



UNIVERSITY OF WALES TRINITY SAINT DAVID CONTINUING PROFESSIONAL DEVELOPMENT SCHEME

APPLICATION FOR FELLOW

SECTION ONE:

NAME	Yolanda Rendón Guerrero
INSTITUTE/CENTRE/UNIT	Assistive Technologies Innovation Centre (ATiC), Wales Institute for Science and Art (WISA), University of Wales Trinity Saint David (UWTSD)
POSITION (E.g. Lecturer/Senior Lecturer/Principal Lecturer/Director of Discipline/Other (please specify))	Researcher & Lecturer
ROLE (E.g. Lecturer/Programme Director/Admissions Tutor/Module Leader/Other (please specify))	Researcher in Assistive Technologies and Innovation / Lecturer in Digital Skills
Referees Please could you tick the box if you have sent in your referee's statement? (Please be aware if we do not receive your referee's statement at the time of the submission or a maximum of 2 days after the panel submission date then your application will be passed to the next Panel meeting). If your supporting statements are not included with your application, you must ensure your referees send their supporting statements to the Academic Office by the deadline. The Academic Office will not chase referees.	Yes ☒ No ☐
Date of Training	1 YEAR, 9 MONTHS (from 25/10/2021)
Mentor	Dr Marilyn Allen (from 13/01/2023)

APPLICATION FOR FELLOW

In your application for recognition as a Fellow of the Higher Education Academy (HEA), you are required to demonstrate fully how your continuing professional development allows you to meet the requirements for **Descriptor 2**, Fellow status, as outlined in the *Guidance Handbook*, relating to the Dimensions of the UK Professional Standards Framework (UKPSF), that is, **Areas of Activity**, **Core Knowledge** and **Professional Values**.

You should aim to include examples of your use of/commitment to relevant elements of the Professional Values and Core Knowledge throughout your account. Make clear how you **apply**



appropriate Core Knowledge and how you **demonstrate** your commitment to appropriate Professional Values set out in the Framework.

General Principles to consider in preparing your application

- You will need to incorporate relevant **subject and pedagogic research and/or scholarship** in your approaches. How you evidence this will be dependent on the context in which you are working and the nature of the subject, discipline or profession in which you teach.
- Ensure you **provide reasons for the choice of activities you describe** and demonstrate that you reflect on your teaching practice and the students' learning experience.
- Ensure that you explicitly incorporate how you have successfully engaged, where appropriate, in **continuing professional development** activity related to teaching, learning and assessment responsibilities.
- The Assessment Panel recognises that there will be considerable variation in applications, reflecting differences in individuals' experience, their job roles and contexts. **The quality of your reflection is far more important than quantity.**
- This application is a **personal account** so you should focus throughout on your own professional practice and decision-making.
- **By applying to become a Fellow you will have the opportunity to:**
 - Think deeply about and thereby enhance the quality and effectiveness of your work in the area of teaching and supporting learning in HE.
 - Gain national recognition for your role as a teacher and/or supporter of learning within the HE context



SECTION TWO:

CONTEXT STATEMENT

Context Statement

Briefly introduce yourself and outline your role(s) and responsibilities in teaching and/or supporting learning in higher education (**300 Words**)

Write your evidence here

I am a full-time researcher and part-time lecturer at the University of Wales Trinity Saint David (UWTSD). Training as an architect and maker led me to the exploration of combining traditional crafting techniques with industry 4.0. Since then, I have studied digital/parametric design and fabrication, prototype making, material experimentation and assistive technologies. I love sharing this knowledge and skills with other people.

At UWTSD, I run work experience workshops and I lecture in the Design Crafts BA to provide students with digital skills. My lectures translate skills I gain and implement as a researcher to diverse students, including the demonstration of equipment, computer-based 3D modelling or additive manufacturing.

