



SCHOOL OF
COMMUNICATION
AND ARTS

SCHOOL
REVIEW
SUBMISSION
2016



THE UNIVERSITY
OF QUEENSLAND
AUSTRALIA

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PREFACE

The School of Communication and Arts was formed on 1 January 2015 through the merger of the School of English, Media Studies and Art History and the School of Journalism and Communication. This was the outcome of a long process of discussion and deliberation following a review and merger of two faculties in 2013 to form the Faculty of Humanities and Social Sciences (HASS). A formal proposal prepared by the HASS Executive Dean was released in September 2014 (see Appendices for full document), which emphasised the advantages of i) concentrating and coordinating Communication research and teaching, ii) bringing Journalism and Public Relations staff into proximity with creative and professional writing staff, and iii) the administrative efficiencies afforded by a one-school model. The proposal was approved by the Provost in early November 2014 and an implementation process began.



Central to the proposal was the argument that the de-fragmentation of Communication teaching would lead to a better student experience, and in early 2015 I asked Professor Tom O'Regan to begin consultations within the School and wider university for a radical revision of the Bachelor of Communication program. Following his recommendations, we are now implementing those changes for rollout in 2017. At the same time, I recommended to the Executive Dean that the School be reviewed in early 2016 in order that our emerging governance, teaching, research and administrative structures could be open to wider external and internal scrutiny. After two years of considerable structural upheaval it seemed sensible to assess our journey as a new School earlier rather than later, so that any further adjustments could be incorporated into a by then well-established process and culture of change.

Planning for the review began in mid-2015, with the wider School being alerted to the value of the review process as an opportunity to further develop our strategic plans and vision. School management also needed to respond to the fact that the University's 'Your Voice' staff survey identified relatively low levels of satisfaction with the culture and communication in the new School. Consequently, we made a number of structural changes. We hired an organisational psychologist, Dr Naomi Maierhofer, to interrogate the survey results, consult with staff and assist us in organising a School retreat in November 2015. The School was organised into broad 'clusters', and each cluster was encouraged to express their hopes and ambitions for the future in teaching, research and engagement. We were fortunate to secure benchmarking partnerships with leading schools in our field: the School of Culture

and Communication at the University of Melbourne; the School of Literature, Art and Media at the University of Sydney; the School of Culture and Creative Arts and the School of Critical Studies at the University of Glasgow; and the Department of Communication at The Ohio State University.

Preparation of the submission was undertaken by a small team composed of the Head of School, the School Manager, Tracy Davies, the Deputy Head of School, Dr Stuart Glover, and the Directors of three key portfolios and Chairs of their respective committees: Dr Bronwyn Lea (Teaching and Learning); Professor Tom O'Regan (Research), and Dr Scott Downman (Engagement). The identification, collection and presentation of key data, as well as the final design and layout of the submission, was completed by James Norris. I thank them all and my colleagues for their dedication and positive approach to the review. We are a School still in the early stages of its development and evolution, but we hope this Review provides the Review Committee with a clear picture of the School's recent performance and its future strategic ambitions and priorities. We welcome the opportunity to further discuss these with the Committee and senior leadership at UQ.

Professor Jason Jacobs

Head of School

MISSION STATEMENT

To advance understanding and appreciation of Communication and Arts through the discovery, transfer and application of knowledge. The School aims to enhance its theoretical, creative and practical knowledge of Communication and Arts for the benefit of students, scholars, and the community both nationally and globally. At a time when media and culture are being transformed across a diverse range of human experience and activity for both good and ill, we are concerned to address the significant challenges facing the dynamic and intersecting world of Communication and Arts.

VISION

- To achieve international recognition as a leading institution for teaching and research in communication and art
- To create a unique and fulfilling learning experience for our students
- To achieve excellence in our research in all its forms
- To collaborate with colleagues, students, alumni, partners and other stakeholders to realise the School's mission.

VALUES

The School's mission and vision are underpinned by core UQ values: to improve performance; to attain high standards in its activities; and to cultivate and sustain an inclusive and vibrant intellectual culture. Correspondingly, the School is committed to the following values:

- The pursuit of excellence
- Freedom, creativity and independent thinking
- Honesty and accountability
- Mutual respect and diversity
- Support for our professional and academic staff in the realisation of their career ambitions.

TERMS OF REFERENCE

To review, within the context of the University's strategic and operational plans, the School's current performance and in particular its plans for enhancing performance in relation to:

1. the governance, leadership and inclusive decision-making structures in relation to promoting a clear and distinctive vision for the future development of the School
2. the quality, scope, focus, direction and balance of the School's curricula and teaching at undergraduate and postgraduate levels in the light of enrolment trends, success rates, student and graduate satisfaction and the perception of key external stakeholders, the availability of alternative programs elsewhere in Queensland and Australia, and future developments in the discipline/s
3. the research performance of the School including its research activity, research outcomes, including quality and impact, quality of research training, in light of future developments in the discipline/s and other contextual matters;
4. the School's strategies in relation to internationalisation of the undergraduate and postgraduate curriculum, increasing international student enrolments and support for international students, student and staff mobility internationally and international research collaborations
5. the role played by the School in relation to its relevant industries or other stakeholder communities and in service to the profession and the community
6. the effectiveness of the School's relationship with its alumni and the broader community and its ability to develop support for meeting its future goals
7. the performance of the School in providing equity in access, employment and learning for staff and both domestic and international students, including the recruitment of students and staff from under-represented groups
8. the effectiveness of the organisational and administrative support structures of the School (effective committees, strong academic and professional staff support, efficient and equitable staffing arrangements) in the context of its current functions and anticipated developments
9. the financial health of the School and the effectiveness of the School's use of resources in relation to accommodation, facilities, allocation of teaching/research/equipment funds, internationalisation and potential to generate additional external resources
10. given that the review is undertaken in the context of the faculty and University as a whole, other matters germane to the future success of the school.

GLOSSARY

ABC	Australian Broadcasting Corporation	MaPS	Media and Production Services
AIBN	Australian Institute for Bioengineering and Nanotechnology	MOOC	Massive Open Online Course
ALTC	Australian Learning and Teaching Council	NCP	New Colombo Plan
ANU	Australian National University	NCRIS	National Collaborative Research Infrastructure Strategy
ANZRC	Australian and New Zealand Standard Research Classification	NeAT	National eResearch Architecture Taskforce
APR	Academic Program Review	NGO	Non-Government Organisation
ARC	Australian Research Council	NTROs	non-traditional research outputs
AustLit	The Australian Literature Resource	OH&S	Occupational Health and Safety
AV/IT	Audio Visual/ Information Technology	OLT	Office for Learning and Teaching
BA	Bachelor of Arts	OP	Overall Position
BCVA	Brisbane Consortium for the Visual Arts	PG	Postgraduate
BWF	Brisbane Writers Festival	POLSiS	School of Political Science and International Studies
CCCS	Centre for Critical and Cultural Studies	QFF	Queensland Film Festival
CHED	Centre for the History of European Discourses	QSE	Queensland Shakespeare Ensemble
CSC	Communication for Social Change	QTAC	Queensland Tertiary Admissions Centre
CSIRO	Commonwealth Scientific and Industrial Research Organisation	QUT	Queensland University of Technology
DECRA	Discovery Early Career Researcher Award	RF	Research Focused
EMSAH	former School of English, Media Studies and Art History	RHD	Research Higher Degree
ERA	Excellence in Research for Australia	RMIT	Royal Melbourne Institute of Technology
FOR	Field of Research	RMPM	Research Methods and Project Management
FTE	Full Time Equivalent staff	SCA	School of Communication and Arts
GCN	Global Campus Network	SECaT	Student Evaluation of Course and Teacher
GDRS	Geoffrey Rush Drama Studio	SJC	former School of Journalism and Communication
Go8	Group of Eight	SSR	Student Staff Ratio
HASS	Humanities and Social Sciences	T&R	Teaching and Research
Hons	Honours	TF	Teaching Focused
HPI	School of History and Philosophical Inquiry	U Tas	University of Tasmania
IASH	The Institute for Advanced Studies in the Humanities	UG	Undergraduate
IMB	Institute for Molecular Bioscience	UniSa	University of South Australia
ITEE	School of Information Technology and Electrical Engineering	UNSW	University of New South Wales
ITS	Information Technology Services	UQ	The University of Queensland
J&C	former School of Journalism and Communication	UQP	University of Queensland Press
JAC	Journalism, Arts, Communication	UTS	University of Technology Sydney
LIEF	Linkage Infrastructure, Equipment and Facilities	UWA	University of Western Australia
		WEP	Writing, Editing and Publishing
		WIL	Work-Integrated Learning

