

GLAD

Group for Learning in Art and Design

LEARNING FROM REVIEWS

What next?

Conference Report
The 9th National Conference
1st-2nd November 2000

Manchester Metropolitan University

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Introduction

The last GLAD conference, held at Nottingham Trent University in 1998, explored the demonstration of good teaching in Art and Design and was in part a prelude to the Subject Review of Art and Design. Since then GLAD has organised a number of smaller events relating to pedagogic research and subject benchmarking.

With the current round of Art and Design reviews drawing to a close, delegates were invited to take this opportunity to reflect on what has been learnt and to consider how best to tackle issues raised as a result of the review. Delegates were asked to share and evaluate their experiences, to consider what work needs to be done in the sector as a whole and to put forward strategies for developing projects likely to inform future developments in learning and teaching.

The presence of representatives from the newly formed Art, Design and Communication Subject Centre in Brighton and a presentation by Carole Baume from FDTL (Funding for Development of Teaching and Learning) encouraged delegates to test their ideas and seek support for future work. It is hoped that the spirit of collaboration and co-operation engendered within many institutions as a result of the review may be extended to the larger Art, Design and Communication community as we work together to prepare for future developments in the HE sector.

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Conference Structure

The conference was structured around a series of keynote speeches, presentations and workshops. Delegates were expected to actively participate in sharing their experiences both the good and the bad and consider what could usefully be done to develop learning and teaching within the Art and Design subject area.

It is not intended that the record of the conference should in any way pre-empt the summary report from the QAA or that it should be seen as a definitive response from Art and Design to the process of Subject Review. The minutes of all workshops are a record of the views expressed by delegates from institutions across the country, many of whom had experience of subject review either as reviewers or reviewees. It was the intention of the conference to look positively at what has been learnt and to build on this experience from a learning and teaching perspective.

GLAD – Learning from reviews what next?

Opening Remarks

Professor David Vaughan welcomed delegates to the 9th GLAD Conference, Learning from Reviews – What Next?

He noted that give or take a few days GLAD was now 11 years old having started as a Teaching and Learning Steering Group of CNAA in the Autumn 1989. GLAD was very pleased to have played a part in establishing the agenda for Learning and Teaching Strategy Development in a rapidly changing HE environment since the first GLAD conference in Liverpool in 1990. This had started with the ‘On not sitting with Nellie’ paper ‘A modest Proposition on Teaching and Learning in Art and Design’ following which members of GLAD were at risk of being lynched. Things have moved on a long way and now today the GLAD Conference would be hosting the launch of the Subject Centre for Art, Design and Communication based at the University of Brighton. It is part of the UK HE Learning and Teaching Support Network, funded by HEFCE and the HE Funding Councils in Scotland and Wales. With the launch of the new Subject Centre GLAD would be looking at a changing role over the coming year.

Almost all of the Art and Design Subject Reviews were now complete and today would be an opportunity to learn from this, and to reflect on the Learning and Teaching issues that had come out of it for each of us. Ten, over these couples of days, to share those experiences and look at ways to take forward projects for development and research.

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David Vaughan noted that this conference was therefore about:
the outcome – what we had learned, and
the future – what we wanted to do to take it forward.

It was not about the process of review (although it would be inevitable that we would want to share some of our experiences).

Having reviewed the programme he invited everyone to take a full part and hoped they would enjoy the conference.

**Fund for the Development of Teaching and Learning
Presentation given at the 9th Annual GLAD conference**

By David Allen, *Learning and Teaching Co-ordinator, School of Art & Design,
the Nottingham Trent University*

In his autobiography, 'Losing My Virginity', Sir Richard Branson in a reference to his school days said:

'If you couldn't spell or couldn't add up or remember the area of a circle is pie R squared, then the solution was simple, you were beaten till you could'.

Sir Richard suffered from dyslexia and the above quote illustrates a somewhat less than sympathetic approach to his problem. Happily the world of education today is a great deal more enlightened and the importance of the quality of student experience more deeply respected. This recognition is exemplified by the HEFCE fund for the Development of Teaching and Learning (FDTL), to which institutions can bid for funding to work on projects likely to have significant benefit to those who are major stakeholders in the education process – the students. Through an appraisal of my involvement in two such projects I hope to demonstrate just how extensive these benefits can be.

The Sharing Excellence and Keynote projects

The University-wide 'Sharing Excellence' project at Nottingham Trent, for which I was co-ordinator for the School of Art & Design, was essentially based on the peer observation of teaching. The project that was funded through FDTL Phase 1 ran from October 1996 through to September 1998.

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The current 'Keynote' project, for which I am Project Director is funded through FDTL Phase 3 and is concerned with the implementation of key skills, graduate employability and lifelong learning within the field of textiles, fashion and printing. This is a consortium project, led by the Nottingham Trent School of Art & Design, in partnership with the London Institute and the University of Leeds. The project is funded from May 2000 until August 2002. Both the 'Sharing Excellence' and 'Keynote' projects received funding of £250,000.

What can this type of project produce in the way of outcomes? The 'Sharing Excellence' project produced a wide range of outcomes. In addition to the benefits to the 459 staff across the University who took part in peer observation, outcomes included: a 'Student Feedback Staff Resource Pack' (the use of which has now become policy in the School of Art & Design); a 'Teaching Portfolio', that has now been incorporated into an 'Individual Development Portfolio' for staff; case studies of good practice in learning and teaching; a web site containing much downloadable output from the project; two in-house journals ('TALK' and 'Innovations'); 23 national and international conference presentations and workshops, and 9 articles in external publications.

The 'Keynote' project has only recently begun. The range of anticipated outcomes includes: a 'Staff Resource Pack on Key Skills'; 'Preparing for a Work Placement' guides for students, tutors and employers; good practice guides; a student progress file; various publications and presentations at national conferences to disseminate the work being done. Additionally there are plans to create a major web site that will remain live for two years after the end of the project.

Benefits of FDTL projects

So what have the benefits been from involvement in these projects? For the purposes of this presentation I shall consider the benefits under five headings: benefits to the institution, the subject, myself, others, and last and most importantly the students.

i) the institution

The Institution benefits in a number of ways. The funding which, a successful bid attracts, gives the institution either the opportunity to release staff from their normal duties to work on the project or to employ additional staff to undertake the work. For those staff involved in either managing or working on such projects the experience affords an ideal opportunity for personal and professional development.

Projects often bring about change, to both the culture and infrastructure of an institution. This is exemplified by the 'Sharing Excellence' project, which engendered a culture of greater discussion and sharing of best practice amongst those staff participating. The project considered the effective preparation of materials and delivery of courses, appropriateness of teaching environments as well as the need for greater feedback from students. The project also led to the formation of a Centre for Learning and Teaching and the establishment of a network of nine Learning & Teaching Co-ordinators, one for each Faculty within the University.

Projects give rise to a range of publications designed to raise awareness of the aims and objectives of the work being undertaken and also to disseminate any findings. Today, web sites afford a powerful and efficient method of 'spreading the message'. This in turn provides good publicity for the institution and assists in enhancing prestige within the academic community. Two years after completion we are still receiving requests for information concerning the 'Sharing Excellence' project.

i) the subject

Through the 'Keynote' project, attention was drawn to work being done in the field of textiles, fashion and printing. This project provides an opportunity for networking across the subject area through the involvement of our consortium partners and 16 other institutions now involved in the project through participation at conferences, workshops etc. The recently established Learning and Teaching Support Network (LTSN) Subject Centres has created further opportunities for liaison and dissemination of information. Nottingham Trent School of Art & Design has involvement with two such centres:

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the Art, Design & Communication Centre at the University of Brighton and the Materials Centre at the University of Liverpool.

