly and considers all managerial aspects of the faculty's functioning from financial position to issues relating to building and grounds. Committees of the Sydney College of the Arts Board run parallel to those of the university ensuring specialised knowledge is applied to the issues of teaching and learning, research, and postgraduate and undergraduate academic course management. Working parties of the Sydney College of the Arts Board are frequently established on an ad hoc basis to evaluate other faculty management issues, e.g., extended hours access, space allocation.

1.3. Financial Position (See [attachment 6.1.3](#) for detailed budget commentary and financial strategies)

The 2004 budget will see the faculty with an operating loss of approximately \$140, 000. This loss is primarily attributable to enterprise agreement salary increases. For the 2005 budget, Sydney College of the Arts plans to run a balanced budget. This balance is attributable directly to the rise in full fee paying students.

Key Outcome; *Redesigned management structures have enabled all staff to participate in the decision making strategies of the Faculty while still maintaining efficiencies by using specialised knowledge where required.*

2. Sources of Income

2.1. International student numbers

The opportunity to significantly expand the faculty's international student numbers was identified and current strategic investment is directed to identifying new overseas markets. This strategy included the establishment of dedicated marketing and communications manager. A detailed statement outlining the specific achievements of this new role is attached. (6.2.1a). These initiatives have already shown significant success (See attachment 6.2.1b for four year comparison enrolment table). Importantly, an academic mentoring program managed, by the International Student Coordinator, has provided support for this growing International student body. Through this program, international students meet for weekly information sessions and have access to academic staff on an individual basis, providing students and staff with the opportunity to discuss relevant issues.

2.2. Opportunities for endowment

It envisaged that the SCA Alumni project which commenced at the start of 2004, will provide the basis for Sydney College of the Arts to re establish ties with past graduates with the aim of fostering a broader community network and providing possible further sources of income in the way of endowments, awards and bequests. (For more detail on the alumni project refer to attachment 6.2.2a)

Scholarship activity has also been significantly enhanced with the recent utilisation of the Fauvette Loureiro scholarship. (For the complete list of SCA scholarships refer to attachment 6.2.2b)

2.3. Internal University funding

The faculty, through remuneration incentives, encourages staff to apply for various university grants. To facilitate this program, a research assistant has been engaged to provide staff with assistance in grant preparation and submission. This along with regular information sessions has contributed to the marked increase in internal funding. (See attachment 6.2.3 list of grants won by SCA in 2001 to 2004) To ensure that such grant applications fit with strategic directions of the Faculty all are vetted by the DAC before submission to the university.

In 2002, The Faculty was successful in application for International Development funds (see Goal 4: *Internationalisation*) used to foster ties between the Central Academy of Fine Arts in China.

2.4. External/Research Funding

Academic Staff members are encouraged to apply for ARC and equivalent grants through remuneration incentives. Staff are awarded \$2,000 incentive fee personal research funds at completion of an application and an additional \$2000 if the application is successful. Under this scheme, in 2003, Ms Josephine Starrs won the first ARC grant for Sydney College of the Arts. (See attachment 6.2.4 for project details). Another four ARC applications were lodged for the 2005 round. No ARC grants had been applied for by Sydney College of the Arts staff before this scheme.

Key Outcome. *Significant investment in developing alternative sources of funding has seen the percentage of this income to total income rise from 10% in 1999 to 18% in 2004.*

3. Staff

3.1. Effective staff structures

A significant restructure of the Sydney College of the Arts academic administration commenced in 2001. This restructure addressed an identified weakness of the faculty in lacking adequate

management support structure to the role of the Dean and involved the establishment of a number of academic management roles. (See attachment 6.3.1a - SCA Academic Administration Roles). Academic staff are able liaise with faculty management through these various roles and studio specific coordinators.

The issue of academic workload continues to remain a weakness for SCA. The current teaching load for Sydney College of the Arts staff is on average 18 hours. Management acknowledges that this is too high and seeking means to reduce the load. (See attachment 6.3.1b - SCA's Workloads policy).