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EXECUTIVE SUMMARY



The strategic priority of the School is to consolidate and enhance its diverse range of teaching, research, and engagement activities in communication and arts.
We want to:

- build on our reputation for world-leading research in communication, media, cultural studies, literary studies, and the creative and performing arts
- improve the quality of our teaching and the learning experiences of our students.

The best way to realise these goals is within a well-managed and well-resourced School that efficiently utilises the potential, capacity and vitality of its highly proficient staff. We aim to build a strong and ambitious collegial culture, with shared aspirations, with clear lines of communication and legible forms of decision making.

The School Today	Future Priorities
TEACHING AND LEARNING	
The new School inherited a fine reputation established in many of our teaching areas in the two tributary Schools. We boast a number of award-winning teachers among our faculty. This reputation is based on a scholarly approach to teaching, but we are also innovators in the use of new digital technologies (such as flipped classrooms, podcasting, and MOOCs) and in Work-Integrated Learning, especially in public relations and media industries, where we leverage our links to industry to offer a range of internships and placements. At an undergraduate level our teaching supports two named-degree programs (Bachelor of Communication and Bachelor of Journalism) as well as a suite of Majors in the Bachelor of Arts. This has enabled us to gain significant student load, but at a cost of relatively high staff to student ratio. We are also exposed to disciplinary areas connected to industries undergoing rapid change, in particular journalism.	<p>The School is committed to implementing our vision for a revised Bachelor of Communication, and re-imagining our teaching of journalism for a world where the role of the journalist is being re-invented.</p> <p>In all our programs we want to attract the best quality students we can and to ensure our graduates are employable, resilient and enterprising.</p> <p>We are also committed to applying our technological capacities, in terms of audio-visual resources, big data analysis, and performance space, across all disciplinary teaching groups.</p> <p>The School will also consider ways to promote more effectively our current and future postgraduate programs to international markets, as well as more strategically targeting the domestic postgraduate market.</p>

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The School Today	Future Priorities
RESEARCH	
The School produces high quality traditional and creative research outputs across its range of disciplinary interests. It has four notable strengths: in literary studies, in communication and media, in the creative and performing arts, and in cultural studies as recognised by our significant contribution to these areas in the 2015 ERA. We also host two research centres: Communication for Social Change, a successful attractor of Category 2 and 3 research income; and AustLit: The Australian Literature Resource, a unique national database of creative literary, and story-making culture. The School has developed a research mentoring scheme that brings together experienced and emerging scholars, and encourages research activity through an evolving scheme of incentives.	<p>The School is committed to enhancing its position as a leading national centre for research across its disciplines. To do this we will continue to prioritise publication of high quality book and academic journal outputs, and to emphasise increasing our research income from a wider range of sources.</p> <p>To enable adequate acknowledgement of our considerable achievements in non-traditional research outputs (NTROs) we need to develop, within and outside the university, a strong narrative about their national and international impact as well as their intrinsic value. To this end we see the formation of a new Centre for Critical and Creative Writing (incorporating AustLit) as a visible incarnation and consolidation of existing capacities within the School and as a way to draw from across the University's wider resources and function as a literary and cultural institution. In this Centre, creative writing (fiction and non-fiction), professional writing, and cultural criticism that has a public-facing purpose will be developed in order to project the impact of our NTROs at a far greater amplitude than hitherto possible.</p> <p>The School will continue its efforts to recruit world-class Research Higher Degree (RHD) students and will develop a stronger culture for research training that regularly brings together scholars and RHD students in conversation and debate.</p>

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The School Today	Future Priorities
ENGAGEMENT	
<p>The School engages with students, alumni, our industry partners, stakeholders, and the general community through a diverse and extensive range of activities. The overarching objective of our engagement program is to enrich the immediate and wider cultural landscape with the fruits of our creative and critical labour, bringing our knowledge leadership to a wider audience of staff, students, and alumni. For example, the School has a suite of visiting professorships who give public lectures and contribute to our RHD and undergraduate teaching; we have a community-based education project in Woodridge that has transformed the lives of migrant school pupils and their teachers; we have a strong footprint in the Brisbane Writers Festival; and in 2015 our Courting Blakness event made indigenous art and culture central to the University landscape.</p>	<p>Our engagement energies are spread widely and would benefit from more targeted integration of teaching and research into its public-facing aspects. Despite the media-centric nature of much of our research and teaching we can improve the regularity and visibility of our impact on local, national and global media discussions and debates. In this way, the School can achieve a far greater prominence as a contributor to the key cultural debates of the day.</p>



SCHOOL PROFILE: STAFFING AND GOVERNANCE



The School is one of seven in the Faculty of Humanities and Social Sciences (HASS). It is based at the St Lucia campus, primarily in the Michie and Joyce Ackroyd buildings. The School also incorporates the Australian Literature Resource (Austlit), the Centre for Communication and Social Change, staff that support the UQ ARC Centre for Excellence for the Dynamics of Language, and the UQ affiliate association – the Queensland Shakespeare Ensemble (which is housed in the Geoffrey Rush Drama Studio).

STAFFING

The School staffing profile end of 2015 consists of 51.65 FTE continuing and fixed-term academic staff and 13.4 FTE continuing and fixed-term professional support staff. The academic staff includes 38.05 FTE Teaching and Research staff, 7.0 FTE Teaching Focused staff, and 6.6FTE Research Focused staff.

There are also 141 academic casuals that provide sessional tutoring and teaching support to the School, and 19 research casuals assisting academic staff on projects. Further details of School staff can be found in Appendix 2.

Academic staff profile

The School academic staff profile is well balanced in gender and academic levels, as shown in Figures 1 and 2.

The School will identify the areas that show strength or growth or present opportunities in recruiting new academic staff. That noted, the academic staff age profile, as shown in Figure 2, indicates that there will likely be a number of retirements that can be expected over the next three to five years, requiring the School to begin succession planning in the relevant discipline areas. The retirement of an academic staff member does not necessarily mean that a direct appointment can be made to replace this vacancy. The discipline areas and the School need to make a strategic case for replacement appointments or new positions based on student trends, research productivity, and budgetary projections.