And I deliver guest lectures at other institutions, such as the University of the West of England (UWE) in Bristol. For example, a remote lecture at a Bootcamp for people with disabilities dedicated to providing them with skills for independent living. This programme was a partnership with the West of England Centre for Inclusive Living (WECIL). My lecture was about non-traditional career pathways in research. I introduced my story with a think-aloud activity, to identify why human-centred design and research is important. Then, I explained several case studies, to exemplify various technologies and research methods (e.g., VR simulations, behavioural observation, co-creation workshops). And I finalised the session with a group round up conversation.

As an early career teacher, I highly value professional development. To refine my teaching skills, I am graduating in a Post Compulsory Education and Training (PCET) programme at the University of Wales Trinity Saint David, where I have been defining my own best practice in facilitating learning of digital skills across different sectors.

I am dedicated to cross-disciplinary, collaborative working and continuous learning. In applying for Fellow to Advance HE, I intend to pursue excellence as an academic researcher.



SECTION THREE: Your reflective account of your Continuing Professional Development

The boxes below should be used to present your critically reflective (**not descriptive**) account of how your Continuing Professional Development (CPD) has enabled you to meet the UK Professional Standards Framework **Areas of Activity**.

For each of the Areas of Activity you should demonstrate **why** you chose to undertake the approach, activity or technique and show how they relate to developing learner understanding. Whilst directly addressing the **Areas of Activity**, you should **demonstrate** how you meet all aspects of the **Core Knowledge** and all aspects of the **Professional Values** and map these as appropriate.

Your application should show successful engagement in appropriate teaching practices related to the Areas of Activity, successful incorporation of subject and pedagogic research as part of an integrated approach to academic practice, and successful engagement in professional development in relation to teaching, learning, assessment, scholarship and, as appropriate, related academic or professional practices. **The form will expand as you enter your information.**

Your application for Fellowship consists of a 3,000 word reflective account shared across all five Areas of Activity plus citations (overall maximum of 3,500 word)

Citations should be included in an overall list at the end of section 3 of the document.

A1: Designing and planning learning activities and/or programmes of study (600 words)

Identify how you contribute to the design and planning of effective, valuable learning experiences

Engagement in a variety of learning activities, at a variety of levels e.g.

- Micro: individual/one-to-one or small groups
- Mesa: module sessions, course or programme level
- Macro: policy, HEI, professional body level

Evidence might include:

- Development and enhancement of session plans
- Identifying and planning different kinds of interaction with learners in various contexts
- Design or redesign curricula, modules or programmes
- Involvement in validation panels
- Use of individual's learning materials by others (e.g. within/beyond own institution)
- Contribution to the creation of learning resource packs and computer-based or open learning materials or the development of virtual learning environments

Write your evidence here

As a lecturer in the Swansea College of Art I teach digital skills (K1) to level 5 and 6 students as part of an existing module of the course Design Crafts BA. Through this role, and with the support of the head of the course and the lead lecturer, I have designed a series of lectures, Digital Crafts, tailored to crafts students. I implement learning strategies at different micro and meso levels, and ensure that the content shared with students is accessible via MS Teams. The lessons I deliver facilitate learning of digital skills using variegated learning strategies, such as lectures, student-led activities, interactive engagement, practical tasks and tutorials (K2). My involvement in this module has led me to gaining experience in designing a realistic timeline for students and lesson plans, including a set of milestones to establish when learning has occurred following an adaptable strategy to also ensure accessibility and engagement for diverse learners (K3, V1).

Success rate for this student cohort in the implementation of digital skills relies heavily on their individual maker pathways and base knowledge of technologies; including software and/or



hardware. When delivering lectures, I prioritise advancing creativity and improving productivity through digital skills. Students gain fundamental handmaking skills in their first year, then I introduce second-year students to digital skills, where they can get more experimental and can develop their own style as makers. This strategy leaves room for refining them, alongside managerial and business skills, on their third year. As a researcher exposed to cutting edge technology, the content I plan and deliver for my lectures is relatable to present and future practice. To enable learner engagement, I include interactive elements, such as problem-solving activities, presentations and group discussions. These help me understand how/when learners are acquiring knowledge (K6).

