

UNIVERSITY OF WALES TRINITY SAINT DAVID CONTINUING PROFESSIONAL DEVELOPMENT SCHEME FOR RECOGNITION BY THE HEA AGAINST THE UK PROFESSIONAL STANDARDS FRAMEWORK

APPLICATION FOR FELLOW (WRITTEN RECORD)

SECTION ONE:

NAME AMANDA ROBERTS	
FACULTY/CENTRE/SCHOOL/DEPARTMENT	SWANSEA COLLEGE OF ART
POSITION (E.g. Lecturer/Senior Lecturer/Principal Lecturer/Head of School/Other (please specify))	Senior Education Liaison Officer
ROLE (E.g. Lecturer/Programme Director/Admissions Tutor/Module Leader/Other (please specify))	Education Liaison
LENGTH OF SERVICE AT UWTSD (Applicants must have at least one year's service to evidence a CPD record)	YEARS: 10 MONTHS: 10

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: 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.**

A1: Designing and planning learning activities and/or programmes of study (700 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

In 2018 I completed a secondment in a Welsh film and television studios. This built on my experience of teaching and work as a freelance artist for television to design and plan creative and flexible projects for individuals or small groups that linked students' University based learning to career opportunities in Film & TV (K1). Biggs' established *Constructive Alignment Model* provides an effective planning framework, using pre-identified learning outcomes as the lead for programme design. "In constructive alignment, we start with the outcomes we intend students to learn, and align teaching and assessment to those outcomes." (<http://www.johnbiggs.com.au/academic/constructive-alignment/>) (V3) Reflecting on the disjoin between past industry based projects and university learning, I designed a 'live brief' with University staff for students to research, design and make a stained-glass window for a partly fictionalised historical character. Combining the expertise of the staff and students in stained glass production and their insights into the students preferred learning styles, with my understanding of the requirements and structure of television art departments (K2) students had the experience of a client driven brief with an explicit and specified outcome, while fulfilling the learning requirements of their professional practice module (K2). Participants were invited to submit a 'pitch' outlining their interest and suitability for the role, once selected, proposed workplace activities, designed to meet the brief, were discussed and amended in discussion with their head of year and the production's art director (K1). Adapting a *Constructive Alignment Model* was useful in allowing us to collaboratively design a programme that matched the learning outcomes required by the student's module while meeting the requirements of the art director (K1). Participating students, the client and subject lecturers, all contributed to the planning process and understood the intentions that underpinned the structure of the delivered programme. (K2, K3). The impact of the project resulted in the student receiving multiple paid commissions for stained glass for TV sets and was used as a case study to demonstrate to Welsh Government the transferability of Art and Design skills. Activities proposed by industry based mentors sometimes needed amending, or formalising, informed by an understanding of the course documents accessed via Moodle and meeting with the students' tutors to ensure the relevance and suitability of the proposed schedule and to ensure learning outcomes would be met. (V1 K2 K4) The reflective development of this cooperative planning strategy allowed both the University educators and the mentors from the film studios to fulfill their potential as role models for the students through allowing them to demonstrate their own creativity and expertise (Runco, 2007: <http://people.wku.edu/richard.miller/creativity.pdf>). Live briefs have the benefit of being able to be delivered either in the classroom or the workplace. This provides flexibility to address different learning or personal needs with opportunities to engage with employers open to all and not restricted to those able to travel offsite (V1, V2 K3) Feedback from students interested in applying for work-based placements or internship, indicated that many found the cost of off campus work based learning prohibitive. In response I developed partnerships with industry partners and schemes such as Go Wales and the University internship bursary to provide appropriate funding to support progression opportunities.

The initial project developed into an education and training initiative in partnership with UWTSD and the Welsh Film and Television industry and aimed to embed employability within Higher Education curricula. (V4) Results indicated that impact for students included widening their career options and a number of alumni, including one of the stained glass students, have gone on to regularly work in the film and television industry. (K5) Welsh Government used the project as a flagship model of good practice in their first report to Ministers from the British-Irish Council's creative industries work-sector 2015. (V4) The framework has since been adapted by the industry body Screen Alliance Wales which, with the support of Welsh Government funding, and provides the basis for their training provision at Wolf Studios Wales in Cardiff. (V4) Returning to the University I am now applying this experience to planning and developing an integrated educational outreach programme for Swansea College of Art, UWTSD. and have begun to develop collaborative partnerships with local schools, colleges, community groups and funding bodies.