Under the review of the faculty a number of general staff positions were made redundant and a significant proportion of remaining positions redesigned. While this restructure provided many new efficiencies, it left staffing levels inadequate to meet the significant growth that has taken place in the last two years. It is anticipated that this inadequacy will be addressed by the establishment of two new roles in the areas of student administration and support to the Dean and Director's Office.

3.2. Staff accountability and development

All staff members participate in performance management reviews annually. These reviews have proved a significant tool for providing staff with feedback on performance and in assisting the faculty in identifying and managing training needs of all staff.

In response to the needs of the staff to engage more in their professional practice the budget for the Special Studies Program has been expanded to allow four rather than two staff to participate each semester.

Key Outcomes: Indicators of enhanced research and teaching performance is the marked increase in the number of successful applications for promotion and the number of teaching awards received by Sydney College of the Arts Staff. Staffing turnover at Sydney College of the Arts is also low, 60% of staff at Sydney College of the Arts have been working for the faculty for at least 5 or more years while 25% of these staff members have been with Sydney College of the Arts for more than 15 years.

4. EEO

Refer to Goal 2 for commentary on Sydney College of the Arts management of equity and diversity issues.

5. Facilities

5.1. Development of facilities for creative processes and techniques

In 2003, the Facilities Coordinator was reclassified in acknowledgement of the increased demands of the role and to allow for further campus growth and the requirement for strategic planning in this area. To remain competitive in the field of visual arts education it is essential that SCA continue to develop and enhance it's teaching and learning facilities.

5.2. Management of occupational health and safety requirements

The faculty, through the Occupational Health and Safety committee, is committed to the ongoing management of the following OH&S issues, implementation of the OHSRM action plan, monitoring of manual handling issues and hazardous substances.

5.3. Benchmarking activities

The faculty engaged in benchmarking in regards to the development of the draft policy to cover After Hours Access. Several visual arts faculties were surveyed for policy and practice in regards to this area. The Sydney College of the Arts policy was developed out of this survey and in line with University OH&S requirements.

Key Outcomes: Several facilities development projects are currently underway (see attachment 6.5).

Evaluation

1. Strengths

The faculty has achieved most of the objectives set out in the 1999-2004 Strategic Plan in relation to effective management. Key strengths include:

- new academic management and committee structures have made provision for most staff to play an integrated role in the faculty's policy and decision making process;
- redesigned student administration section has provided an improved level of service to staff and students and dissemination of policy and procedures; and
- strategic marketing and recruitment drives have seen a marked increase in revenue streams from fee-paying places.

2. Weaknesses and threats

2.1. Diversion of funds from core activity to marketing activities has left the faculty exposed in the following areas:

- Lack of funds for necessary studio and equipment upgrades
- Lack of available funds to provide suitable training for all general staff

Solution: It is anticipated that by 2005 that the increase in revenue streams from full fee paying students and grant applications will be such to cover both marketing activities and equipment /facility upgrades

2.2. Increased student numbers have created the following problems

- Inadequate studio space and facilities
- Inadequate exhibition space
- Inadequate lecture theatre facilities

Solution: It is planned for the faculty to take up residency in additional buildings on the Kirkbride complex. When this is finalised significant easing of the space pressures should be realised. The future strategic plan for the faculty includes major fund raising enterprise to coincide with the 30th anniversary of the faculty. It is anticipated that monies raised through this fund raising exercise will be channeled towards a major upgrade of the campus and teaching facilities.

2.3. Academic workloads continue to be a problem for Sydney College of the Arts. In addition, the new academic management structure has increased the workloads and committee commitments for a number of staff.

Solution: Provision has been made in the 2005 budget to reduce contact hours from 18 to 17. Should the financial position of the faculty continue to improve further reductions will be put in place.