There has been a reasonable spread of promotions over the last three years (12 in total – six in 2014; one in 2015; five in 2016). The academic appraisal process prepares staff who are likely to become eligible for promotion, and advice is provided by the appraisers on how to develop their portfolios in readiness for the next level.

Table 1: FTE academic roles by level

Level	FTE	Role focus
Level E	5.00	Teaching and Research
Level D	8.25	Teaching and Research
Level D	1.00	Teaching Focused
Level C	11.80	Teaching and Research
Level C	2.00	Teaching Focused
Level C	1.00	Research Focused
Level B	12.40	Teaching and Research
Level B	4.00	Teaching Focused
Level B	0.60	Research Focused
Level A	5.00	Research Focused

Source: UQ reportal. Data as of 18/12/2015 (Current Data Collection).

Figure 1: Academic staffing by classification level 2011 - 2015

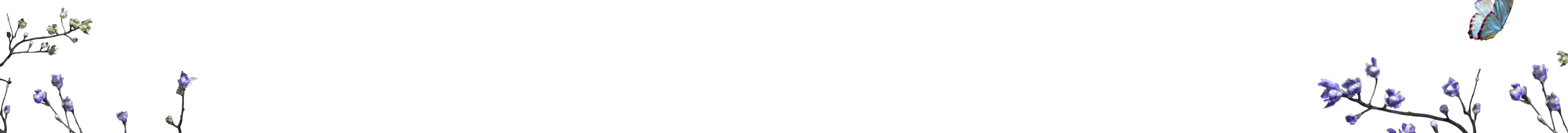
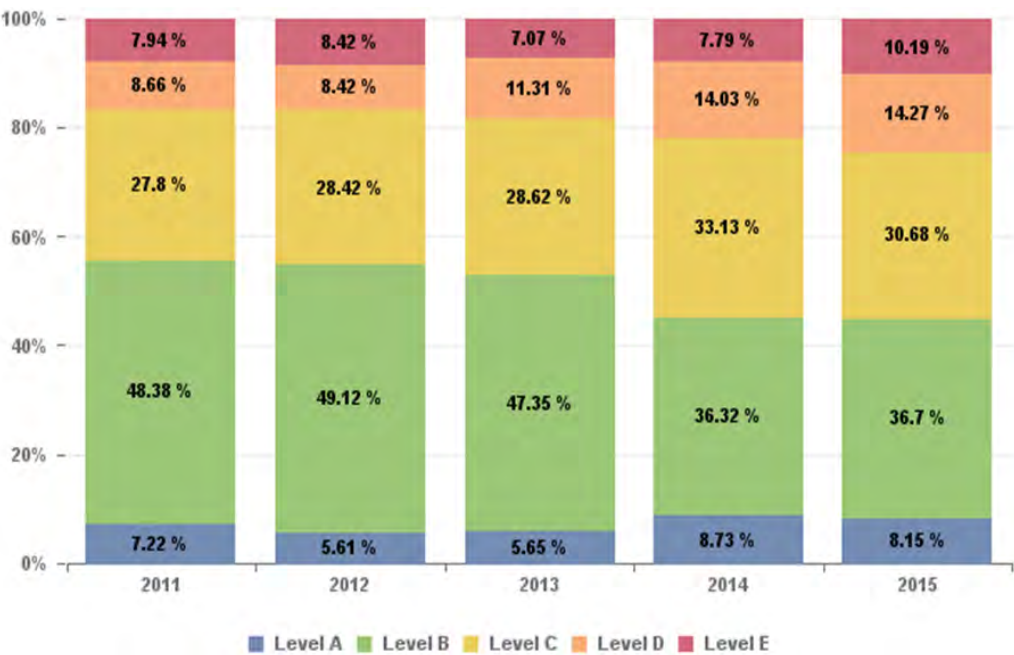
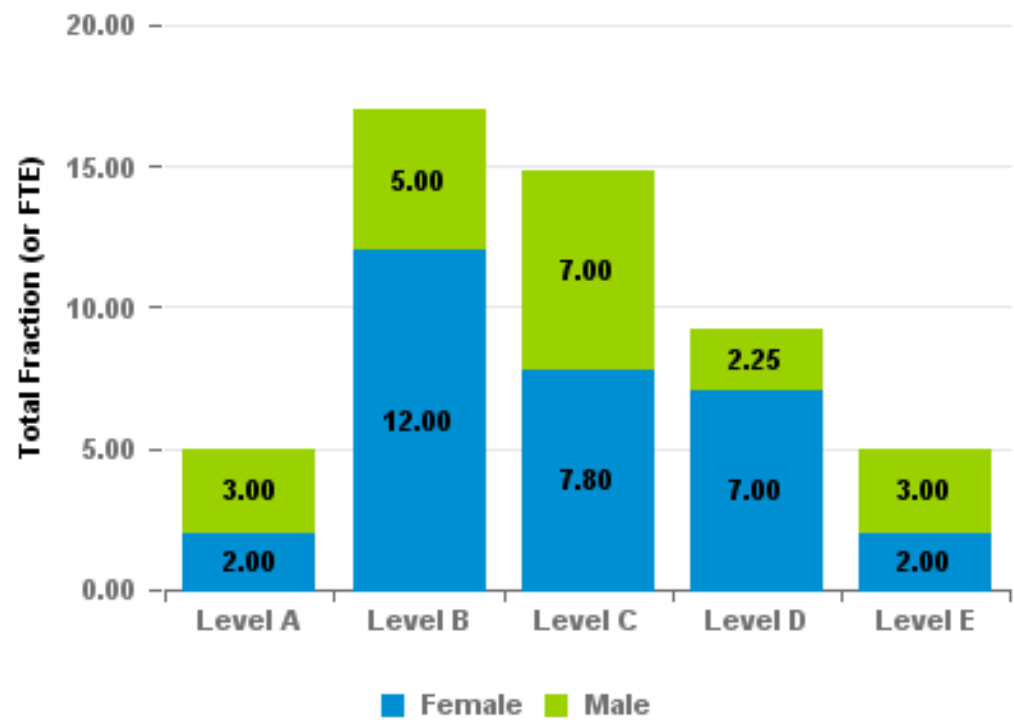
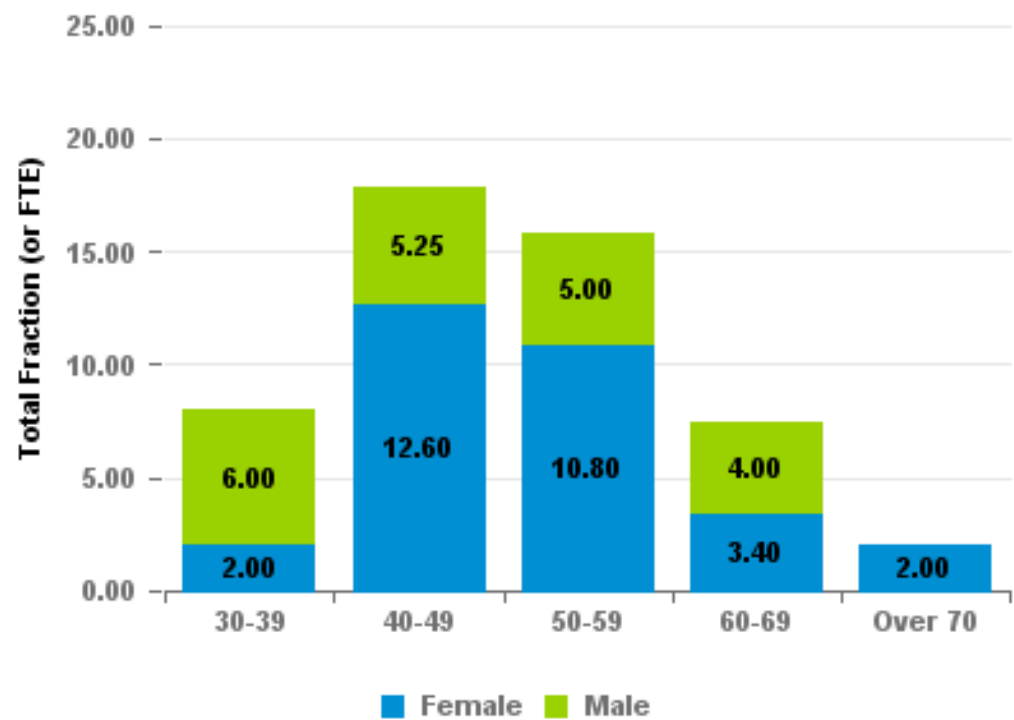