A2: Teaching and/or supporting learning (700 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

To ensure my teaching content and delivery relates to student's individual interests I vary teaching styles depending on the type of module, the learner group and the context or environment for the learning activity (V1). Traditional lecturing formats can be ineffective for delivering skills based art curriculums (Light & Cox (2001) Learning & Teaching in Higher Education. SAGE Publications, p. 98) but provide a useful structure for general introductory sessions related to my own practice, or the relevance of art and design to film and television production (K2). Aiming to achieve what Light and Cox term an 'engagement' mode of delivery (ibid pp. 102-3) I incorporate a wide range of relevant visual illustrations in lectures including audio clips or moving imagery (K4). I have learnt that punctuating a lecture with relevant physical visual aids, e.g sketchbooks or film and television props, to be handled and examined (K1, K3) provides time for reflection, breaks with the formality of the space and creates a stimulus for questions and discussion.

During my film and television secondment I created cross disciplinary opportunities that spanned the departmental divides of University structures in line with Higher Education Academy recommendations (Ramsden, 2008: <https://www.heacademy.ac.uk/knowledge-hub/future-higher-education-teaching-and-student-experience>) (V4). Evaluating the benefits of this approach led to my developing a 'taster' format for the University based art and design *Aiming For Excellence* module (2018) where students across different specialist areas collaborated in workshops across a variety of disciplines (V1). At the television studios, students from foundation art and design, illustration and surface pattern worked together to design and make textile based set dressing for the set of a merchant ship. Student feedback from previous projects indicated that they valued clear direction while on work experience, however production mentors expressed concern that while they were happy to develop live briefs and provide feedback and advice on students' progress and outputs, they were not able to provide any in-depth support or training. In response, we applied my understanding and experience in the field of film and television art departments with the expertise of University based lecturers (K1) to help deliver and underpin the industry led brief and guidance with structured tasks, appropriate hand-outs, reference materials, practical demonstrations and regular 1:1 and group mentoring sessions. The project enabled each student to meet the brief and feel confident in bringing their own areas of relative expertise to the unfamiliar territory of television production while creating valuable opportunities for peer to peer support.

In TV production and the University different departments and programs of study have different specialisms and required outcomes. Working in collaboration with industry there was often a no 'one size fits all' model of teaching and learning (V1, V2). (Penaluna et al. 2012: <http://sbaer.uca.edu/research/icsb/2012/Penaluna%20486.pdf> Rae, 2007 'Connecting enterprise and graduate employability: Challenges to the higher education culture and curriculum?' *Education + Training*, 49 (8/9), 605 – 619). (V1, V3) Reflecting on and responding to students' vocalized apprehension in relation to the expectations of an unfamiliar workplace, bespoke activities were individually planned to support the students confidence in this new and unusual context (K2, K3, V2). One student with excellent drawing skills was placed with the graphics production team and worked with a mentor to embellish hand made maps with illuminated artwork. This individualised approach, although time consuming allowed the student to develop independence, confidently explore and develop their creative ideas, discuss them with the production designer and deliver on the brief. Working on a 1:1 or with smaller groups it is tempting to tailor the activities to students individually preferred learning styles, but in the context of work-based learning there is a need to mirror industry working practices and methodologies. This can be beneficial as new evidence suggests that working outside of preferred learning styles can lead to deeper and longer lasting learning and that rejecting different modes of study, because they don't match preferred learning styles, can encourage students to take a limited view of their capabilities, (William (2011) *Embedded Formative Assessment Solution* Tress Press. Bloomington, Indiana, pp. 30, 31) (V3) Ensuring the graphics student's brief matched their skills helped ease the challenges of the new context, and I will build on these insights to impact on my teaching in the future (V1).