'Good Practice Days' organised by the School Learning & Teaching Co-ordinator at Nottingham Trent are further evidence of the benefits to be had from undertaking major pedagogical projects within ones own institution.

iii) self

On a personal level the benefits of involvement in FDTL projects are manifold. I have already indicated that project funding enables participants to be relieved of teaching duties in order to work on such a project. The opportunity to be able to devote dedicated time to the project is a major advantage.

Inevitably, being involved with a project, particularly as a co-ordinator or manager/director requires an individual to have significant involvement with others, often directing and encouraging what is going on. This has been a great opportunity to develop managerial and communication skills and to interact with colleagues across the School, the University and the larger Art & Design community.

My own continuing professional development has been enhanced through the many activities, which such a project involves. All in all my confidence in performing my role, and my capability to work at all levels with a wide range of people has been greatly enhanced through the many facets of project co-ordination/management.

iv) others

It is not only those who co-ordinate or manage projects who benefit from them. Others who have involvement either in conducting the project or as participants at events may also be seen to derive benefit. The very act of involvement may prove developmental. For example for those colleagues who took part in peer observation during the 'Sharing Excellence' project. Additionally involvement gave some individuals a greater sense of their value within the organisation – in general terms it could be said that nearly everyone involved gained greater confidence.

The benefits also have a more tangible side in that they produce physical outcomes, which can be used by staff to enhance learning and teaching. Such benefits that have arisen from the 'Sharing Excellence' project and those anticipated from the 'Keynote' project are outlined in the earlier part of this paper.

v) students

The importance of the benefits accruing to students from projects has already been highlighted since they are the major stakeholders in the education process. The benefits from these two projects have been, or are anticipated to be, many and varied. Some help students in a very practical, resource orientated way e.g. the learning, teaching and assessment library resource which came about as a direct result of the 'Sharing

Excellence' project. Others are perhaps less tangible but nevertheless of great importance to their personal development and future careers.

The 'Sharing Excellence' project raised staff awareness in terms of subject delivery: the need to be reflective, to gain effective student feedback etc. Evidence from module feedback shows that this process of critical reflection and revision of practice is of direct benefit to students. In her presentation yesterday, Gillian Hayes told us that in the recent round of Art and Design Subject Reviews, many institutions failed to gain 4s in TLA (teaching, learning and assessment) and QME (quality management and enhancement). Nottingham Trent achieved 4s in both these aspects. I am sure that recognition of the importance of the involvement of teaching staff in peer observation as a result of the 'Sharing Excellence' project manifested itself in the teaching observations undertaken during the reviews and thereby contributed to our success.

It is anticipated that, through the 'Keynote' project, curricula will develop extensively in terms of the delivery and assessment of key, transferable skills, which should equip students to take greater advantage of the opportunities in today's job market where subject-specific skills alone are not sufficient to ensure success. The project will encourage the ethos of 'lifelong learning', instilling into students a culture which recognises that learning does not end on the completion of their formal studies.

At the commencement of the 'Sharing Excellence' project a Student Co-ordinator was appointed to work full-time to gather and represent student opinion. Student representatives and the Student Union became actively involved and made major contributions to the debates which took place in relation to the production of output material such as the 'Student Feedback Resource Pack'. Experience has shown that students appreciate the fact that their Faculties and Departments are working on projects designed to enhance their learning and teaching. They value the fact that staff are taking time out from existing duties to concentrate on activities which will ultimately be to the advantage of the student body, and in my experience, they welcomed the invitation to be involved.

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Conclusion

I hope that I have been able to demonstrate in this paper the many benefits that accrue through involvement in FDTL funded projects and how they affect those involved. Although it would be wrong to think that the bidding process is an easy or rapid one, or that every project runs totally smoothly without any hitch, the potential rewards can be extensive. Those institutions involved in the QAA Art & Design Subject Review will soon be able to bid for funds through FDTL 4. I commend the process to you and wish you every success with your bids.

**Fund for the Development of Teaching and Learning
Presentation made at the 9th Annual GLAD Conference**

By Cordelia Brian, Central School of Speech and Drama

Cordelia Bryan is currently directing a three-year HEFCE funded project at Central School of Speech and Drama, entitled: Assessing Group Practice. She was invited to the GLAD Conference to speak about her previous job as director of the highly successful 'Speak-Write Project' (FDTL phase 1) at Anglia Polytechnic University.

The 'Speak-Write Project' addressed some fundamental pedagogical issues: how to improve undergraduate writing skills; how to train and assess undergraduates' speaking skills and how to ensure that the acquisition of these advanced skills is relevant and enjoyable to undergraduates studying English Literature.

In this case, the need for research and development was obvious and self evident since the media makes frequent reference to graduates' deficiencies in oral and writing skills with headlines such as 'graduates can't spell and don't know how to use the apostrophe'. However, a case still had to be made in the bidding process, and HEFCE rightly expects that any successful bid will identify and provide evidence of a specific need, before attempting to outline research which might lead to some solutions.

Cordelia outlined a typical three-stage process of research and development and used the 'Speak-Write Project' as an example of how the process worked in practice.

Stage one sets out to ascertain what good practice already existed so as to avoid reinventing the wheel. For Speak-Write, this entailed an extensive nation-wide survey into practices and problems of teaching advanced oral and written communication skills in English.

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Stage two might typically involve an analysis of the research findings from stage one to inform the development and design of new products or processes. These are then continually trialed in as many contexts as possible. For Speak-Write this involved the development of an innovative course entitled Varieties of Speaking and Writing, which was compulsory for all first-year English undergraduates at Anglia. Materials were trialed in other institutions and student and staff feedback was sought throughout the process. Stage two also entailed the production of a series of four books arising out of the course, aimed at a first year undergraduate market, not exclusively in English.

Stage three is typically the dissemination phase in which one is expected to share the new materials and ideas with colleagues throughout the HE sector. In reality, the dissemination strategy needs to be devised in stage one and then refined and developed further in stages two and three. Unsurprisingly, HEFCE is keen to see value for money spent on these projects, and, to a certain degree, equates value with the number of students and staff who actually use the materials developed. In order to achieve value, dissemination must be foregrounded during all stages of the bidding and realisation of any project. In this sense, dissemination is not simply advertising the final product(s), it is

alerting others to the fact that the research is taking place and involving them in the trialing stages through conferences, workshops, newsletters and discussion groups.

To illustrate some typical outcomes of a project, Cordelia listed the 'deliverables' from the Speak-Write Project. These included:

Series of four books based on the Varieties of Speaking and Writing course to be published by Longmans in 2001:

Grammar and Writing;

Writing with Style

Speaking Your Mind: Oral Presentation and Seminar skills

Academic Writing: A Practical Guide to Essay Writing

Training Video entitled: Improve your Seminar and Presentation Skills

Articles in Academic Journals

Published Conference Proceedings

Local and National Newspaper articles

Specialist Publications

Website with information and sample materials with live links to relevant Subject

Centre(s), FDTL and Institutional and Departmental pages

Consultancy to embed the materials into existing courses

Articles and photos in various newsletters e.g. FDTL/TLTP News; HAN News; Subject Centre News; In-house magazines: Student Union publications etc.

Although the focus throughout the Speak-Write Project was to develop practical and exciting ways to help English students acquire advanced writing and speaking skills, fundamental pedagogical questions relating to the ways in which we learn informed both research and the development stages.