My lectures enable learners to investigate how new technologies could complement handmaking skills and their practice by visualising ideas, prototyping before batch manufacturing and reducing cost and production times. For example, a lesson studying 3D modelling in Fusion 360 gets students to reverse engineer their work, challenging their process as makers. Each student is asked to 3D model a piece to present to peers at the end of the lecture describing the steps that they followed. This strategy is intended to promote peer learning and competence. At the end, students are asked if they would like to reconsider the steps that they followed based on peer students' presentations, which promotes self-reflection and facilitates formative feedback and feedforward (K2, K3).

The overarching objective of my lectures is to help students feel confident in their making and digital skills. For example, students gradually learn new skills from theory- to lab-based lectures in group and one-to-one sessions to enable those students who feel uncomfortable sharing their thoughts with larger groups to participate. So, all students understand how digital skills can help build new identities and experiment with materials, fabrication techniques and design strategies, taking effective leadership in the HE context (Bryman, 2007), which will empower them to become the next generation of entrepreneurs in the creative industries (K4, V4).

In addition, I co-design with a multi-disciplinary research team at ATiC (UWTSD) work experience workshops to enable level 3 students from local colleges understand how to build a career in research. For example, students are introduced to researchers from different fields through introduction to project exemplars. Then, each student 3D model and 3D print their own designs using TinkerCAD and an FDM system with my support. A final group discussion gets this young people to engage in conversation about how they see research can impact their local communities (V2).



A2: Teaching and/or supporting learning (600 words)

Identify how you engage with learners, whether in groups or individually. These encounters may be in a wide range of environments such as classrooms, seminar rooms, lecture theatres, labs, learning support centres, offices, etc.

Engagement in appropriate teaching and learning strategies including:

- Use of a range of teaching approaches and modes of delivery
- Use of relevant assessment approaches with a variety of groups
- Selection based on educational evidence and values

Evidence might include:

- Lecturing, tutorial or seminar work
- Studio, clinical, laboratory or work-based teaching
- Distance learning
- Peer assessment of teaching and or teaching observations
- Student feedback/evaluations
- Reflective diary/blog
- Learning outcomes-related indicators (e.g. relevant session plans/module materials)
- Material from online training
- Learning activities supported through the VLE (Moodle)

Write your evidence here

My lectures in digital skills (e.g., 3D modelling software, additive manufacturing, 3D scanning, etc) include a variety of delivery modes, which predominantly combine group lectures, computer-based activities with small groups and one-to-one tutorials. I variegate blended and hyFlex delivery modes determined by the type of lecture and to facilitate distance learning. Theory-based lessons take place in a computer room where students get familiar with the use of software and digital tools in a visual and aural environment. To promote kinaesthetic learning, laboratory and work-based lectures take place in a dedicated lab with specialised equipment, where students learn how to use various machines and maintain the workspace for future users (K1).

I encourage students to attend all lessons face-to-face to maximise their learning experience. However, they can access theory-based lessons online using virtual learning environments (VLE) (e.g., MS Teams) as I ensure that my delivery method is hyFlex to increase accessibility. Furthermore, I promote distance learning through a group in MS Teams, where I post activities, manuals of equipment and lesson material (e.g., handouts, slides, case studies, links to reading lists and video tutorials). For those students that miss any work-based lessons, I arrange individual tutorials face-to-face to ensure that they are trained in handling of equipment and materials and are aware of the responsibilities and ground rules associated with using a collaborative workspace. As a main ground rule, I remind students that they have access to recorded lessons on their request to promote physical attendance to my lessons (V1).

I design my lectures introducing structure changes in between for a more dynamic learning experience. For example, to promote peer learning, I include activities where students are asked to present their progress during the lesson using online tools, such as using MS Teams, sharing their screens to explain how they got from a sketch to a 3D model (K2, K4, V2).