A3: Assessing and giving feedback to learners (700 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
- External examiner activity
- Innovative approaches to assessment and feedback
- Student responses to feedback

Write your evidence here

Assessment and evaluation strategies are crucial considerations when planning modules and programmes.

Writing modules for the level 4 Painting Practice 1 module I planned for responsive continual assessment with clearly assessable outcomes related to compulsory cross curricular assessment criteria. I use Bloom's Taxonomy of Measurable Verbs

(<https://www.utica.edu/academic/Assessment/new/Blooms%20Taxonomy%20-%20Best.pdf>) as a checklist of vocabulary terminology to ensure tasks set are quantifiably or qualitatively measureable and appropriate to the level of the qualification (K2, V3).

The student profile in Painting Practice 1 included a number of participants new to higher education, including those returning to learning (V4). Although the module is largely practical, at level 4 an engagement in a wider philosophical and academic context is necessary to meet the assessment criteria.

Planning the module weightings reflected the importance of the practical component to the module. To put the learners at ease, the first few sessions of the module delivered skills based workshops, with philosophical enquiry introduced through discussions that centred on individual portfolio development (K1, V1). Reflecting on student interaction during the classes I learnt that leaving artwork displayed at the sessions end allows students to familiarise themselves with the work done by the rest of the class and facilitates in-depth discussion on an informal basis with their peer group. It is hoped that when they are asked to participate in group discussion and presentations later in the module this familiarity will help boost their confidence. Referencing terminology and techniques from previous sessions in conversations is a useful way to and to reinforce and embed learning. Variation in assessment strategies were intended to support students articulate their learning in a manner appropriate to their development (K5, K6)

Discussing work in progresses through 1:1 conversations, in small groups, or with the class as a whole introduces feedback and feed-forward approaches which has improved learner autonomy and helped me assess understanding and adapt delivery accordingly (JISC Online:

<http://jiscdesignstudio.pbworks.com/w/page/52947129/Feed%20forward>). (K3, V2).

In the live project briefs delivered in collaboration with the film and TV industry, structured and scheduled 'pauses' in the project for 'tone meetings', mentor feedback and peer evaluation, and interim planning facilitate a continuity and fluidity of student feedback consistent with and relevant to both university and industry practices (K6, K5). Completed project feedback forms, assessed collaboratively with industry, provide a basis for reflection and evaluation. This impacted on the development of alternative models to exclusively un-tutored work based placements to improve student experience while continuing to benefit industry. Feedback from the 2018 level 4 aiming for excellence module directly influenced this year's structure and delivery, which will provide a smaller number of workshops with longer studio time for students to develop skills learnt.

The customary assessment submissions of portfolios and essays do not always suit the structure and delivery of creative modules. Blogs, summary documents and journals of activities, were useful alternative for students who worked on live briefs linked to film and television productions (K6) to organise their learning, record their experiences, share working practices and processes and self-evaluate in an informal context while avoiding disclosure of confidential content. These served as case studies for presentations outlining training and career paths delivered to students at UWTSD, external schools, colleges and community groups (V2). On the aiming for excellence module digital portfolios and sketchbook journals logging and exploring different working practices and conceptual ideas were submitted for assessment in a format easily shared with external examiners (K4).

In a recent level 4 introduction to art and design module the verbal articulation of students relating to their practical development and theoretical frameworks were sometimes stronger than the written annotations and personal statements submitted for assessment. In the future I will consider how technologies could be used (K4) to provide assessment strategies suited to evidence this kind of experiential learning (K3, K2, V1). Recording classroom discussions and short videos made in class can be submitted for assessment and could also be used by the students to inform and develop more extended written submissions.

In order to build on my experience of the assessment process I have applied to join internal assessment teams in fine Art, working towards the long term goal of applying for external moderation and examination positions (K6, V3).

A4: Developing effective learning environments and approaches to student support and guidance (700 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

"The learner constructs meaning through relevant learning activities while the lecturer sets up a learning environment that provides the learning activities that lead to the desired learning outcomes" (Biggs 2003: 27 <http://www.adm.heacademy.ac.uk/library/files/resources/futuredirectforem.pdf>) (K2).