In redrafting the materials, the project team was mindful of broadening the potential readership or userbase and has, therefore attempted to think of the audience as anyone who wants to improve his or her communication. Some people might wish to improve their communication skills prior to, during or after higher education, whilst others might choose to do so with no particular reference to higher level study. There was considerable interest throughout the project from staff in other disciplines that recognised the need to raise standards of written and oral skills amongst their own students. The pressure to diversify or to attempt to be 'all things to all people' can be problematic and has arisen in other projects too. The question of whether to produce subject specific or generic outcomes, therefore, needs to be clearly addressed and agreed at the bidding stage. With Speak-Write, we think we struck a 'happy balance' by getting the materials 'right' for English students before broadening the field to include staff and students from other disciplines. We maintain that the materials are designed for students studying English, however, there is much which is transferable providing that staff in other subject areas are prepared to embed the materials within their own subject discipline. This might entail rewriting some of the exercises using different, more subject-relevant examples, or carefully selecting from the materials which are themselves most transferable

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Cordelia concluded with an OHP entitled 'What's in it for us stressed Lecturers?' she spoke about the many benefits to be gained from the effort of co-ordinating a well thought-out bid. These included refreshing our own practice and updating our subject knowledge; encountering new colleagues, some on our wavelength and others with different perspectives. Participating in a project can mean gaining a renewed sense of excitement in one's subject through being at the cutting edge of innovation – it can rekindle a pride in one's institution. It can be particularly satisfying to develop new learning and teaching methods and materials in collaboration with students and colleagues. Project outcomes might well have the added advantage of leading to a more efficient use of staff and student time, through improved methods of learning, teaching and assessment.

Observing the glazed look appearing on some of the audience's faces, and gauging that they weren't totally enthused by these benefits, (many of which are laudable and altruistic, but still sound like jolly hard work), Cordelia emphasised that a successful bid brings in money! This can be used to release existing staff from current duties. If this still sounds like a questionable benefit, the money can be used to buy-in experienced project directors who will make it all happen quite painlessly!' Thus, stressed lecturers can choose how much or how little they wish to be involved in the actual daily work of any project

To order any products mentioned above, please contact:

The Speak-Write Office
Anglia Polytechnic University
East Road
Cambridge CB1 1PT

Tel: 01223 363 271 ext.2034

Web: HYPERLINK <http://www.anglia.ac.uk/speakwrite>

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For more information about Assessing Group Practice, please contact:

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WORKSHOP 1: Wednesday 1st November

What work do we feel needs doing as a result of Subject Review?

Aim: to discuss the experience of Subject Review and identify valuable topics or areas of work need to be addressed.

1. Quick introduction to everybody in the group (2 mins)
2. In groups of 2-3 share your negative experiences of Subject Review (no positive points allowed) (5 mins)
3. As a group, collectively identify your negative responses to Subject Review (10 mins)
4. Split into two groups of 4-5:
 - a) complete the sentence:
'One good thing that came out of Subject Review was . . . '
 - b) complete the sentence:
'As a result of Subject Review we think it would be a good idea if . . . '

Consider what work needs to be undertaken within the sector by: Academic staff involved in the management and delivery of courses; by Institutions, by GLAD or by the Subject Centre.

5. As a group, briefly consider the ideas put forward. The Facilitator from each group will elicit one topic or area of work that they feel could usefully form the basis for further development and discussion.

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The headings determined from this session would form the basis for discussion in Workshop 2.

N.B. Due to unforeseen circumstances we were unable to retrieve transcripts from Group 5 and Group 7.

WORKSHOP LEADERS

- Group 1** Rowena Pelik
Head of Art and Design
Salford University
- Group 2** Niamh Dowling
Course Leader
BA (Hons) Theatre Arts (Acting)
Manchester Metropolitan University
- Group 3** Christine Percy
Dean of Faculty of Fashion and Communication
The Surrey Institute
- Group 4** Barbara Thomas
Principal Tutor
School of Art and Design
The University of Derby
- Group 5** Jill Journeaux
Head of Visual Arts
Faculty of Art and Design
Coventry University
- Group 6** Maureen Wayman
Head of Department of Textiles Fashion
Faculty of Art and Design
Manchester Metropolitan University
- Group 7** John Hewitt
Research Co-ordinator
Department of Art History
Faculty of Art and Design
Manchester Metropolitan University
- Group 8** Alan Davies
Director, Centre of Learning and Teaching in Art and Design,
The London Institute
- Group 9** Myra Gilbert
Quality Manager
School of Art and Design
The University of Derby

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WORKSHOP 1 (Group 1)

Group Leader: Rowena Pelik

Negative experiences of Subject Review

- Colleagues reported on the disproportionate amount of time (energy/money) consumed in the QAA process relative to its outcomes. The year taken from people's lives was generally regarded as a distraction from the business of learning and teaching regarded as central to their work.
- A lack of support from 'senior management' with regular lecturing staff being left to face questions on matters for which they could not be held responsible.
- The weakness of some management structures had been exposed in matters such as the lack of MIS data. It was felt that institutions less experienced in formal review processes were at a disadvantage.
- The process was reported to be very stressful and divisive – the chain was only as strong as its weakest link.
- The commonly held view that reviewers came with an agenda. It was however stressed by colleagues who had been reviewers that the training was very thorough.
- It was felt that the grading system was far too narrow and that the criteria by which a point could be lost was never clear.

Positive experiences of Subject Review

- The Executive Management of many larger institutions gained a better understanding of the particular issues facing Art and Design.
- Transparency and accountability confirmed good practice in most aspects of provision.
- Implicit issues such, as the place of transferable skills became explicit.
- The monitoring of graduate achievement and student destinations confirmed the view that Art and Design is effective in preparing students for work.

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Ideas for further development and action

1. The need to find effective ways of disseminating good practice across sub-sections of Art and Design practice particularly in relation to 'inter-disciplinarity'.
2. To develop a common format for recording student work for the purposes of monitoring.
3. To offer continued support for graduates and for the monitoring and tracking of student destinations.

WORKSHOP 1 (Group 2)

Leader: Niamh Dowling

Negative experiences of Subject Review

- Burdensome and overly intrusive
- Art and Design was not an appropriate unit of assessment and lead to many compromises across subject disciplines
- Students were neglected
- Inconsistent approaches of review teams

Positive experiences of Subject Review

- The opportunity to make explicit what was implicit
- The opportunity for a period of critical reflection
- Sharing of good practice
- External confirmation of quality
- Experience of handling interrogation
- Team building

As a result of Subject Review it would be a good idea if

1. Review teams could maintain consistency in the application of criteria
2. The exercise dealt with cognate courses rather than complex mixed provision
3. The Benchmarking process addresses fundamental similarities and differences across the different Art and Design disciplines
4. There were more effective strategies for recording and analysing what we do
5. Management could be reviewed separately
6. There was a national standard for the storage and retrieval of statistics
7. QAA developed a review system more appropriate to the practices of Art and Design
8. There could be greater integration of Career's Guidance within the curriculum

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Areas for further development/discussion

- The development of workload models for academics in terms of teaching, research and administrative duties.
- The means by which the component disciplines of Art and Design could be reviewed separately.
- Research into the nature of Art and Design undergraduate degrees in the UK, looking at knowledge, competencies, etc.

WORKSHOP 1 (Group 3)

Leader: Christine Percy

Negative experiences of Subject Review

- Lack of sufficient staff development
- Time spent being pulled away from teaching
- Problems in understanding how best to present student work
- Problems with the construction of the Self Assessment Document (not feeling confident in drawing attention to issues)
- Concern as to how self assessment 'claims' would be judged
- Lack of time for teaching observations
- Cross Faculty/College liaison
- 'Baggage' and 'personal agendas' brought to the process by individual reviewers
- Negative attitude of some reviewers
- Inconsistency – 'there didn't appear to be a level playing field'

Positive experiences of Subject Review

- That the process encouraged collaboration and the dissemination of good practice
- Curriculum development
- The review and development of certain policies and procedures
- That it developed great team spirit amongst staff working together towards a focussed outcome
- That it encouraged greater transparency in describing 'what we do'
- That it improved the student experience of Art & Design education

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Ideas for development and discussion:

1. To explore how assessment criteria are **really** applied and to see how this matches with information given in course documentation.