Some lessons contain an element of group discussion, where I give students formative feedback and they can see what stage they are at in gaining skills compared with other students in the classroom to enable self-evaluation. These discussions are complementary to live tutorials in the classroom, where students have allocated time for independent learning to work on their own work with my support (K3). This helps me assess their competence on using the software and skills they should have gained based on the main aim and learning objectives per lesson, allowing me to provide students with individual feedforward actions based on their practice goals and academic ambitions (K5, V3).



I prioritise acquiring interpersonal and managerial skills, which are beneficial when teaching following a cross-disciplinary approach. Becoming a 'Fellow' part of a network, such as Advance HE, in combination with student feedback, peer observation and continuous professional development will help me persevere in my career and refine my teaching skills with support of other learning professionals (K1).

Most contemporary craft practitioners and makers are choosing to learn through conventional training in HE (Mcauley & Fillis, 2005; UK Crafts Council, 2014), but crafts curricula are falling behind as complementary learning for other disciplines (Nitsche & Weisling, 2019). In addition to programmes that include digital skills into existing curricula (Bottomley & Gray, 2014), some address the political and poetic possibilities of digitising the crafts (Harrod, 2007). I am at a key moment for crafts education, where I have the opportunity to modernise the crafts stream complementing hand-making skills with new technologies (McCullough, 1997) and support learning by giving crafts practitioners and makers access to digital skills, so that they can take ownership of their education and define its incorporation to their practices (V3).



A3: Assessing and giving feedback to learners (600 words)

Show how your assessment strategies and activities are appropriate to learning experiences; your approaches to marking and moderation and how these approaches ensure that assessment is reliable and robust; and your approaches to feedback and the extent to which students are involved in the feedback process. The assessment may be formative or summative, formal or informal.

Engagement with appropriate assessment strategies including:

- Use of assessments relevant to learning outcomes
- Appropriate assessments for the student profile
- Engagement in formal quality assurance processes relating to assessment
- Selection and use of appropriate feedback mechanisms

Evidence might include:

- Appropriately targeted assessment tasks
- Student evaluations
- Peer reviews
- Observation feedback
- Learning materials
- Moderation documents
- Innovative approaches to assessment and feedback
- Student responses to feedback

Write your evidence here

I assess students' progress through formative and summative assessment, where all receive verbal and written feedback and feedforward. My assessment strategy is built on developing 'assessment literacy' amongst students (HEA, 2012) by providing project briefs to prevent student anxiety (Price et al., 2011), showing case studies and allowing them to shape the projects, to smooth their course to evaluation (Sambell et al., 2017) (K2).

My lectures start with an overview of learning objectives and outcomes to present students with what they are working towards. Students may be required to present a variety of types of work for assessment such as, a portfolio documenting the steps that they have followed to 3D print their own work, project journals including sketches, three-dimensional models in CAD formats or material samples that have been 3D printed (V3, K2).

Weekly, my students learn new tools and implement them in appropriately targeted activities and discussions where they may be asked to 3D model an object, render their 3D models, or 3D print their own designs, which get increasingly complex based on student progress. By establishing individual work milestones based on student progress, I can provide assessment parity so that students receive tailored content that will help them be challenged and advance in learning, academic prowess and professional expectations (V1). When new equipment is used, I run a group discussion on how they would like to be using this in the future and how confident they feel using it. This way, I can dedicate more time with those students that need more time developing their skills and assurance (V2). One example is the use of 3D printing equipment, for which one-to-one sessions with them are very valuable in preparing students to continue to use them on their own following the induction. On top of group discussions, I ask participants to do mini presentations to share with me where they are at with their own work, which helps me feedforward students based on their work-related ambitions (K3). Before deadlines, students have critique sessions, where they pitch their work to a hypothetical real-world client. Following these sessions, peers and lecturers give students feedback, to indicate how they are progressing, and feedforward to guide their development; both have been very valuable in fostering an individual learning approach (V3, K2, K3).

Students complete the National Student Survey (NSS) and UK Engagement Surveys (UKES). Reports from these, and external examiners, help us refine future programmes, and better target the long-term impact of our education system (V3, K6). Students also complete a 'self-assessment form' to reflect on their learning during the module based on the same marking criteria; and a 'module evaluation form', which gives students the opportunity to comment on aspects they found



useful and informative in the module but also critique aspects that they feel could be improved upon (K3).