2.4. The financial position, while strengthening due to the increase in numbers of fee-paying students, continues to be a weakness. This is attributable to two main factors; one, that SCA degree programs are incorrectly banded; and two, that the research activity of faculty members is not correctly factored into the University funding model. While these two inequities remain the faculty will continue to struggle to provide the very best of facilities for its staff and students

Solution: Sydney College of the Arts management to continue to lobby the PVC and VC to have these inequities addressed. If the University is committed to being the first in Australia and therefore Sydney College of the Arts as the premier visual arts school in the country it is essential that it be funded accordingly.

Goal 7: Service to the Community

By providing knowledge, opportunity and encouragement, the University of Sydney will maintain its position as a leading contributor to the opinions and ideas, cultures and lifestyles of the many communities it serves locally, nationally and internationally.

The academic staff of the Sydney College of the Arts are highly active in the many and varied areas of community service at the local, national and international level. While the evidence presented in this goal focuses primarily on activities that are not exhibition based it is important to understand that the 'cultural community of artists' is essentially built upon the work of artists through their exhibitions, performances, screenings and other forms of creative work. SCA believes that much of the evidence cited in Goal 3 *Excellence in Research*, Goal 4 *Internationalisation* and Goal 5 *Engagement With Industry and the Profession* are also appropriate here in Goal 7. The academic staffs of SCA are involved at the local and national level through their commitment and membership of various cultural organisations, such as Artspace Visual Arts Centre www.artspace.org.au, the Asian Australian Artists Association www.4a.com.au. (see Goal 2 *Diversity, Access and Equity*), the Visual Arts Craft Board of the Australia Council www.ozco.gov.au, National Association for the Visual Arts www.visualarts.net.au/nava and the Museum of Contemporary Art Artist's Advisory Panel www.mca.com.au/ (see Goal 5 *Engagement With Industry and the Profession*).

In addition, the numerous submissions to various Federal Government inquiries such as the Myer Inquiry into Contemporary Art and Craft funding and appearing before the Senate Standing Committee on Environment, Recreation and the Arts for its inquiry into Arts Education in Australia. Internationally, of particular significance is the number of academic staff invited to be visiting artists or professors at important museums, universities and academies in Europe and North America to teach, conduct research and advised on the design and implementation of new degrees and programs. Moreover, the numerous invitations to deliver keynote addresses and conference papers at different institutions. (see Goal 3 *Excellence in Research and Goal 4 Internationalisation*). Due to the extensive activities of the academic staff at SCA, in the area of service to the community, rather than just listing activities, several staff from lecturer to professor have been cited with a description that offers a more comprehensive view of the level of engagement.

The SCA Gallery contributes to the community on all three levels, as it has a program that includes current postgraduates students, national and international exhibitions. (See attachment 3.4 for the SCA Gallery Program 2004)

Local

The academic staff of SCA are involved in the local community by providing knowledge, opportunity and encouragement through a range of activities which includes support and advice, and at times direct involvement with graduates of SCA in the establishment of several artists- run-initiatives (ARIs) in Sydney. Over the past decade ARIs such as Herringbone, Imperial Slacks, First Draft, Wren, Block and most recently Phat Space have all made a significant contribution to the diversity and cultural discourse of contemporary visual art both in Sydney and in the boarder context of Australian art. ARIs are an important and integral part of the art world as they are generally the first place that a recent graduate will exhibit work. Three of these ARIs have received a new level of financial support from the New South Wales Ministry for the Arts which was in part due to broad support by members of the academic staff of SCA, through their representation and submissions to the Myer Inquiry into Contemporary Art and Craft which resulted in the national Visual Arts and Craft Strategy.

SCA is also involved at a local level with various organization including Friends of Calan Park, the Rozelle Festival and the Historic Houses Trust.

National

On a national level, SCA academic staff are involved or have recently been involved, in a number of key cultural organisations, benchmarking with national institutions and conducting reviews of other university's undergraduate and doctoral programs.