Possible outcomes:

- greater understanding by students of the assessment process
 - more effective use made of feedback in student learning
2. Investigate how students and/or staff develop skills of critical evaluation in relation to studio practice.

WORKSHOP 1 (Group 4)

Leader: Barbara Thomas

Negative experiences of Subject Review

- the artificiality of the exercise – not a true reflection of reality
- disruption to the work of both staff and students
- cost to institution
- stress
- lack of co-operation by certain members of staff and a reluctance to take responsibility
- lack of clear guidelines
- issues raised during feedback which had not been discussed during the review
- reviewers bringing their own agendas to the process
- last minute changes to the schedule
- process too documentation lead

Positive experiences of Subject Review

‘One good thing that came out of Subject Review was:’

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- the opportunity to celebrate success
- a sense of relief
- an official reinforcement of mutual achievement and pride
- a sense of co-operation and team spirit amongst staff
- better communication
- a heightened sense of confidence and self esteem
- an appreciation of people’s strengths and abilities

As a result of Subject Review it would be a good idea if:

- Art and Design adopted a more integrated and less bureaucratic organisational structure
- there was a common and consistent set of approaches to assessment
- the sector adopted a common terminology appropriate to a practice based culture
- there was a review of Senior Management structures

WORKSHOP 1 (Group 7)

Group Leader: Maureen Wayman

Negative experiences of Subject Review

- Costs in terms of time and money
- Research and teaching suffered as a result
- Stress and Anxiety
- The review did not give a true picture of what 'normally' happened
- Anxiety over links to central University services
- Concern that institutions could be advantaged or disadvantaged according to where they came in the review cycle
- Review teams – sense that QAA were struggling to put teams together
- Lack of time allowed for reviewers to read necessary documentation
- Emphasis placed on minor details by some reviewers was viewed as irritating and misleading
- Would it be better if review teams were from a different subject area?
- General view that the model used to review Art and Design was not very suitable
- Students were put under undue pressure by the disruption of teaching and the lower levels of staff support available in the build up to review

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Positive experiences of Subject Review

- Great sense of collegiate approach
- Improved communication
- An opportunity for critical reflection and a review of procedures
- Staff who got involved have a better understanding of what is going on in both Art and Design and the HE sector
- There was a level of tidying up and improvement in the working environment

As a result of the Subject Review it would be a good idea if . . .

1. It never happened again in the same way.
2. There was a greater shared understanding of Art and Design by the HE sector
3. The profile of pedagogical research was raised
4. There was a structure for the sharing of best practice between institutions
5. There was a collaborative approach to issues raised by Subject Review

What does the sector need to do now?

- Find ways of improving pedagogic research at a national level
- Determine clear guidelines for individual and team based assessment
- Assess how Learning Outcomes are understood by both Staff and Students

Ideas for further discussion

A collaborative project to define terminology associated with Assessment, Learning and Teaching. There needs to be a greater shared understanding amongst course teams, external examiners and in the sector as a whole as to what is being assessed and how learning outcomes match assessment criteria.

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WORKSHOP 1 (Group 8)

Group Leader: Allan Davies

Negative experiences of Subject Review:

- bizarre waste of resources
- spent a long time rebuilding resources in the aftermath
- colleagues are worried that the same will occur next time around
- lack of evidence of the impact review has had on students (conversely there is some evidence to suggest that overseas students are looking at QAA results)
- concern that our willingness to make public the short-comings of the sector will affect our ability to compete for O/S students in a globalise market
- the methodology was brutal, despite the good intentions
- there were a lot of 'cover ups' and a culture of 'impression management' prevailed
- unfair comparisons were made between smaller specialist and larger metropolitan institutions

Positive experiences of Subject Review

'one good thing that came out of subject review was . . . '

- the opportunity to reflect on our own practice
- team building across different subject disciplines (unfortunately this appears to deteriorate quite quickly after the event)
- the opportunities for staff development at all levels and a greater appreciation of the strengths and abilities of one's colleagues
- peer observation (in many institutions this is being followed on)
- questioning the parity of assessment methodologies across a range of subjects
- greater consideration of key/transferable skills
- the opportunity to ensure that staff were familiar with handbooks, regulations etc

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As a result of the Subject Review, we think it would be a good idea if . . .

1. The nature of assessment was reviewed
2. The selection and training of peer reviewers was given greater consideration.
3. Potential benefits of the process were identified. E.g. the chance to improve our reputation overseas.
4. The process encouraged institutions to build on their strengths.

5. The process encouraged staff to work pro-actively on developing their courses and subject area rather than working tactically and reactively to a review driven agenda.
6. There was better dissemination of information on funding available for T&L initiatives.
7. Issues surrounding the learning and teaching of critical and analytical skills were examined in relation to Art and Design.

NB: *due to unforeseen and unavoidable circumstances, notes from groups 5 and 8 were not retrievable.*

WORKSHOP 1 (Group 9)

Workshop Leader: Myra Gilbert

Negative experiences of Subject Review

- An unacceptable administrative workload
- Too much responsibility placed on course teams
- The expectation for staff to perform in ways they were neither prepared nor trained for
- Smaller FE institutions were disadvantaged because they had relatively few trained reviewers to offer support in preparation
- Teaching suffered and students were marginalised
- Students became sceptical because of the cosmetic transformation of the environment
- Institutions were adversely affected costwise and are still suffering now
- Personal cost to staff was high (something also noted with Ofsted visits)

Positive experiences of Subject Review

- Library and other resources were improved
- Improvement to assessment procedures/ the introduction of peer assessment
- Sharing of good practice
- Staff development opportunities including peer observation of teaching
- Enhanced Career Guidance
- The opportunity to gain insight into the work of colleagues working in other disciplines within the same institution
- The process of writing a SAD was beneficial to some institutions
- The reflective nature of the process
- Sense of community across subject areas that has been missing
- Good staff development opportunities particularly for reviewers
- Standardisation of best practice resolved a number of minor inconsistencies in some institutions
- The exercise drew separate sites together and improved communication (this is particularly true in cases where courses had been franchised out)

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As a result of Subject Review we think it would be a good idea if . . .

1. Institutions built on the links made during the review process.
2. Art and Design determined what constituted best practice in terms of assessment
3. More opportunities were created for staff exchanges
4. Greater emphasis were placed on cross-disciplinary mentoring within institutions
5. Funding bodies outside of any single institution should drive research and the sharing of good practice

WORKSHOP 2 – Thursday 2nd November

Emergent topics – formulating ideas for projects and research

Aims: to develop topics and identify possible outcomes based on the issues/ideas put forward by groups attending Workshop 1;

to put in place the methodologies by which identified outcomes might be achieved – i.e. to put in place the people, projects, networks or activities necessary;

N.B. Delegates signed up to the different workshops. Where appropriate more than one workshop was run under the same heading.

Workshop titles identified at the end of Day One were as follows:

WORKSHOP 2 (topic 1) – Leader: Allan Davies

The development of critical and analytical skills and the acquisition of theoretical knowledge within Art and Design education.

WORKSHOP 2 (topic 1) – Leader: Jill Journeaux

The development of critical and analytical skills and the acquisition of theoretical knowledge within Art and Design education.