My practice aligns with benchmarking statements, such as The Quality Assurance Agency for UK Higher Education (QAA) Subject Benchmark Statement for Art and Design (December 2019), The UK Quality Code for Higher Education (Quality Code) and the Graduate Attributes Framework. This enables students to cultivate a range of career-focused skills related to a subject area, including digital competency, research and project management; as well as personal competencies such as, communication, self-reflection and problem-solving. And I generate 'ground rules' for my lectures in dialogue with colleagues and students using UWTSD's Strategic Plan (2020-2024), The Equality Act 2010 and The Additional Learning Needs (Wales) Regulations 2021. For instance, I establish health & safety measures on using 3D printers or ensure content accessibility for students who truly are unable to attend lectures face-to-face (V3).



A4: Developing effective learning environments and approaches to student support and guidance (600 words)

This Area of Activity is about how you make effective use of both the formal and informal learning environment to facilitate learning. Show how your contribution to the design and development of learning environments has impacted positively on student learning and the practices you undertake to support learners including for example, tutor systems, advising, guidance and involvement in widening participation and inclusive initiatives and activities.

Engagement with:

- Different media and technologies, both physical and virtual
- Different kinds of learners e.g. international, culturally diverse, special educational needs, disabled learners, home-based, full-time, part-time, etc.
- Different modes of learning e.g. distance-based, blended, work/practice-based, etc.
- Personal and academic tutoring
- One-to-one advice
- Counselling

Evidence might include:

- Reflective logs/diaries
- Peer review
- Formal and informal/unsolicited feedback from students and colleagues
- Observations of teaching/learning activities
- Evidence from electronic forms such as blogs and discussion forums

Write your evidence here

I focus on facilitating students' learning by doing (Gibbs, 1988), using different technologies to deliver my lecture remotely, face-to-face and retrospectively. For work-based lectures, where students learn how to run machines (e.g., 3D printers), I ensure that they have prior basic understanding on preparing files (e.g., STL extension files), so that following a demonstration they can run the machines autonomously (V1).

I arrange additional one-to-one sessions to help students build confidence. I am developing a teaching strategy based on problem-solving to enhance learning both in the physical and the virtual environment, such as virtual platforms with content for self-learning or CAD/CAM software to complement traditional hand-making skills. I facilitate parallel inductions and demos on different media and technologies with specialised technicians to encourage students to build rapport with other staff and promote a cross-disciplinary approach to learning. Also, as a researcher I experiment with new digital tools for potential use in the classroom to bring them the latest (K4).

When preparing my lectures, I highly value the cohort base knowledge, physical and digital resources required (and available to ensure accessibility to disable students), and industry application. The connection between traditional and digital making skills promotes engagement and commitment in equity, as the main aim of students is to find their own way of 3D printing at least one of their designs with my support through one-to-one personal advice and academic tutoring (K3).

Struggles associated with the use of technology dissipate throughout the lessons as the idea of having something tangible becomes more present. I encourage learning lab skills in group first, to demonstrate how to use the machines together building a sense of community by supporting each other and complementing each other's skills, as well as promoting group feedback, competition and a better professional understanding of being a maker (K3).

I use several digital tools to provide students with handouts before the class shared on MSTeams, slide presentation showing main outcomes for class and visual examples on PowerPoints and recorded step by step exercises on Fusion 360 using Screencast-o-matic. These were proven to be very useful in the classroom as complimentary tools and I estimate that the material generated for these classes will only improve going forward as I build on the library of classes (and its



content) using new digital learning tools in the classroom, and remote learning settings, to assure their value and quality (K4, K5).

At the end of each class, I reiterate students the importance of self-learning and taking responsibility in their own learning pathway. One way of promoting this was to suggest researching other designers and makers that inspire them; so that they could then identify a direction to develop their own digital skills (K3). Some students continue to combine hand and digital making skills in following academic years, which is the best evidence that learning has occurred (K5).