Ms Anne Ferran, who is the Honours Coordinator, at the invitation of the School of Art, Australian National University, participated in an Honours benchmarking session during 2004. Her report to the ANU addressed the following topics: program structure; assessment procedures; spread of grades; standard of work and course documents.

Associate Professor Brad Buckley is the present Chairperson of the Board of Directors of Artspace Visual Arts Centre. Artspace is considered the pre-eminent site for research and the display and exhibition of contemporary art in Australia. Under Professor Buckley's stewardship Artspace has introduced performance based contracts with KPIs for all staff, reformed the governance of the company and introduced a range of measures leading to greater transparent financial reporting to the Board. Artspace has recently received a significant increase in funding under the national Visual Arts and Craft Strategy, acknowledging it as a key cultural leadership organisation in Australia.

Dr Lindy Lee, who is a lecturer in the Painting Studio, was until recently the Deputy Chair of the Visual Arts Craft Board of the Australia Council for the Arts. The Board is the primary peer review mechanism for the awarding of grants to visual artists in Australia. Dr Lee is also the current President of the Asian Australian Artists Association Inc (4As). The Asia-Australia Contemporary Arts Centre is an initiative of the Asian-Australian Artists Association Inc, a non-profit organisation established in 1996 to support the work of contemporary Asian and Australian artists. (See Goal 2 *Diversity, Access and Equity*).

Mr Matthys Gerber, who is a senior lecturer in the Painting Studio, has just concluded a two-year period as a member of the Museum of Contemporary Art artist's advisory panel. Mr Gerber with postgraduate candidate, Giles Ryder and alumni, Salvatore Planate are the founding directors of the Peliton Gallery, which is an artists-run-initiative (ARIs).

Dr Ann Elias, who is a senior lecturer in THAP, and other academic staff members have been members of the Board of Studies for Visual Arts. Dr Elias and other staff in THAP have also presented lectures at the Art Gallery of New South Wales public lecture program.

Professor Ron Newman is the The Australian Council of University Art and Design Schools Sydney representative to the National Association for the Visual Arts. In 2002, he was awarded a Gold Citation by the Design Institute of Australia for Advancing the Design Industry and he is a member of the Visuals Arts Committee Sydney Children's Hospital, Randwick.

International

Professor Ron Newman is presently a member of a sub committee of Beijing Organising Committee for the Olympic Games (BOCOG) overseeing and advising on the design management of the 2008 Olympics.

Associate Professor Tom Arthur was a visiting artist at the École Nationale Supérieure des Beaux-Arts where he conducted an intensive workshop with students from the sculpture ateliers of Anne Rochette and Richard Deacon. Professor Arthur also delivered the 2004 graduation address at the Parsons School of Art and Design, Paris, France.

Professor Richard Dunn was Guest Professor (Class of Professor Rinke), at the Kunstakademie Düsseldorf 2003. October 2003 - February 2004.

Associate Professor Brad Buckley delivered a paper titled *Why a Ceiling? The Visual Arts Should Embrace the PhD* at the 90th College Art Association Conference in Philadelphia, USA www.collegeart.org/caa/ethics/va_fac_stands.html. Professor Buckley was invited in 2003 to be the keynote speaker at The Royal Danish Academy of Fine Arts on the implementation of a PhD program in the visual arts. In 2004, he was a visiting artist/professor at the Nova Scotia College of Art and Design University, Canada www.nscad.ns.ca. He is also a member of the editorial board of Scan, an online journal www.scan.net.au concerned with issues of new media and contemporary culture.

Ms Karen Findeis, who is a lecturer in the Jewellery and Object Studio, spent three months in Europe on a Development Grant from the Visual Arts Craft Board of the Australia Council, investigating cabinets of curiosity. Her research interests centre on examining notions of collecting and choosing to focus this residency on two collections, which Peter the Great, bought and used to establish the Kunstkamera in St Petersburg. (see Goal 3 *Excellence in Research*).