My experience delivering work based learning and University based modules involves facilitating learning across varied environmental contexts. Advantages and challenges differ across locations but all learning environments must provide a safe and supportive learning space for learning activities.

Teaching and learning resources are integral to the University environment and need to be combined with an awareness of and sensitivity to differing learning needs. I adapted the delivery of my level 4 Arts After Dark class, to ensure I met the needs of a student with severe hearing difficulties (V1). Advice from University support staff and specialist publications offered a range of best practice and inclusive teaching strategies to meet the specific needs of the individual student and enhanced general delivery (V3, V4). Clearly repeating questions asked by students before giving a response was an easy implemented strategy to reinforce understanding. Other individualised strategies included encouraging the student with a hearing loss to seat themselves toward the front of the classroom or lecture theatre affording an unobstructed line of vision. We also trialled a mobile speaker system, which worked well in areas such as the library with low background noise (K4, V2). The student fed back that these adaptations made the session easier to follow and as a consequence the student felt less frustrated by their disability and able to fully participate in the sessions (K5).

Moving out of the classroom can facilitate new learning strategies and my secondment at the television studios provided an immersive learning model (Dewey, J. 1916, *Democracy and Education*, New York: Macmillan p. 46) (V3). Work based learning, in keeping with UWTSD's embedded provision of pioneering new approaches to professional practice, enhances employability and enterprise. This context of the workplace embeds learning in participatory experience. "The Nature of the knowledge gained in this interaction, is based on a critical subjectivity in participatory transaction with the world" (Denzin and Lincoln. 2004. *The SAGE Handbook of Quantifiable Research*. SAGE Publications Inc. p 195) (K3). The assumption that the "workplace as the context of practice provides for authentic learning not able to be fully simulated in the university campus environment" (Davis, Franz, & Plakalovic (2009) p. 2 <https://eprints.qut.edu.au/18945/>) is disputed by Katja Fleischmann, whose research into benefits of delivering classroom briefs set by real world clients concludes that: "the opportunity to interact with real-world professionals on-campus allowed creative arts students to experience real-world demands, such as working towards deadlines, presenting and negotiating ideas and communicating with a range of audiences " (Feischmann (2007) 'Developing on-campus work-integrated learning activities: The value of integrating community and industry partners into the creative arts curriculum.' *Asia-Pacific Journal of Cooperative Education*. January 1, 2015 p.35-6). During my secondment I combined work based leaning (WBL) and work-integrated learning (WIL) (ibid) with enterprise and entrepreneurial education frameworks (European Commission 2014, <https://www.britishcouncil.org/education/skills-employability/what-we-do/vocational-education-exchange-online-magazine/october-2017/value-enterprise-entrepreneurship-education>) (V4). Setting up work-placements, live briefs and industry mentors demonstrated the transferable nature of classroom learning and engaged students with entrepreneurship, highlighting the similarities between television production and other business models (Roark, C. D., Daum, K. and Abrahams, M. (2013) 'How to develop an entrepreneur' in Book, L and Phillips D. P., (eds) *Creativity and Entrepreneurship: Changing Currents in Education and Public Life*. Edward Elgar, Cheltenham UK, Northampton, MA, USA, pp 77-87). Collaboration and discussion with

heads of school, course lecturers, representatives from the Welsh film and television industry, and the business sector of Welsh government defined objectives and informed the design and plan of the pedagogical framework and the learning activities offered. (K1) Both were designed to embed the skills and competencies valued by industry into holistic University based pedagogical training. The resulting programme of activities combined WIL and WBL activities suitable for flexible delivery to students both in the classroom, and offsite and delivered learning processes and outcomes that could be integrated into exiting educational modules. The initiative directly addressed concerns that creative arts education fails to equip students with the expertise and skills requirements of the creative industries (Whyte & Bessant, 2007 http://www.audidesignfoundation.org/files/ReportSummary_Jan07) (V4).