I design flexible learning accessible in different formats and platforms. For example, recordings of my face-to-face software demonstrations are available online to facilitate asynchronous learning. There is a high percentage of students with dyslexia in art and design, so I ensure that I produce content for students that comply with accessibility practices outlined by the University. For example, I use high contrast ratio colour combinations (e.g., avoid black text against white background) and I use an accessible font type (e.g., Arial, Calibri or similar) and size (e.g., 12 for Word and 24 for PowerPoint). And, my lectures reflect cultural diversity and identities of the student cohort. For example, I reference a global array of artists that come from different backgrounds who are using 3D printing (V2).



A5: Engaging in continuing professional development, research and the evaluation of teaching and learning related professional development (600 words)

Show how your continuing professional development in your discipline and pedagogy, incorporation of research and scholarly activity, and evaluation of your professional practices supports and enhances learning. You should demonstrate explicitly connections between your research and/or scholarly activity and your professional practice, as well as how you evaluate the effectiveness of that practice.

Engagement in:

- Self-reflective practice
- Proactive planning
- Participation in a range of activities to extend professional learning
- Successful involvement in/completion of relevant teaching-related qualification(s)
- Presenting or participating in conferences on teaching and learning (often discipline specific)
- Attending workshops or training events
- Engaging in per observation or peer review of teaching
- Regular departmental meetings where the discussion is about learning and teaching issues
- 'corridor' discussions about teaching
- Bidding for, and involvement in, projects or research on teaching and learning
- Implementing new approaches
- Subject and other network activities
- Reading
- Visits to other institutions/organisations

Evidence might include:

- Portfolios related to academic/professional development
- Reflective logs
- CPD records
- Exemplars of proactive changes in teaching/supporting learning based on own learning and research/scholarly activity
- Evidence of changes in practice following engagement with initial and/or continuing professional development, including events, conferences, training, learning, seminars, workshops, etc.
- Conference papers/presentations/etc.
- Bid and project documentation

Write your evidence here

As an early career teacher, the two-year PGCE/PCE in Post Compulsory Education and Training (PCET) programme has helped me access academic knowledge and teaching instruments to define my own 'best practice'; understand the value of reflection in action (and practice) (Schön, 2016), (Reece and Walker, 2007); and implement critical thinking (in an imaginative way) when transferring skills to others following a 'social imagination' philosophy (Greene, 2000) to continue to challenge habitual ways of thinking through art and design (V3, K2). I arrange peer observations of my lectures, which helps me maintain an updated reflective diary to improve my teaching skills. This feedback is complementary to anonymous student feedback, where I learn how students find my lectures (content- and delivery-wise) and collate suggestions for future improvement (K1).

Even though I will graduate this July, I plan to engage with trainings on working effectively with AI or documenting literature review amongst others through the Doctoral College programme in our institution. And I am attending this year's 'Teaching for the Future', a remote webinar organised by Autodesk, where I will learn about new features of Autodesk software and what other educators are doing when teaching Autodesk software (V2, V3, K1).

I ask peer lecturers to observe my lectures and complete a feedback form per observation that considers aspects of teaching such as, lesson planning and preparation, teaching delivery, professional knowledge and skills and actionable insights as feedforward. As peer comments offer an external viewpoint to enhancing future lectures, these experiences can strengthen my reflective diary. In addition to peer observation, I am continuously engaging in conferences and events linked with enhancing my teaching and support for students. For example, I engage in a range of activities, such as conferences and events linked with learning and supporting students. For example, software webinar for teachers, hyFlex delivery training, mentoring and coaching workshop, suicide alertness training and AI. Recently, I have attended a day on AI generation,



academic integrity and assessment to learn from other learning professionals how they are using machine learning and artificial intelligence, such as chatbot GPT-4, whilst maintaining rigour in assessment and parity in learning (K3).