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WORKSHOP 2 (topic 2) – Leader Christine Percy

The principles of good practice in assessment for staff and students in Art and Design

WORKSHOP 2 (topic 2) – Leader Myra Gilbert

The principles of good practice in assessment for staff and students in Art and Design

WORKSHOP 2 (topic 2) – Leader Rowena Pelik

The principles of good practice in assessment for staff and students in Art and Design

WORKSHOP 2 (topic 3) – Leader Barbara Thomas

The dissemination of good principles and practice in Art and Design education

WORKSHOP 2 (topic 4) – Leader Maureen Wayman

Making effective use of graduate destination information

Workshop 2 – Topic 1

Leader: Allan Davies

The Development of Critical and Analytical skills and the Acquisition of Theoretical Knowledge within Art and Design Education

Emergent issues/themes

- The relationship between theory and practice – their integration and separation
- What is theory, where is it to be found and how is it defined?
- The mechanisms we use to assess the demonstration of critical and analytical skills
Is there a potential conflict between academic essay/dissertation writing often used to measure the critical and analytical skills of students and the call to widen access and increase participation?
- How can students demonstrate that they are reflective practitioners? – does a dissertation alone provide adequate evidence?

Researchable Questions

What do the terms ‘analytical’ and ‘critical’ mean in relation to Art and Design practice?

To what extent can we be certain that knowledge of theory makes Art and Design practitioners more effective?

What perceptions do academic staff have of the relationship between theory and practice?

What is meant by the term ‘reflective practitioner’ in relation to Art and Design?

-Top-

Workshop 2 – Topic 2

Leader: Christine Percy

The principles of good practice in assessment for staff and students in Art and Design

Emergent issues

- The means by which Art and Design educators articulate assessment practice. The group felt that the sector needed to develop a terminology of qualitative judgements.

It was suggested that the (Hons) classification system determines the way in which quality is determined by over reliance on aims and learning outcomes designed to describe the threshold pass of 40%.

- The group asserted that Assessment is inconsistent across the Art and Design sector and that there was a need for greater rigour.

Potential Research Project

To undertake a survey of current assessment practices across a range of subject areas in the HE sector in order to determine best practice. To look for approaches adopted by other subject areas when seeking consistency and parity in assessment procedures.

To undertake a survey of current assessment practice in Art and Design in order to establish common values, areas of consistency and inconsistency.

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1. Determine the terminology used for assessment (using several sample institutions)
2. Identify common language
3. Evaluate the appropriateness of the language for the purpose of assessment.
4. Consider how this language reflects industrial/professional demands – how readily is the language of assessment understood outside of the sector?
5. Identify the role of contextual studies in the assessment of practice.

Outcomes - Published case studies
Conference
Video
Workshops

Workshop 2 – Topic 2
Leader: Myra Gilbert

The principles of good practice in assessment for staff and students in Art and Design

Emergent Topics

1. Should we assume that it is possible to standardise assessment criteria for all Art and Design subject areas?
2. Assessment needs to be fit for purpose – i.e. to be related to the nature of task undertaken by the student.
3. Assessment descriptors are needed for different levels otherwise there is no way of describing to students the process of learning. It was felt that students did not necessarily understand the language that was being used and that ‘education speak’ was obscuring transparency.
4. Students need to experience thorough induction procedures – they need to learn how to learn. It was felt that the effective implementation of self-assessment helped students to see how criteria are used. As part of induction, students should be taken through assessment examples to reveal the differences between deep and surface learning.

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Getting students to record their learning through the transcription tutorials reveals their learning. Since we need to demonstrate the evidence of this learning, then the development of such transcriptions could be an area for future research.

5. By what means do you assess the development rather than the outcome when students use such a diverse variety of media and methodologies.
6. Multimedia work presents problems in assessing methodology because there is often no physical evidence of process and procedure.
7. Should critical/historical studies be marked separately or holistically?
The practice of contextualisation is universally understood – does this offer an opportunity to make good use of benchmarking to determine how critical, cultural and theoretical studies are assessed in relation to practice?

It was agreed that there is a need for a Network/Website/Publication to address these areas for the subject areas. Examples of good practice that take account of the assessment of learning need to be shared.

Research Proposals/Researchable Questions

The development of criteria for assessing methodology in relation to time-based media and other technologically driven environments.

This project would evaluate the effective recording of assessment in relation to development and methodology in media where there is often little evidence of process. The survey would include computer-generated work and areas of 3D that may also reveal insufficient evidence of the testing that went into the realisation of the product.

Is it possible to develop standard assessment criteria at module level across a full range of Art and Design disciplines?

The project would explore the viability of standardisation in the development of common criteria including level/grading descriptors.

How can students be facilitated in understanding the assessment process from the point of arrival to the end of the first assessment?

The project would survey existing practice in relation to level one assessment including student's perception of the language used and the quality of information supplied.

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Workshop 2 – Topic 2

Workshop Leader: Rowena Pelik

The principles of good practice in assessment for staff and students in Art and Design

Emergent issues

- The need to help students understand and fulfil assessment criteria.
 - The advantages of self and peer assessment in helping students to understand critical reflection as a learning tool.
 - The need to clarify the terms ‘practical’ and ‘academic’ in relation to assessment.
 - The need to explore the application of different degree descriptors particularly the 0-39 and 70-100 areas.
 - The need to explore the operation of team assessment and how feedback can be accurately given which reflects the operation.
 - The perception that there is some conflict between ‘holistic’ and modular ‘fragmentation’.
- It was noted that modular systems affect the way in which students learn.
- Problems in quantifying such terms as ‘creativity’, ‘imagination’ and ‘originality’.
 - The fact that students only perceive 2.1 as an acceptable pass with 2.2 and 3 considered to be levels of failure.
 - The extent to which professional/industrial needs should be allowed to influence assessment criteria.

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Research Proposals

Set up a Subject Database and forum for the exchange of information relating to assessment. This might best be achieved by creating a website in order to share good practice and explore varying approaches.

Initiate a project to look at student experience of assessment. This should include a survey to explore student’s perceptions of achievement.

In the context of ‘benchmarking’ and ‘programme specification’, set up a research project to show how consistently staff interpret and apply assessment criteria. Particular attention should be paid to continuous assessment currently seen to be challenging in terms of visibility and consistency.

Workshop 2 – Topic 3

Leader: Barbara Thomas

The dissemination of good principles and practice in Art and Design education

Emergent issues

Following the initial expressions of individual interests, this group split into two. The first group wished to take forward the issue of Assessment in relation to good practice and subsequently put forward the following project proposal with the intention of progressing an application for LTSN funding.

Research Proposal

Aim: to extract and disseminate from the subject reviews of all funding bodies (England, N.Ireland, Scotland and Wales) examples of good practice in the assessment of Learning and Teaching.

Outcomes

- discover examples of good practice in the process and practice of assessment
- survey the range of different approaches currently being employed across the sector
- the evaluation of good practice in ‘assessment’ as identified by the review bodies
- the dissemination of the findings of this research to the academic community

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It is proposed that the LTSN network should be used as a vehicle to disseminate information to the academic community at large.

Workshop 2 – Topic 3

Leader: Amanda Wood

The dissemination of good principles and practice in Art and Design education

Emergent issues

This group questioned the process of dissemination and discussed what constituted effective communication of information. The group felt that if one could identify effective dissemination then it should be possible to communicate the findings of all pedagogical research more effectively. It should also give greater credibility to the possibility of 'sharing' good practice.

In particular colleagues wished to establish:

- Who benefits from the dissemination of best practice?
- What does it really achieve?
- What changes could effective dissemination effect?

Methodology

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- Survey existing dissemination models in order to test their effectiveness
- Find a target group who would benefit from the dissemination of particular information
- Evaluate the success of the project through work with focus groups (in this case academic staff and course teams).