Figure 2: Academic staff by level and gender



Source: UQ reportal. Data as of 18/12/2015 (Current Data Collection).

Figure 3: FTE academic roles by age and gender



Source: UQ reportal. Data as of 18/12/2015 (Current Data Collection).

Benchmarking academic staff profile

The differing composition of each benchmarked School makes comparisons to the School of Communication and Arts difficult. University of Melbourne’s School of Culture and Communication (57.7 in 2013) is similar in its academic staff FTE, and the School of Literature, Art and Media is slightly larger (67.3 in 2013). See Appendix 4 for further comparative detail.

Student staff ratios

The School student–staff ratio has increased from 24.44 (2014) to 27.07 (2015). Communication and Arts sits above the Faculty and the UQ SSR average of 22.24 and 22.71 respectively. See Table 2 below.

Table 2: Student–staff ratio per School 2011 – 2015

	2011	2012	2013	2014	2015
Communication and Arts	23.22	23.58	23.19	24.44	27.07
Education	21.24	21.67	23.07	24.99	23.05
Historical and Philosophical Inquiry	25.40	24.62	21.00	21.78	21.55
Languages and Cultures	18.47	18.80	19.85	19.53	19.07
Music	18.26	16.76	16.59	15.90	14.29
Political Science and International Studies	21.80	21.33	23.09	22.09	23.50
Social Science	25.85	23.71	26.20	24.58	26.45
HASS Faculty total	21.10	20.97	21.71	21.74	22.24
UQ total	19.48	19.98	21.21	21.99	22.71

Source: UQ reportal

Staff student Load in the School is measured by discipline cluster groups. The staff student load varies across the discipline groups and casual academic staff are important in stabilising groups with lower fixed-term, continuing academic staff members.

Table 4 shows the 2015 coursework SSR by discipline cluster groups in the School. The discipline areas with the highest student to fixed-term/full-time staff ratios, and of particular concern, include Communication (especially in Public Relations), and Writing and Journalism. With the number of retirements likely in the Literature cluster, there will also be issues of renewal in this discipline area over the next one to four years.



Table 3: Discipline cluster student–staff ratio 2015

Discipline Cluster	FTE	EFTSL*	SSR
Art History, Film and Drama	11.25	255	22.67
Communication, PR and Media	13	510	39.23
Literary Studies	7.8	228.63	29.31
Writing and Journalism	13	508.25	39.10
Total	45.05	1501.88	32.58

Source: UQ reportal

*EFTSL is coursework only (does not include RHD)

Casual academic staff cohort

The School recognises the importance of highly qualified and skilled casual teaching staff. Increasingly, the School relies upon casual staff to coordinate some courses and to undertake tutoring in many others. New tutors undergo Faculty training specifically designed to introduce casual academic staff into the teaching community and support them during their teaching duties. Online resources and other training courses have been developed at UQ to support teaching staff, and these are accessible to School casual course coordinators and tutors to enable and continue the high quality of School teaching. New casual tutors are also assigned a teaching mentor as part of the School's own mentorship program.

Academic workload allocation system

In 2015 the School adopted the University's web-based Workload Calculation Tool developed for use by schools, institutes and centres to assist in calculating workload in accordance with the University's Workload Allocation for Academic Staff Policy. The School of Communication and Arts uses this web-based tool to facilitate transparent and equitable allocation of workloads among the School academic staff. Appendix 5 includes the School policy document outlining the academic workload activities recorded and measured in the Tool, and the minimum workload expectations.

The Tool is used in the planning of School teaching and service academic workloads. There are still issues with the representation of research in this Tool, in that it is a historical record rather than a planning instrument, and the Tool does not recognise creative works or other non-traditional research outputs.

The School has continued to use the UQ Academic Workloads Tool in 2016 to plan and record academic staff workloads for a calendar year. All academic staff can view their annual past or planned workloads through their academic portal and see where they are situated in comparison to all School academic staff, or with their peers at the same academic level and appointment type.

Honorary and adjunct staff

The School has 61 honorary and adjunct appointments consisting of eight adjunct professors, one adjunct lecturer, one adjunct research fellow, six honorary professors, seven honorary associate professors, 34 honorary research fellows (including eight post-thesis fellows), and four emeritus professors. A list of honorary and adjunct staff can be found in Appendix 6.

The School values the depth of expertise and support it accesses through its honorary and adjunct staff. This cohort enhances our School teaching and research profile and provides continuity to our School culture.

Honorary and adjunct professors are appointed by Senate. The process for honorary appointments below the rank of professor is for School staff to sponsor candidates whom they believe will to contribute to the research, research training, or curriculum of the School. The Head of School considers the application and recommends the appointments (for up to three years) to the Executive Dean. Adjunct staff most commonly contribute to teaching, often drawing on their professional experience, while honoraries contribute to research.

The School offers up to six post-thesis fellowship appointments each year to enable the writing-up and publication of postgraduate research. These fellowships give recent RHD graduates full library access; swipe-card, email and internet access; and some mentoring. Applicants are expected to participate in the research activities of the School. This often takes the form of participating in research seminars and reading groups, assessing an Honours thesis, or mentoring a postgraduate student. These unpaid appointments are awarded for a period of between six and twelve months in the first instance. This scheme, devised by Professor David Carter, and which commenced in 2014, has now been adopted across the HASS Faculty. Currently, the School has eight post-thesis fellows, with three further successful applicants to commence shortly.

Professional staff profile

The School professional staff currently (as of March 2016) includes 11.8 FTE administrative and technical continuing and fixed-term staff, 2.6 FTE research professional fixed-term staff, and 2.0 FTE casual professional technical staff. The School administration team includes 10 positions, the Media and Production Services team includes three positions, and the Australian Literature Resource (AustLit) team includes five full- or part-time positions.