A5: Engaging in continuing professional development, research and the evaluation of teaching and learning related professional development (700 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 peer 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

Continued professional development and ongoing research is integral to the enhancement and development of my teaching practice. In 2018 I completed my PhD Re: Drawing. Reconfiguring a feminist response to life drawing practice (K1). This practice-based thesis explores the conflict that exists between traditional, male-oriented attitudes and feminist perceptions of the female nude in the context of life drawing practices. The thesis presents a body of practice that negotiates this opposition, evolving an

innovative system of projective geometry which considers representations of the female nude in a way that is compatible with a specifically female viewpoint (K3). Art works produced intervene in the field of existing life-drawing conventions and demonstrate a recognisably female sensibility in their representation of the female nude (V1). Post doctorate, reflected on this research with a staff research peer group and hope to identify potential collaborative partners and develop pedagogical applications for my findings. Pre- submission I delivered a research based paper and published with *The international Journal of the Image* (2014) I am currently drafting papers to submit for peer review and hopefully publication in pre-identified journals and have submitted an abstract to the 2019 Drawing Research Network conference in Loughborough University. The PhD expresses the intention that findings be used to inform future life-drawing practice and pedagogy and as a researcher it is essential that I continue to develop as a practitioner to inform and shape my pedagogical strategies. This perspective is formalised by Greg Light and Ray Cox who suggest the three roles of teacher, student and researcher converge in one model centred on learning (Light, G. & Cox, R. 2001 Learning & Teaching in Higher Education. The Reflective Professional SAGE Publications p. iix, 235). Following this model of situated practice (ibid :230) I have enrolled on an atelier sight-sized painting course to develop a strand of enquiry identified but not fully resolved in the research project (K1, V3). This relates to verbal feedback from my level 4 Painting Practice students who verbalised a collective interest in learning traditional drawing and painting methodologies. I am hoping this course will give me new strategies I can modify and deliver at the appropriate level for students and develop through a reflection on their participation and feedback (K2). A sample life drawing class delivered to this level 4 group o assess engagement received exceptionally positive feedback and a high standard of artwork was produced in the session (K5). In preparation and in response to students' suggestions having more classroom time to develop basic skills would be beneficial, I have written a flexible level 4 drawing module that can stand-alone as a 10 week life drawing course, or be integrated into a wider programme.

During my secondment post I developed an interest in enterprise and entrepreneurial education and delivered a paper based on this experience; *Enterprise Education: Embedding Employability. The case of Bay Studios and Da Vinci's Demons, The University of Wales Trinity Saint David (UWTSD) at the 37th International Conference, Institute for Small Business and Entrepreneurship, Manchester University* (Penaluna, A., Penaluna, K., Roberts, A. 2015). I continue to develop entrepreneurial opportunities for students combining external public engagement utilising the Universities Creative Bubble shop for public exhibitions as an confidence building assessment strategy on taught level 4 modules (Habeshaw, S, Gibbs, G, Habesahw, T. 1993. 53 Interesting Ways To Assess Your Students. The Cromwell Press Ltd Wiltshire, p. 77) and am developing a level 4 module specifically designed around entrepreneurial arts practice. To develop and extend my experience in this field I am currently involved in the delivery of The Arts and Humanities Entrepreneurship Hubs, cofounded by the Erasmus+ programme of the European Union (V3, V4). Which brings together 14 partners from across 7 EU member states to improve the entrepreneurial capacity of A&H students. My contribution to date had been to identify and collate examples of good practice within the University, including the development of digital and online resources (K4) help facilitate a faculty wide enterprise week, meeting both the aims of AHEH and NSS feedback requesting an increased focus on employability (V4), where alumni and guest speakers provided workshops. 1:1 advice and inspirational talks for students focusing on accessing employment opportunities following graduation (V3).

SECTION THREE: Referees

Your application must be accompanied by **two references** 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 MARK COCKS FHEA
Job Title	ASSISTANT DEAN
Faculty/Centre/School/Department	ART & DESIGN
Email address	mark.cocks@uwtsd.ac.uk
In what capacity can this individual comment on your professional practice? I work closely with Dr Cocks to align my teaching activities with the faculty's health and safety, marketing and recruitment strategies. In my current role Dr Cocks has provided invaluable support and guidance, to help me reflect on and evaluative my developing teaching practice.	