Project Proposal:

Aim: to explore the dissemination of good practice in studio teaching

Target group: Associate/fractional staff with course team/unit/module responsibilities

The group suggested that there was a real need to disseminate information effectively to fractional staff who are often relatively isolated from their course teams. It was decided to target fractional staff in Fine Art, since many are based in London and travel relatively long distances to work. These staff often block their teaching time and have relatively little space to engage with staff development activities. This in conjunction with the research expectation from fractional Fine Art staff means that they may become isolated from pedagogical debate and development

The project would aim to run a series of staff development /dissemination sessions based in London for Fine Art staff from a number of different institutions. The Group would, because of their different institutional experiences, disseminate information and share

good practice. It was anticipated that the venue should change although remain London based. This may allow for additional input from staff working within host institutions.

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Workshop 2 – Topic 4

Leader: Maureen Wayman

Making effective use of graduate destination information

Emergent issues

Concerns were expressed regarding the following:

- how revised methods for data collection (eg HESA) may effect the return of information to universities. Previously much of this work has been undertaken by Departmental/Course staff working in collaboration with central Careers Offices;
- the time spent gathering and collating destination information. The costs, both in terms of economic and human resources are therefore high. The fact that both central careers offices and Departments/courses are relied upon to collect information means that institutions are paying twice for the work to be completed;
- the changing working environment. Current data collection methods/proformas do not recognise some working environments. E.g. home based businesses and virtual workplaces;
- that the development of individual creative practice is not valued as much as employment;
- there is a lack of 'long term' tracking of past graduates. Although it was recognised that this is difficult to achieve because of both costs and the widespread dispersal of the students, it was recognised that data collected 3-5 years after graduation would give a very different picture to that collected within the first year;
- how universities/colleges/HESA use and interpret destination data – self employment must not be interpreted as unemployment;
- the accuracy, usefulness and appropriateness of current data to Faculties /Departments/Courses. E.g. the 'first' destination declared by a graduate may be in an unrelated field of employment, often due to the fact that s/he has had to work anywhere in order to pay off debts. Many students temporarily take the opportunity to work full time in jobs they had whilst at college as an expedient way of making money on graduating. Current data collection methods do not, therefore, always reveal the full picture i.e. the graduate working in MacDonalds may also be active in terms of exhibiting work, building a portfolio etc;
- insufficient data relating to long term career pathways/patterns is available due to an over emphasis on the collection of 'first destination' information;

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- the Destinations and Reflections research project, involving 19 institutions, revealed interesting and useful information. This work needs to be re-visited and built on. The opportunity to extend the 'trawl' for destination information from across the UK and mainland Europe should be taken;

First and Longitudinal Destination information, if full and accurate, can be used effectively: -

- to test the appropriateness/currency of the curriculum and quality of the student learning experience – e.g. application of subject skills, key and transferable skills in the workplace;
- to evaluate and refine the curriculum to better prepare students for employment/self employment;
- to inform curriculum design and development – particularly in terms of professional and business awareness elements of the curriculum;
- to maintain communication links between Faculties/Departments/Courses and past graduates thus enabling stronger networks/alumni, beneficial to past and current students, to be brought into existence;
- to extend the learning environment in order to encourage past graduates to return to institutions for support and direction, including access to facilities, thus encouraging their continued professional development and lifelong learning;
- to provide information relating to the changing patterns of employment and career pathways thereby enabling specialist staff to redefine the term 'employment'.

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Project Proposal

Aims

- to provide accurate and objective (rich and deep) information about graduates participation in, and contribution to society at large.

Methodology

- collect and collate information through a universal information gathering method that might include a visual and/or diagrammatic component appropriate to the culture of Art and Design.

Possible Outcomes

- an accurate and representative data bank
- exemplars of good practice – to be used to:
 - inform curriculum design/development
 - attract sponsorship

- assist recruitment
 - aid publicity
 - produce teaching materials
 - encourage student motivation
-
- the formation of graduate information centres within universities/colleges to encourage and foster:
 - continuing professional development
 - lifelong learning
 - the establishment of working networks/alumni
 - a redefinition of the term 'employment'
 - provide information/support for subject/professional bodies and advisory organisations

APPENDIX 1

PROFILES OF SPEAKERS

Biographical Notes

GILLIAN HAYES – Keynote Speaker

Gillian Hayes is Assistant Director, Programme Review Directorate with the Quality Assurance Agency. Gillian's main responsibilities with the QAA are connected with Subject Review. She is Subject Leader for Art and Design and Veterinary Medicine for the 1998-2000 round of subjects and for Theology and Religious Studies and Hospitality, Leisure, Recreation, Sport and Tourism for the 2000-2001 round of subjects. This includes working as a Review Chair. In addition, she has recently taken on responsibility for HE in FE across the Agency.

Before joining the QAA, Gillian taught for about 14 years in three colleges of further education and a former polytechnic; became an HMI for further and higher education and as a consultant carried out a variety of curriculum development and quality assurance projects in both further and higher education.

CAROLE BAUME – Keynote Speaker

Carole Baume is Director of the Teaching Quality Enhancement fund (TQEF) National Co-ordination Team (NCT) based at the Centre of Higher Education Practice at The Open University. Her background is as a teacher and a staff and educational developer in higher education. She was Chair of the UK Staff and Educational Development Association (SEDA) from 1995 to 1998. She was the first Chair of the International Consortium for Educational Development (ICED) from 1997 to 2000.

Carole's session will briefly introduce the Higher Education Funding Council for England's (HEFCE) Fund for the Development of Teaching and Learning (FDTL) within the context of the Teaching Quality Enhancement Fund (TQEF). She will offer guidance on the procedures for applying for funding under Phase 4 of the Fund which is expected will be announced in 2001. She will introduce two members of projects teams from earlier phases of the Fund, Cordelia Bryan and David Allen, who will share their experiences of leading such projects. Carole, Cordelia and David will then be available in the afternoon workshops to help colleagues to develop possible projects for funding within FDTL Phase 4.

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CORDELIA BRYAN

Cordelia Bryan is Director of the Assessment of Collaborative Practice Project at the Central School of Speech and Drama. She is an experienced secondary and FE teacher of English and Performance Arts. Since 1992 she has directed three HE research projects on different aspects of teaching and learning, the most recent of which was the 'Speak-Write' project at Anglia Polytechnic University which resulted in a series of four books, to be published by Longmans in 2001. Her MPhil thesis 'Education for Human Values' (1997) considers the impact of Rudolf Steiner's philosophy, amongst others, upon current educational theory and practice.

Synopsis – Cordelia will talk about the very tangible benefits of the Speak-Write projects (Phase 1 FDTL) for both staff and students at Anglia Polytechnic University and to other institutions

around the country. She will briefly outline some of the joys and agonies of project management within HE before taking questions on any related areas of interest.

DAVID ALLEN

David Allen has been a member of staff in the School of Art and Design at the Nottingham Trent University since 1970, prior to which he was involved in textile research and development. He has been an associate of the Textile Institute since 1969 lecturing across a range of programmes in the Department of Fashion and Textiles. After completing his MA in Action Inquiry in 1996 he became increasingly involved in the development of learning and teaching theory and practice. He has worked as Staff Development Co-ordinator since 1996 and Learning and Teaching Co-ordinator since 1998.

Synopsis – David will talk about the ‘Sharing Excellence’ project which took place at the Nottingham Trent University between October 1996 and September 1998 and which received £250,000 from FDTL.

The overall project aims were to:

- encourage a culture that recognises and rewards excellence in teaching and learning
- establish a system for the peer review of teaching
- disseminate good practice in learning and teaching both nationally and internationally

The project has included 459 staff over a period of two years in the observation of teaching. Other major outcomes have included the production of in house journals, numerous conference presentations, articles and the development of resource materials.