Throughout 2015, the professional staff team has been reviewing the new School's activities and developing its policies and practices to provide the best support to meet these service requirements. The two School offices – located in Joyce Ackroyd and Michie Buildings – were consolidated into a single School office to minimise duplication of support. There were also changes made to positions: i) the Administration Officer (Undergraduate) position was introduced to replace the

fixed-term Senior Administration Officer (carried over from 2014 to assist in the transition to the new School) in the administration of the Communication and Journalism Programs, and ii) two administration positions, the Research and Engagement Officer and one Administrative Assistant position, were lost due to budgetary constraints.

At the 2015 School Retreat the professional staff team workshopped how they could improve the student experience, improve the collection of research output, and further student and graduate engagement. Following the Retreat, the professional staff introduced monthly meetings to support the transfer of information and skills, update the progress on projects, and facilitate discussion of the priorities and strategies to support these goals.

The team established three areas for professional staff focus in 2016 to support the School's teaching and research activities:

Student experience:
Goal: To make visible our student support services to enhance the student experience.

- Understand our team roles
- Identify the touch points where support services can be promoted to our students.
- Build FAQ sites/touch points – both for internal and external use; match media to audience
- Develop mechanisms to identify patterns of complaints and compliments to ensure the student experience is an enjoyable one, and that feedback is provided to relevant staff.

Engagement:
Goal: To promote and provide a positive engagement experience to students, staff, and the public.

- Understand the operations of the University so that students and the public are placed on the right pathways
- Liaise between industry, academics, and the intern coordinator
- Provide a safe place for impartial support and to allow students to raise issues.

Research:
Goal: To support the School's research culture and research outputs.

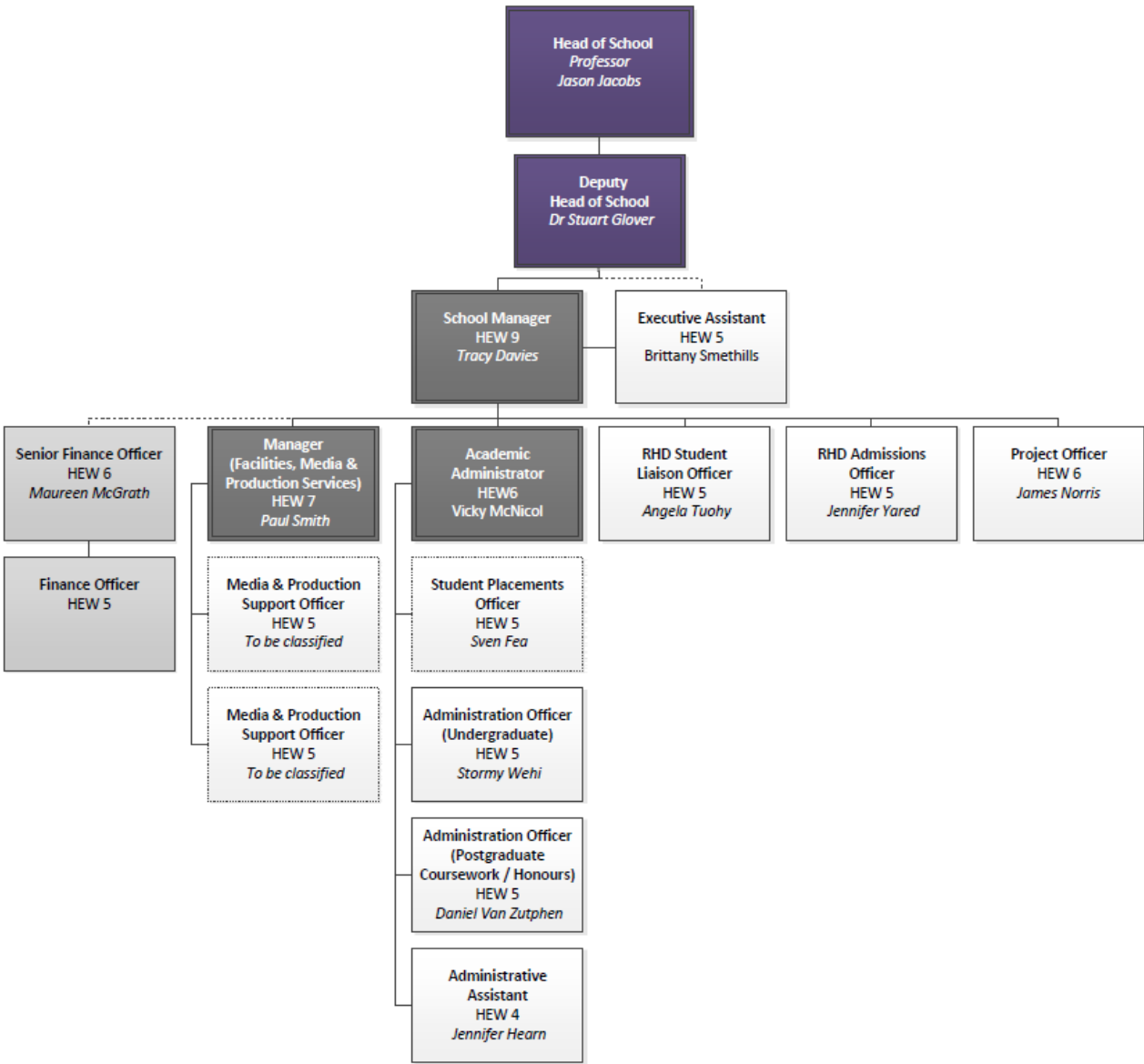
- Capture and record RHD student/graduate publications
- Improve an inclusive environment for RHD students, graduates, casual staff, and honorary staff to support their continued relationship with the School.

In 2016 the School will continue to consolidate professional staff roles and duties in order to embed sound support structures for the School activities. The professional staff team have undergone a lot of change over the past year, and the workload continues to be high across the team. The professional staff will need to determine where the strain on workload falls to determine how to resource this gap and be flexible in meeting the School's visions and needs.

School administration team

The current 2016 School professional staff structure is shown in Figure 4 below. The administration team is structured to support the administration and management of the Teaching, Research, Research Training, and Engagement activities of the School. See Appendix 7 for further detail on roles and responsibilities of positions.

Figure 4: School of Communication and Arts organisational chart



The School Manager reports to the Head of School and is the direct supervisor to the Academic Administrator, Executive Assistant, Project Officer, Research Higher Degree Administration Officers, and the Media and Production Services Manager. The Academic Administrator is supervisor to the School Teaching and Learning support team (four members) and the daily School Office operations.

The Student Placements Officer position was classified and advertised early in 2016 and is now a full-time continuing position. This role had been a part-time professional staff position since 2013, becoming full time in 2015 in recognition of the increased student placement load with the new School, and is now a continuing professional position. Work-integrated-learning is increasing in both demand and attractiveness to both students and future employers. This appointment is a reflection of the School's response to supporting this important growing area.

Finance support to the School has been centralised to the Faculty; however, the School funds two appointments – a Senior Finance Officer and Finance Officer – who are physically situated in the School and provide direct financial administration service support to the School activities. The Senior Finance Officer is a continuing appointment, but the Finance Officer position has been filled on a casual and fixed-term basis since its commencement in 2015. Currently, the position is covered by two part-time casual appointments. The School merger has resulted in a huge workload for the Senior Finance Officer as the finance accounts from the two tributary Schools had to be merged with only the support of a casual Finance Officer. The aim is to appoint a continuing Finance Officer in 2016 to stabilise the financial support to the Senior Finance Officer and the School.