In addition to learning-related activities, I am studying Welsh, as I want to reach Welsh speaking communities and learn more about the culture of the country I live in. This academic year, I am doing the Foundation level, where I take a weekly class of two and a half hours shared between self-studying and speaking activities with peer colleagues from the University (V4).

Because I am very passionate about promoting women participation in Science, Technology, Engineering and Mathematics (STEM), I have joined the University's Women in Tech (WiT) group. With them, I have accessed mentorship programmes and organised talks by inspiring women from our university to 12-year-old girls from local schools as part of a series of Girls into IT workshops (K3). And I have conducted action research about this topic, which has led me to investigating the role that Arts can play in promoting women participation in STEM subjects and careers (K2, K3).

The teaching environment that I once knew when I was studying in higher education has changed; and industry should have a big role in that change, which needs to be accounted for by designing curriculums with real-world activities and practice. Learning is not something that one should stop doing, but instead continuously feel drawn to. Therefore, as a learning professional I plan to continue to form myself and keep producing engaging models proactively with peers, students and industry, so that we can all contribute to building a better future in education (V4).



Citations (500 words)

- a. Bottomley, S., & Gray, J. (2014). Beneath the surface: Digital-craft borderlands in education. *Proceedings of All Makers Now?: Craft Values in 21st Century Production*, 1, 23–28.
- b. Bryman, A. 2007, *Effective Leadership in Higher Education: Summary of Findings*. Leadership Foundation for Higher Education, London.
- c. Gibbs, G. (1988). *Learning by doing: A guide to teaching and learning methods*. *Further Education Unit*.
- d. Greene, M. (2000) *Releasing the imagination : essays on education, the arts, and social change*. San Francisco, Calif: Jossey-Bass.
- e. Harrod, T. (2007). Otherwise unobtainable: The applied arts and the politics and poetics of digital technology. In S. Alfoldy (Ed.), *NeoCraft: Modernity and the crafts*. The Press of the Nova Scotia College of Art and Design.
- f. HEA (2012) *A Marked Improvement: Transforming Assessment in Higher Education*, York: Higher Education Academy, available online at http://www.heacademy.ac.uk/assets/documents/assessment/A_Marked_Improvement.pdf
- g. McAuley, A., & Fillis, I. (2005). Careers and lifestyles of craft makers in the 21st century. *Cultural Trends*, 14(2), 139–156.
- h. McCullough, M. (1997). *Abstracting craft: The practiced digital hand*. MIT press.
- i. Nitsche, M., & Weisling, A. (2019). When is it not craft? Materiality and mediation when craft and computing meet. *Proceedings of the Thirteenth International Conference on Tangible, Embedded, and Embodied Interaction* (pp. 683–689). [https:// doi. org/ 10. 1145/ 32941 09. 32956 51](https://doi.org/10.1145/3294109.3295651)
- j. Price, M. J., Carroll, J., O'Donovan, B., & Rust C. (2011) If I was going there I wouldn't start from here: A critical commentary on current assessment practice. *Assessment & Evaluation in Higher Education*, 36(4), 479–492.
- k. Reece, I. and Walker, S. (2007) *Teaching, training and learning : a practical guide*. 6th ed., rev. / Ian Reece and Stephen Walker. Tyne and Wear: Business Education.
- l. Sambell, K., Brown, S. and Race, P. (2017e) *Using exemplars to enhance learning and support achievement*, Edinburgh: Edinburgh Napier University, <https://staff.napier.ac.uk/services/dlte/ENhance/Documents/Quick%20Guides/9%20Exemplars%20Quick%20Guide.pdf>
- m. Schön, D.A. (2016) *The reflective practitioner : how professionals think in action*. London ;; Routledge. doi:10.4324/9781315237473.
- n. The Additional Learning Needs (Wales) Regulations 2021.
- o. The Equality Act 2010 (Disabled School Pupils) (Wales) Regulations 2021.
- p. The UK Professional Standards Framework for teaching and supporting learning in higher education (2011).
- q. UK Crafts Council. (2014). *Studying craft: Full report*. [https:// www. craft scoun cil. org. uk/ docum ents/ 885/ Study ing_ Craft_1_ full_ report_ 2014. pdf](https://www.craftscouncil.org.uk/documents/885/Study ing_ Craft_1_ full_ report_ 2014. pdf)
- r. University of Wales Trinity Saint David: Strategic Equality Plan 2020-2024.
- s. University of Wales Trinity Saint David's Student Pregnancy, Maternity, Paternity and Adoption Leave Policy.
- t. The Quality Assurance Agency for UK Higher Education (QAA) Subject Benchmark Statement for Art and Design (December 2019) https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-art-and-design-17.pdf?sfvrsn=71eef781_16
- u. The UK Quality Code for Higher Education (Quality Code) (May 2023) https://www.qaa.ac.uk/docs/qaa/quality-code/revised-uk-quality-code-for-higher-education.pdf?sfvrsn=4c19f781_24