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David is currently Project Director for the ‘Keynote Project’ which is being funded by FDTL Phase 3 and being undertaken in conjunction with the London Institute and the University of Leeds. The project which is in the area of key skills will focus on the subject specific areas of textiles, fashion and printing and is designed to disseminate and embed existing good practice in developing key skills in the curriculum and preparing students for future employment and lifelong learning.

APPENDIX 2

LIST OF DELEGATES AND WORKSHOP GROUPS

Delegates

| Surname | Forename | Title | Institution |
|---------------|------------|-------|--|
| Allen | David | Mr | The Nottingham Trent University |
| Bailey | Sue | Ms | The Manchester Metropolitan University |
| Baker Alder | Helen | Mrs | University of Northumbria at Newcastle |
| Barlett | Keith | Mr | The Arts Institute at Bournemouth |
| Baume | Carole | Ms | Centre for Higher Education Practice |
| Bell | Liz | Ms | Buckinghamshire Chilterns University College |
| Birch | Toby | Mr | University College Northampton |
| Blackie | Penny | Ms | City College Manchester |
| Blauciak | Mary | Ms | City College Manchester |
| Blair | Bernadette | Ms | London College of Printing |
| Blatchford | Paul | Mr | The Manchester Metropolitan University |
| Bowden | Kath | Ms | University of Brighton |
| Broadbridge | Edward | Mr | University of Luton |
| Bryan | Cordelia | Ms | The Central School for Speech and Drama |
| Buchler | Pavel | Mr | The Manchester Metropolitan University |
| Bunkum | Alan | Mr | Loughborough University School of Art and Design |
| Canning-Smith | Hazel | Mrs | The Manchester Metropolitan University |
| Clark | Paul | Mr | University of Brighton |
| Cornish | Peter | Mr | Buckinghamshire Chilterns University College |
| Cosgrove | Paul | Mr | Glasgow School of Art |
| Davies | Allan | Mr | The London Institute |
| Davies | Simon | Mr | Bradford College |
| Dowling | Niamh | Ms | The Manchester Metropolitan University |
| Drew | Linda | Ms | University of Brighton |
| Dunbar | Tim | Mr | The Manchester Metropolitan University |
| Faggiani | David | Mr | The Manchester Metropolitan University |
| Gilbert | Myra | Ms | University of Derby |
| Glasman | Judy | Ms | University of Hertfordshire |
| Godfrey | Will | Mr | Bradford College |
| Gollifer | Sue | Ms | University of Brighton |
| Gorse | Charlotte | Mrs | Coventry University |
| Grant | Richard | Mr | Liverpool John Moores University |
| Grant | Liz | Ms | Coventry University |
| Gristwood | Lenore | Mrs | The Manchester Metropolitan University |
| Hayes | Ian | Mr | Coventry University |
| Hayes | Gillian | Ms | Quality Assurance Agency |

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| Surname | Forename | Title | Institution |
|--------------|-----------|-----------|--|
| Hewitt | John | Mr | The Manchester Metropolitan University |
| Hollingworth | Hilary | Ms | Leeds College of Art and Design |
| Holmes | Alan | Mr | The Manchester Metropolitan University |
| Hughes | Sion | Mr | North Wales School of Art and Design |
| Hunt | Lucy-Anne | Professor | The Manchester Metropolitan University |
| Hunt | Gwyn | Mrs | Cumbria College of Art and Design |
| Hunt | Emma | Mrs | The Arts Institute at Bournemouth |
| Jessop | Joe | Mr | The Manchester Metropolitan University |
| Jones | Carol | Ms | The Nottingham Trent University |
| Journeaux | Jill | Ms | Coventry University |
| Judge | Vaughan | Mr | Glasgow School of Art |
| Kennedy | Gordon | Professor | The Nottingham Trent University |
| Langdown | Amanda | Mrs | The Manchester Metropolitan University |
| Leake | Peter | Mr | University of Northumbria at Newcastle |
| Lewis | Simon | Mr | Nottingham Trent University |
| Lewis | Mark | Mr | London Guildhall University |
| Lowy | Adrienne | Ms | Liverpool John Moores University |
| Magee | Johnny | Mr | The Manchester Metropolitan University |
| Marden | Adrian | Mr | University of Hertfordshire |
| Mari | Marisse | Ms | North Wales School of Art and Design |
| Martin | Paul | Dr | The Open University |
| McIntyre | Chris | Mr | University of Hertfordshire |
| Meachem | Lester | Mr | University of Wolverhampton |
| Mitchison | Lesley | Ms | The Manchester Metropolitan University |
| Modeen | Mary | Ms | University of Dundee |
| Mottram | Judith | Dr | Loughborough University School of Art and Design |
| Nelson | Robin | Professor | The Manchester Metropolitan University |
| Newton | Ken | Mr | The University of Teeside |
| Noble | Ian | Mr | London College of Printing |
| Oldham | Alistair | Mr | University of the West of England |
| Owen | Chris | | Leeds College of Art and Design |
| Pelik | Rowena | Ms | Salford University |
| Percy | Christine | Ms | The Surrey Institute of Art and Design |
| Purdue | Freya | Ms | The London Institute |
| Racz | Imogen | Ms | Coventry University |
| Rees | Dave | Mr | Liverpool John Moores University |
| Ridley | Pauline | Ms | University of Brighton |

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| Surname | Forename | Title | Institution |
|------------|----------|-----------|--|
| Roberts | Ian | Mr | The Manchester Metropolitan University |
| Rogers | Paul | Mr | Blackpool and The Fylde College |
| Saddington | Ray | Mr | The Manchester Metropolitan University |
| Sandford | Gill | Ms | University of The West of England |
| Shortt | Linda | Ms | University of Hertfordshire |
| Shreeve | Alison | Ms | London College of Fashion |
| Sinclair | Claire | Ms | Cambridge Regional College |
| Somerville | Penny | Ms | North Wales School of Art and Design |
| Starling | Mike | Mr | The Manchester Metropolitan University |
| Teasdale | Geoff | Mr | Leeds Metropolitan University |
| Thomas | Barbara | Ms | University of Derby |
| Vaughan | David | Professor | Cumbria College of Art and Design |
| Wade | Sally | Mrs | Bradford College |
| Ward | Sandy | Ms | Cumbria College of Art and Design |
| Wayman | Maureen | Mrs | The Manchester Metropolitan University |
| Weightman | David | Mr | Staffordshire University |
| Wilks | Marion | Ms | The Surrey Institute of Art and Design |
| Williamson | Jean | Ms | The Nottingham Trent University |
| Wilson | Roger | Professor | The Manchester Metropolitan University |
| Wood | Amanda | Ms | The Manchester Metropolitan University |
| Woodman | John | Mr | Cumbria College of Art and Design |
| Wright | Isabel | Mrs | The Manchester Metropolitan University |
| Yorke | Mante | Professor | Liverpool John Moores University |
| Young | Steve | Mr | University of Wales Institute |

WORKSHOPS – Leaders and Venues

| | | |
|------------|---|----------------------------|
| Workshop 1 | Rowena Pelik Head of Art and Design Salford University | Reporter – Robin Nelson |
| Workshop 2 | Niamh Dowling Head of Department of Art and Design London Guildhall University | Reporter – Dave Faggiani |
| Workshop 3 | Christine Percy Dean of Faculty of Fashion and Communication The Surrey Institute | Reporter – Johnny Magee |
| Workshop 4 | Barbara Thomas Principal Tutor School of Art and Design The University of Derby | Reporter- Lenore Gristwood |
| Workshop 5 | Jill Journeaux Head of Visual Arts Faculty of Art and Design Coventry University | Reporter – Mike Starling |
| Workshop 6 | Sue Tuckett Assistant Principal (academic) Norwich School of Art and Design | Reporter – Tim Dunbar |
| Workshop 7 | Maureen Wayman Head of Department of Textiles Fashion Faculty of Art and Design Manchester Metropolitan University | Reporter – Leslie Minchin |
| Workshop 8 | John Hewitt Research Co-ordinator Department of Art History Faculty of Art and Design Manchester Metropolitan University | Reporter – Neil Grant |
| Workshop 9 | Alan Davies Director, Centre of Learning and Teaching in Art and Design The London Institute | Reporter – Sue Bailey |

Workshop 10

Myra Gilbert
Quality Manager
School of Art and Design
The University of Derby


Reporter – Paul Blatchford

APPENDIX 3

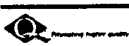
OVERHEAD PROJECTIONS PRESENTED

With

Gillian Hayes' paper

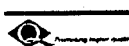


Promoting Higher Quality



9th Annual GLAD Conference

What have we learnt from Subject Review?