Second Referee:	
Name	PROFESSOR IAN WALSH
Job Title	DEAN
Faculty/Centre/School/Department	ART & DESIGN
Email address	ian.walsh@uwtsd.ac.uk

In what capacity can this individual comment on your professional practice?

Ian Walsh is my line manager and my teaching activities are designed to facilitate his strategic vision for the faculty.

SECTION FOUR: Endorsement from the Institution

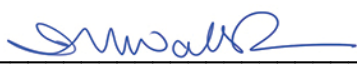
You are required to provide an institutional endorsement which should come from a professional who has senior responsibility for professional development, learning and teaching within the institution, for example:

- Head of Personnel
- Head of Learning and Teaching
- Head of Academic Registry
- Dean of Faculty
- Vice Chancellor
- Senior Provost

Institutional Signatory	
Name of Applicant	Amanda Roberts
Name of Signatory	IAN WALSH
Job Title	DEAN OF FACULTY
Faculty/Centre/School/Department	ART & DESIGN
Email address	ian.walsh@uwtsd.ac.uk

Dear Sir/Madam

Please sign below to confirm that you endorse the application for Fellow status recognition from the person named above:

Signature:  **Date:** 24th January 2019

As Senior Education Liaison Officer in The Faculty of Art & Design (UWTSD) Amanda Roberts has established excellent learning opportunities for our staff, students and external participants that positively impact on the general faculty learning environment.

In terms of the UKPSF Amanda's impressive coordination of education liaison demonstrates a thorough understanding of how to effectively support the learning and teaching of external initiatives. The sustained and innovative development of school liaison strategies, such as live-briefs with industry, illustrates her contribution to high quality learning experiences for external participants and our own staff/students. The emphasis on an integrated reflective approach to educational liaison has ensured that the recognition and sharing of good practice cultivates a positive learning environment for all. It equally propagates the professional standards required for these activities and encourages an emphasis on the promotion of pedagogic knowledge, skills and understanding for the participants. In order to successfully provide this leadership Amanda has established an academic profile based on substantial knowledge and understanding of learning and teaching practice.

Amanda has proved to be a positive advocate of school liaison development within the Faculty. She has successfully led a number of projects and is currently researching educational practices to further develop the Faculty school liaison portfolio. This success has been as a consequence of her positive engagement with each project as well as her encouraging mentorship of student participants that are new to these educational initiatives. To co-ordinate these activities Amanda has exhibited a determination and commitment to the learning and teaching within the Faculty, which has been very much appreciated by the management team.

With reference to all of the above attributes and positive contributions to the Faculty of Art & Design I have no hesitation in fully recommending Amanda's application for recognition as a Fellow of the HEA.

Dr Mark Cocks, SFHEA

As Senior Education Liaison Officer in The Faculty of Art & Design at UWTSD Dr Amanda Roberts has been a strong advocate for student placements and external engagement within the creative industries. Initially working on secondment to the film and TV industry in Swansea and Cardiff Dr Roberts was instrumental in developing a placement scheme which enabled the needs of students and production companies to be brought together in an integrated environment.

Since returning from secondment to take up a full-time post in the Faculty Dr Roberts has worked closely with colleagues across all academic areas to build up the school liaison ecosystem across the Faculty. Through her leadership the Faculty has expanded considerably its frameworks for engaging with schools in the secondary sector. Her commitment to this has been exemplary and she has shown clear leadership in this field.

Dr Roberts' extensive work in expanding the Faculty's placement and schools' liaison infrastructure clearly demonstrates her fulfilment of the requirements set out in the UK Professional Standards Framework for Fellow status. Her innovative school liaison strategies demonstrate her contribution to developing high quality learning experiences for external participants and our own staff and students.

Based upon Dr Roberts' integrated reflective approach and extensive track record in the areas identified above I unreservedly support her application for recognition as a Fellow of the HEA.

Professor Ian Walsh, Dean of Faculty



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