The current academic staff to administration support staff ratio is 4.3:1 (51.65:12).

Media and production services (MaPS) team

The Media and Production Services team support the School's students in gaining competence in digital media skills. The team of two full-time casual technical MaPS Officers is supervised by the Manager of Media and Production Services. MaPS workshops are mandatory in many Journalism and Communication courses, and students require competency in these skills to complete assessments. MaPS programs enable students to engage with the theory and practice within the curriculum, improve their employability skills, and seek to enhance the overall student experience. The team also perform fee-for-service work for clients internal and external to the University. The MaPS Officer positions have been filled on a full-time casual basis for more than five years; the positions are in the process of becoming classified.

AusLit support team

Research academic Kerry Kilner directs the AusLit support team of five staff who develop and maintain the AusLit database. There are two technical professional web developer positions responsible for the ongoing maintenance and development of the AusLit database, and three fixed-term research professionals who research, input, review, and update the information within the database. Casual research professional staff may also be hired to work on particular projects for grants as required. See the Research Section (p. 70) or more detail on AusLit.

GOVERNANCE

The implementation of a new governance structure that seeks to be clear, consultative and effective is underway in the new School. While the creation of the School was driven by disciplinary and programmatic affinities between the two tributary Schools, the 2009 review of EMSAH and the 2010 review of SJC highlighted governance issues in both: EMSAH had sought to maintain a participative structure but often lacked a strategic focus, while SJC centred decision-making almost wholly on the Head of School.

The new School governance structure and its concomitant processes have been developed to undertake the complex task of managing six degree suites, 15 plans, majors, or minors, and more than 60 staff. For the purposes of improved communication and an appropriate allocation of resources the School now groups its nine disciplines and sub-disciplines into four "clusters":

- Art History, Drama, and Film and Television
- Literary Studies
- Writing and Journalism
- Communication, Media and Public Relations

The terms of reference for all School committees have been redrawn down to the discipline level, an annual calendar for committee meetings has been established, new reporting processes put in place, a new chart of 72 service roles developed including position descriptions, and a new workloads policy rolled out. The immediate priority is the development of a Governance Handbook to be housed on a new staff intranet. In part this handbook will specify a revised governance cycle for the School and begin the task of documenting the School's processes of academic administration, which require greater synchronisation between the academic staff and the professional staff.

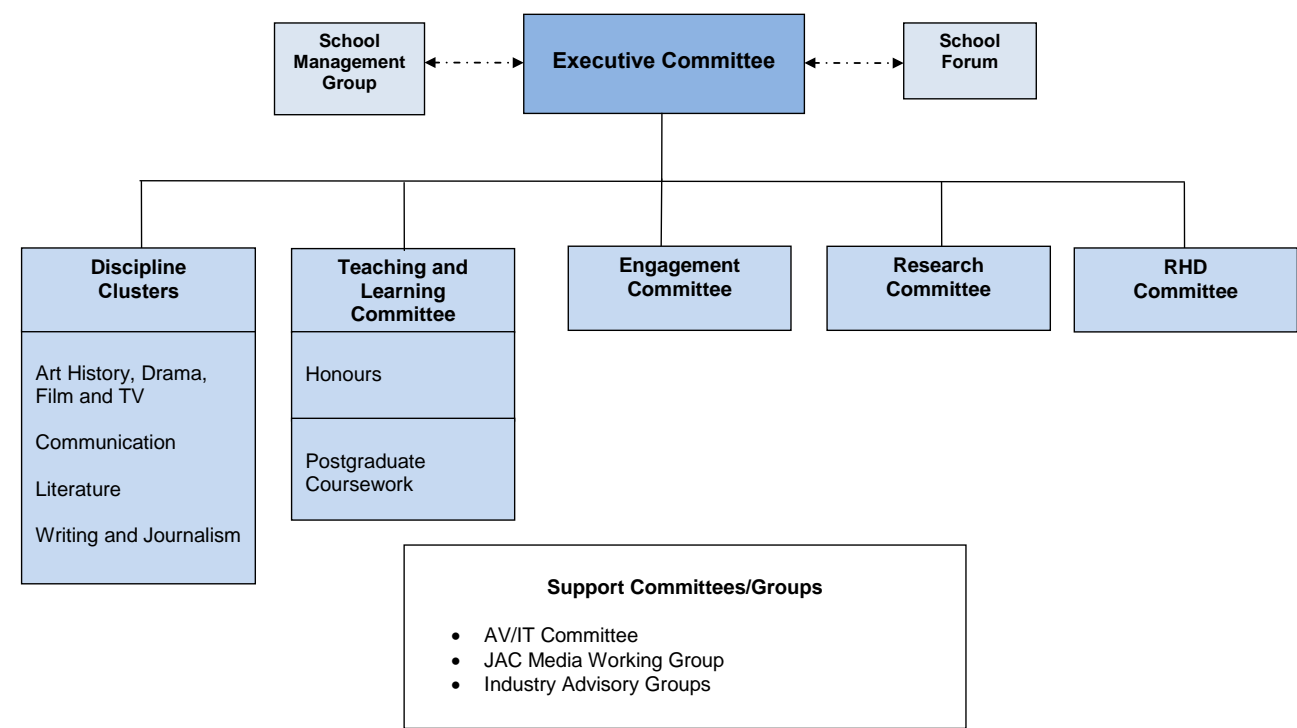
School committee structure

The Executive Advisory Committee has been redrawn to include representation of all major functions in the School (Director of Teaching and Learning, Director of Research, Director of Research Higher Degrees, Director of Engagement and, in relation to administration, the School Manager and the Deputy Head of School). It also includes representation of each of the new clusters.

The complexity of the School means every cluster is bespoke. While the clusters are of roughly the same size, each has a slightly different logic: grouping the staff by disciplinary, programmatic, or pedagogical affinities. The Communication, Media and Public Relations cluster comes together because its staff share the tasks of delivering the Bachelor of Communication and the Master of Communication and the component plans and majors of these degrees. The Art History, Drama, and Film and Television cluster exists as these disciplines each deliver a like-major into the Bachelor of Arts.



Figure 5: School of Communication and Arts governance structure



The Writing and Journalism disciplines operate together as a cluster because they share a practice-based approach to learning. Literature stands alone as a cluster because of its scale: it has both the largest staff cohort of any one discipline, and it has primary carriage of two of the School's biggest BA majors (the English major for future secondary teachers and the English Literature major).

Clusters help the School:

- direct and manage the performance of degree programs, majors, and plans (which connects to the Teaching and Learning Committee)
- allocate resources (including teaching allocations) for degree programs, majors, and plans (which connects clusters to the Executive)
- share information in all directions.

Clusters or sub-cluster/disciplinary groups each meet monthly (on Friday mornings on a predetermined calendar) to provide a flow of information from Cluster (including disciplines, majors and plans) to the School's four big committees and then on to the School Executive (see Figure 5 for diagram of School governance structure). The School's big committees (Teaching and Learning, Research, Engagement, and

Research Higher Degrees) and its three sub-committees (Honours, Postgraduate Coursework, and JAC Media) also meet on a monthly basis.