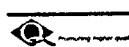


QAA Published Reports

These are available from:

QAA website

www.qaa.ac.uk



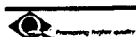
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Art and Design reviews completed between
1998-2000

99 Reviews completed at

- * 72 Higher Education Institutions (HEIs)
- * 27 Further Education Colleges (FECs)
- * 17 Specialist institutions

(6 further reviews to be completed by June 2001)



Main specialisms included in the subject review of
Art and Design

- * Fashion and Textiles
- * Fine Art
- * Graphic Design
- * Photograph/Film/Television
- * Three Dimensional Design

including

- * Multi-disciplinary programmes
- * General Art and Design programmes



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Total grades awarded

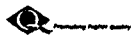
Total grades awarded in Art and Design:

| | |
|---------------|---------|
| c51%* | grade 4 |
| c41% | grade 3 |
| c7%* | grade 2 |
| less than 1%* | grade 1 |



Grades 4 awarded in Art and Design by aspect

| | | |
|--------|---|-------------------------------|
| SSG | - | Grade 4 in 78% of visits |
| CDCO) | | |
| SPA) | - | Grade 4 in over 50% of visits |
| LR) | | |
| TLA) | - | Grade 4 in 30% o visits |
| QME) | | |



How can Art and Design higher education be enhanced?

Mainly by addressing two key areas:

- Assessment
- Quality Management and Enhancement



Summary of conclusions

Curriculum Design, Content and Organisation Strengths

- well designed
- permit specialism, particularly at postgraduate level
- coherent
- usually within modular frameworks
- support individual development, creativity and acquisition of independent learning skills
- emphasis on professional development
- informed and enriched by staff research, scholarship and professional practice



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Summary of conclusions

Curriculum Design, Content and Organisation for improvement

- not always regularly reviewed and evaluated
- information and communication technologies not always fully integrated



Summary of conclusions (3)

Teaching, Learning and Assessment

Strengths

- high quality teaching
- good range of teaching and learning methods
- highly supportive studio and workshop tuition
- valuable contribution of visiting lecturers
- high quality oral feedback on assessed work



Summary of conclusions

Teaching, Learning and Assessment

Scope for Improvement

- inconsistent use of assessment criteria
- variable quality and consistency of formative feedback
- variable quality and consistency of written feedback
- inconsistent development of theoretical, critical and analytical skills



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Summary of conclusions

Student Progression and Achievement Strengths

- * generally high quality student intake
- * popular programmes
- * acquisition of practical, professional and transferable skills
- * development of individual potential, personal confidence and competence
- * high level of achievement in final assessment
- * success in gaining employment or in self-employment
- * success in national and international competitions



Summary of conclusions

Student Progression and Achievement Strengths Scope for Improvement

- * rigour of critical and analytical skills
- * achievement of subject specific skills
- * student progression data



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Summary of conclusions

Student Support and Guidance Strengths


- * impressive academic and pastoral support
- * supportive learning environment
- * close and informal staff student working relationships
- * extensive and effective institutional support systems e.g. dyslexia support



Summary of conclusions

Student Support and Guidance
Scope for Improvement


- * careers guidance



Summary of conclusions

Learning Resources
Strengths

- * effective learning resources strategy
- * dedicated studios, base rooms and individual work spaces
- * specialist equipment
- * generally good library provision
- * effective use of local cultural amenities
- * important contribution of technical staff

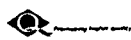


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Summary of conclusions

Learning Resources
Scope for Improvement

- * quality of some teaching and learning accommodation
- * provision of IT, particularly CAD



Summary of conclusions

Quality Management and Enhancement

Strengths

- robust procedures for quality assurance and enhancement at Institutional level



Summary of conclusions

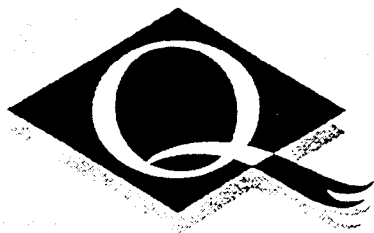
Quality Management and Enhancement

Scope for Improvement

- implementation of institutions procedures for quality management and enhancement at programme level
- dissemination of good practice
- linkage of teaching observation, staff appraisal and professional development
- provision and analysis of accurate and timely student data



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Promoting Higher Quality

APPENDIX 4

OVERHEAD PROJECTIONS PRESENTED

With
Carole Baumes' paper

The Teaching Quality Enhancement Fund (TQEF)

- ◆ Institutional strand
 - ◆ Institutional learning & teaching strategies
- ◆ Individual strand
 - ◆ Rewarding excellence in teaching through the National Teaching Fellowships Scheme

The Teaching Quality Enhancement Fund (TQEF)

- ◆ Subject strand
 - ◆ Fund for the Development of Teaching and Learning (FDTL)
 - ◆ Teaching and Learning Technology Programme (TLTP)
 - ◆ Learning and Teaching Support Network:
24 subject centres, Generic Centre and Technologies Centre

Fund for the Development of Teaching and Learning (FDTL)

- ◆ 1996: established to stimulate developments in teaching and learning
- ◆ To encourage the dissemination of best practice
- ◆ To establish a clear link between quality assessment results and funding for teaching

Fund for the Development of Teaching and Learning (FDTL)

- ◆ Phase 1 - 44 projects funded
- ◆ Phase 2 - 19 projects funded
- ◆ Phase 3 - 33 projects funded
- ◆ Phase 4 - to be announced in 2001
- ◆ Each project developing and disseminating an aspect of excellent practice
- ◆ Each project funded for up to £250k over up to 3 years

Teaching and Learning Technology Programme (TLTP)

- ◆ 1992: established to encourage the use of new technologies to improve teaching and learning quality
- ◆ To encourage collaboration on the development and use of technology-based learning and teaching materials
- ◆ To support the implementation, embedding and evaluation of such materials

Ways in which you can benefit from TQEF project funding

- ◆ Use the materials produced by FDTL and TLTP projects
- ◆ Collaborate with existing FDTL and TLTP projects
- ◆ Bid for FDTL Phase 4 funding
- ◆ (Don't forget to find out about the money coming to your institution to support its learning and teaching strategy!)

Your bid for FDTL Phase 4 funding should:

- ◆ Be based on/a development of the Aspect(s) of Provision in which you received a '4'
- ◆ Show evidence of need
- ◆ Show links to your Subject Centre
- ◆ Include dissemination strategy and plans
- ◆ For the full £250K, include a consortium with other HEIs or FECs doing HE work

National Co-ordination Team

- ◆ Based at the Centre for Higher Education Practice at the Open University
- ◆ 10 academics and administrators
 - ◆ Supporting and monitoring projects
 - ◆ Providing workshops, newsletters, briefings, annual conference
- ◆ Providing support on institutional strand and individual strand
- ◆ Promoting the TQEF & advising HEFCE