Mr John Conomos, who is a senior lecturer in the ETA Studio, curated in 2001 a program of recent Australian media art, which was exhibited at the University of Athens. He delivered two lectures at the conference including one on his own new media work and other on the curatorial program at the Mediterra Art and Technology Festival (conduct by the Fornos Media Centre Athens Funded by the Athens Government Ministry for the Arts).

Evaluation

The academic staff of the Sydney College of the Arts through their involvement with numerous key cultural and leadership organisations and the frequency of invitations to be keynote speakers at national and international institutions, galleries and museums is evidence of their commitment and engagement with the community at the local, national and international level.

Section 8 EVALUATIVE SUMMARY

Evaluative Summary of the Faculty's Effectiveness in Contributing to the University's Seven Goals.

Sydney College of the Arts is currently undertaking a strategic planning process in parallel with the College of Humanities and Social Sciences and the University. Within this process the faculty has determined its core purpose to be: SCA exercises leadership in the visual arts through its pursuit of quality in teaching, scholarship, research, and artistic practice. It does this knowing that an education in visual arts can underpin professional practice in all disciplines.

The Faculty addresses the University's goals as follows:

Goal 1: Teaching

Over the last 2 years, the faculty has strengthened its academic management with the appointment of Associate and Sub Deans to oversee aspects of the academic programs and to ensure adherence to Academic Board policy. The faculty has redeveloped its Teaching and Learning Strategic Plan improving pedagogic strategies in consultation with all academic staff. Additionally, the faculty developed its generic attributes specifically for the BVA and these are now being applied to all postgraduate degrees.

Other initiatives include:

- New electives program provides internal diversity and access by other USYD students.
- Commenced a review process for postgraduate degrees beginning with the MSA in 2004.
- Committee of the SCA Board to review all admissions procedures.
- SCA staff member Anne Ferran won ACUADS national teaching award.

Goal 2: Diversity, Access and Equity

The nature of contemporary art practice fosters and encourages diversity. We consider SCA to be a diverse faculty. A testimony of this is the diversity of staff and students in the faculty, coming from a variety of ethnic backgrounds, from a large range of countries, covering a broad range of age groups over many socio economic groups. The faculty's flexible admissions policy (Academic Merit, Interview and Portfolio) is responsible for maintaining this diversity across all levels of study and research.

Goal 3: Excellence in Research

Staff at SCA are amongst the most significant researchers in the field visual arts, with research practice evident both in Australia and internationally. SCA is committed to excellence in research led teaching and staff maintain heavy research supervision loads, the highest in the university.

Other research highlights include:

- First ARC Discovery grant received
- Increase in ARC applications in both Linkage and Discovery grants.
- High level of success in peer reviewed grants from the Australia Council for the Arts

Goal 4: Internationalisation

SCA is an international faculty. This is exemplified by:

The faculty attracts a significant number of students from a diverse range of countries and regions

- SCA teaches curriculum and encourages research that has an international relevance and view.
- SCA supports an extensive international exchange program
- Staff and students are supported in the undertaking of international collaborative research projects
- Alumni of SCA are supported to ensure their international visual arts engagement

Goal 5: Engagement with Industry and the Profession

Sydney College of the Arts is deeply embedded within the visual arts community/professions of Sydney, Australia and internationally. Staff and students are extraordinarily engaged with the gallery/publication of visual arts in the community. Professional development degrees such as the MCAE, MSA, MMDes and MFDI prepare graduates for transition into industry while maintaining a direct contact between the faculty's curriculum and current professional knowledge.

Goal 6: Effective Management

The faculty has successfully implemented academic and administrative structures that have seen:

- a more proactive SCA Board;
- open and accountable budgeting processes;
- and, the introduction of more collegial and participatory management structures.

Goal 7: Service to the Community

SCA engages at various levels:

- the local Rozelle community;
- National and International visual arts community through involvement with numerous key cultural organizations;
- and through collaborations with key visual arts education institutions.