SECTION THREE: Referees

Your application must be accompanied by **two supporting statements** from persons who are in a position to comment on your teaching and learning practices and achievements.

The function of your Referees is to provide an informed peer review of your eligibility for Fellow, using their knowledge of your work and the context in which you teach and/or support learning. Referees are expected to **authenticate your application** by commenting directly on the content of your application and to make additional, relevant comments, as they wish.

Referees should be experienced staff and be able to comment knowledgeably, and from first-hand experience, on your current role and any other relevant activities recently undertaken. **At least one of your Referees should either be a Fellow, Senior Fellow or Principal Fellow of the Higher Education Academy (HEA)**, or an appropriate experienced member of staff working for a UK Higher Education Institution (HEI). All Referees need to be familiar with the UKPSF.

Referees should be provided with a copy of the Guidance Notes for Referees – please speak to your mentor regarding this document.

First Referee:	
Name	Dr Shelley Doolan
Job Title	Project Manager
Fellowship Status	Fellowship of the HEA: Recognition reference PR201545 HEA Fellow
Institute/Centre/Unit	Assistive Technologies Innovation Centre (ATiC), University of Wales Trinity Saint David (UWTSD)
Email address	shelley.doolan@uwtsd.ac.uk
In what capacity can this individual comment on your professional practice?	
Dr Shelley Doolan has supported me from the beginning in my career as a lecturer, in continuing my professional development and on my suitability in consideration of my application for Fellow to Advance HE. As my project manager, she has overseen workshops I run as part of ATiC (UWTSD) and lectures I deliver for Design Crafts at the Swansea College of Art (UWTSD).	

Second Referee:	
Name	Dr Catherine Brown
Job Title	Programme Manager for Design Crafts & MA Contemporary Dialogues Portfolio
Fellowship Status	HEA Fellow
Institute/Centre/Unit	Wales Institute for Science and Art (WISA), University of Wales Trinity Saint David (UWTSD)
Email address	catherine.brown@uwtsd.ac.uk
In what capacity can this individual comment on your professional practice?	
Dr Catherine Brown has trusted me in designing a Digital Crafts programme to teaching Digital Crafts at the Swansea College of Art (UWTSD). Through her continuous support, she has guided me on learning strategies for planning, delivery, and assessment since I started teaching back in 2021. She has observed my lectures and provided me with invaluable feedback to allow me to refine my teaching skills.	



SECTION FOUR: Declaration

Please sign and date in the box below to confirm that the application you are submitting is your own work.

Signature	
Date	21/06/2023

GDPR on data sharing with ADVANCE HE

Following the implementation of GDPR you should be aware that following successful recognition at UWTSD, personal data including your name and email address will be supplied to Advance HE. This is in order to trigger your fellowship registration and certificate being recorded on their MyAdvanceHE database. <https://www.heacademy.ac.uk/my-academy-manage-your-higher-education-academy-experience> Advance HE will make use of this data in the course of providing their Accreditation Services to UWTSD, and potentially in any reviews they might carry out of our accredited provision. By submitting your coursework and appendices you are confirming you agree to this data sharing.