The Head of School appoints all staff members to service roles annually. By mid-2016 every role will have a position description and a statement of agreed priorities. These will be maintained on the Balckboard-based staff intranet. The workload allocation for each service role has been revised in 2016 to take account of the new School structure and will be further revised in 2017 to include the capacity to support staff undertaking high-level external service. Most service roles contribute to the School and report through their participation on the School's committees. A small School Management Group (comprising Head of School, Deputy Head of School, Director of Teaching and Learning, and the School Manager) also meets on a quarterly basis to review performance against the School's strategic documents.

A priority for 2016 and 2017 is the revivification of the Teaching and Learning Committee as the centre of the School. Its 21 members represent all of the degrees, plans, majors, and minors in the School (except research higher degrees). Its collegial overview of our teaching programs and practices makes it the School's largest deliberative body. In previous years (in the tributary Schools) it had met infrequently, but from 2016 it will meet monthly and will drive the continuing reform of the School's teaching programs.

School communication

The School is large, runs many programs, and is split between two buildings, so good communication is vital. Post-merger, the School has sought to share information via multiple channels to ensure that staff receive and provide information in a variety of ways:

- the committee structure
- the monthly Executive Digest
- the weekly Committee Digest
- a new intranet and the better application of existing policy frameworks

The School's committees and sub-committees are the principal ways information is shared among staff and between the governance functions. They are the key ways that staff are asked to, and are able to, participate in the decision-making of the School. Most staff sit on one or two committees or sub-committees, relating to their own core functions in the School, each of which meets once a month. In addition, the School convenes a whole of School meeting twice a semester. The new Governance Handbook will recommend a biennial planning cycle in which the school will retreat for a number of days every second November to determine priorities for the succeeding two years.

As well as the revivification of its committee structure and governance processes, the School has also introduced a number of communication-related initiatives. In 2015, the Head of School introduced a monthly Executive Digest, and in 2016 this was augmented by a weekly round-up of the committees which met in the previous week. In early 2016 a school intranet site was re-established on Blackboard as a governance and administration resource. Here staff can access and maintain documents relating to the School's structure, strategies, budgets, policies, processes, and decisions.

Finally, the School has sought to implement major existing policies that were not fully in place or not fully understood across the two tributary Schools. For example, in 2016, all staff who were new to the Academic Workload Allocation Tool were inducted into the system. The system is a work in progress, but now all staff are included. The teaching and learning arrangements are relatively complete and the service arrangements, which were trialled in 2016, will be bedded down in 2017.

School culture

The School is one of the largest humanities schools of its kind at an Australian university. It has wide, but shared, interests. Its culture has been enriched by the bringing together of the staff and student cohorts in SJC and EMSAH. The new School now embraces the professional, the scholarly, the practice-based, the applied, and the theoretical. In some sense this still leaves open the task of how the School chooses to describe itself to itself and to the wider community.

The first step in the process in developing a new school culture and narrative has been a process of getting to know one another. While the School's external consultant Dr Naomi Maierhofer noted the very good relations between the School's professional staff and its academic staff, there was in 2015 good reason to bring staff together as often as possible—to make working together more rewarding and effective. Accordingly, in 2015 the School introduced a weekly morning tea alternating between the two buildings as a way for staff and graduate students to 'meet and greet'.

Beyond this process of internal acculturation the School faces the task of thinking through its function as a leading intellectual, cultural, and media institution within the realm of the University itself, but also within the local community and in the international landscape. The re-invention of the JAC Media program in 2016 and 2017 as a public face for the School, its staff and its students may provide an opportunity for public collaboration across the breadth of the School.

Intra-university relations

The School, partly because of its scale but also because of its qualities, is a large presence in the Faculty and a significant one in the University. The School seeks to collaborate on Faculty committees to deliver on University and Faculty goals. The School has significant research relationships with the newly formed Institute for Advanced Studies in the Humanities (IASH) including staff moving productively

between the School and the Centre in order to undertake research and teaching. In a number of other areas the School's intellectual and industry leadership means that it maintains productive relationships with the rest of the University, such as collaborations between Art History and the UQ Arts Museum, and partnerships between University of Queensland Press (UQP), the Fryer Library and the Writing and Literature programs of the School.

FUTURE PRIORITIES - GOVERNANCE

The ultimate aim of the governance cycle is to create a system that helps the School achieve its goals. In the past 18 months the focus has been on restructuring the School in such a way that it can deliver its major teaching programs effectively and ensure productive discussions about where the School and its programs go from here. This has required significant planning, but also improvisation and goodwill on the part of School staff. The School has done well and its future is positive.

From here, the future priorities for governance can be addressed in a more incremental way than was necessary in the first 18 months of bringing together the two tributary Schools.

So far the review of governance in the School has:

- *re-visited and restated the School's governance values: effectiveness, consultation, clarity, and fairness*
- *implemented a new cluster and committee structure in the School*
- *revised the terms of reference for the School's committees and sub-committees*
- *developed a new chart of service roles*
- *begun to determine and document the priorities for all School teaching and administrative programs and sub-programs.*

The priorities for governance from here are:

1. The completion of the review of governance including the development of procedures to monitor priorities and facilitate handovers

The School has put considerable effort into revising its governance arrangements over the past 18 months. This is not complete. As part of developing an overall governance cycle, the School needs to embed stable processes for the ongoing review and documentation of all administrative and all teaching programs and sub-programs.

2. The documentation of the new processes of governance in a Governance Handbook and staff intranet

Many of the School's governance processes are new. These now need to be fully documented and consolidated into a workable Governance Handbook that is maintained as a staff intranet (covering structure, committees, terms of reference, reporting arrangements, position descriptions, and processes and timing for handovers).

3. The development and implementation of a governance cycle (priority for 2016)

The planning work that has gone into this Review has helped forge the focus and structures of the new School. The implementation phase of the School Review will take the School through until late 2017. It is suggested that from there the School continue to plan on a biennial basis, so that in November 2017 it determines its priorities for the period until the end of 2019 and so on. In order to better undertake its planning the School needs to determine:

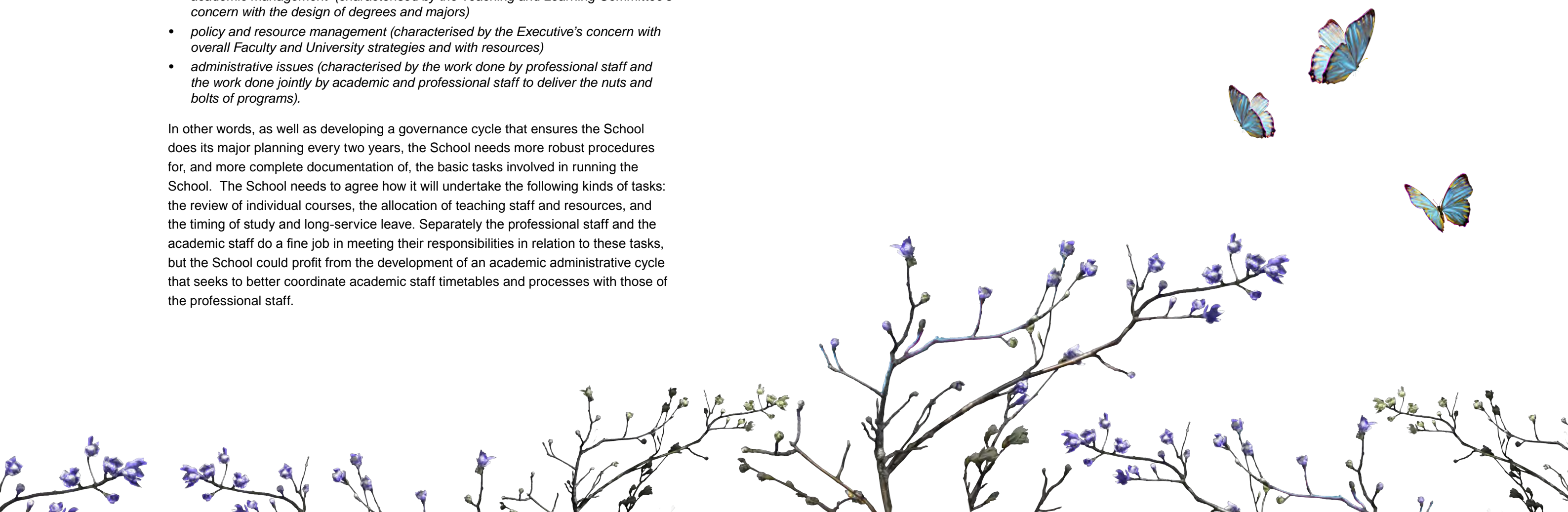
- *how the School should go about its planning*
- *who does the planning and for how long*
- *how the School should document its strategic plans, maintain these planning documents, and use these plans at a programmatic level*
- *how the School should synchronise both the content of its plans and the timing of its planning with the Faculty and University planning cycles.*

4. The development of an academic administrative cycle (priority for 2017)

In the past 18 months, the scale and the complexity of the School have challenged the robustness of the School's academic administrative cycle, which must deliver six degree programs and 15 plans, majors and minors. The School requires more legible systems than those that were in place in EMSAH and SJC. The School requires greater procedural clarity and better information about courses, teaching loads, and staff availability. This requires the coordination of three administrative systems in the School:

- *academic management (characterised by the Teaching and Learning Committee's concern with the design of degrees and majors)*
- *policy and resource management (characterised by the Executive's concern with overall Faculty and University strategies and with resources)*
- *administrative issues (characterised by the work done by professional staff and the work done jointly by academic and professional staff to deliver the nuts and bolts of programs).*

In other words, as well as developing a governance cycle that ensures the School does its major planning every two years, the School needs more robust procedures for, and more complete documentation of, the basic tasks involved in running the School. The School needs to agree how it will undertake the following kinds of tasks: the review of individual courses, the allocation of teaching staff and resources, and the timing of study and long-service leave. Separately the professional staff and the academic staff do a fine job in meeting their responsibilities in relation to these tasks, but the School could profit from the development of an academic administrative cycle that seeks to better coordinate academic staff timetables and processes with those of the professional staff.





FINANCE AND RESOURCES

School Operating Summary	2011 Actuals	2012 Actuals	2013 Actuals	2014 Actuals	2015 Actuals	2016 Original Budget
Revenue						
External Revenue						
Government Operating Grants	13,171,719.00	9,798,963.00	10,280,968.01	23,619,925.00	21,513,741.00	19,592,966.00
Research Block Grants	371,240.00	0	0	1,385,380.00	1,379,675.00	1,333,703.00
Tuition Fees	4,241,765.08	3,113,992.17	2,917,431.37	6,230,807.00	5,942,220.59	6,735,664.00
Research Income	0	0	0	0	0	0.00
Investment Scholarship & Donation	100	0	0	0	-314.85	0.00
Commercial Services Fees & Charges	180,154.04	210,029.45	419,932.21	427,775.53	114,653.92	133,635.00
Other Income	100,895.72	106,428.98	96,547.64	119,987.99	132,616.27	58,778.00
Total External Revenue	18,065,873.84	13,229,413.60	13,714,879.23	31,783,875.52	29,082,591.93	27,854,746.00
Internal Allocations						
Defined Central Funding Scheme	0	734,210.47	753,080.09	1,076,367.55	245,501.46	284,816.00
Operating Level Allocations	768,018.33	-142,022.87	212,142.94	-5,098.16	58,638.52	14,763.00
Corporate Allocations	-5,894,149.00	0	-7,879,561.00	-437.09	-15,565,469.86	-14,937,660.00
Executive Level Allocations	-644,159.00	-1,460,701.42	6,213,144.22	-18,992,275.55	-1,922,666.68	-1,877,528.00
Recovery of Indirect Costs	0	0	47,992.37	0	1,745.98	0.00
Total Internal Allocations	-5,770,289.67	-868,513.82	-653,201.38	-17,921,443.25	-17,182,250.58	-16,515,609.00
TOTAL REVENUE	12,295,584.17	12,360,899.78	13,061,677.85	13,862,432.27	11,900,341.35	11,339,137.00
Expenditure						
Academic Salaries						
Salaries - Academic Non Casual	8,202,841.08	8,789,409.28	8,938,138.52	8,515,653.94	7,166,500.71	7,682,189.00
Salaries - Academic Casual	691,978.07	724,460.25	902,690.91	1,087,322.59	1,266,942.23	1,257,500.00
Total Academic Salaries	8,894,819.15	9,513,869.53	9,840,829.43	9,602,976.53	8,433,442.94	8,939,689.00

School Operating Summary	2011 Actuals	2012 Actuals	2013 Actuals	2014 Actuals	2015 Actuals	2016 Original Budget
General Salaries						
Salaries - General Non Casual	1,669,731.47	1,651,608.91	1,861,860.89	1,564,355.30	1,222,718.97	1,384,994.00
Salaries - General Casual	231,824.67	330,430.07	463,104.65	589,528.91	455,540.31	101,251.00
Total General Salaries	1,901,556.14	1,982,038.98	2,324,965.54	2,153,884.21	1,678,259.28	1,486,245.00
Other Employment Costs						
Staff Appointment & Contract Costs	38,726.51	107,184.78	28,899.59	2,009.85	14,023.87	
Staff Development	91,696.56	87,866.61	77,241.71	59,827.18	27,543.99	58,592.00
Total Other Employment Costs	130,423.07	195,051.39	106,141.30	61,837.03	41,567.86	58,592.00
Other Expenditure						
General Operating Expenses	139,066.74	160,760.29	132,978.67	153,612.06	68,539.86	84,312.00
Consultant Professional & Other	70,749.66	168,450.08	66,344.33	360,854.66	245,879.79	180,091.00
Equipment & Minor Works	304,796.97	251,733.65	275,998.19	179,188.06	73,439.46	85,825.00
Travel	353,090.14	286,417.71	277,767.34	336,412.63	173,648.48	246,932.00
Hospitality	62,634.09	52,456.75	54,600.92	51,820.14	23,826.59	61,000.00
Scholarships	80,411.84	90,585.74	179,339.44	148,134.63	162,614.69	169,716.00
Collaborative Projects	21,000.00	20,000.00	0	0	0	
Other Expenses	69,801.98	92,814.24	43,012.56	77,450.00	105,404.84	56,000.00
Total Other Expenditure	1,101,551.42	1,123,218.46	1,030,041.45	1,307,472.18	853,353.71	883,876.00
TOTAL EXPENDITURE	12,028,349.78	12,814,178.36	13,301,977.72	13,126,169.95	11,006,623.79	11,368,402.00
Operating Surplus/Deficit						
Operating Surplus/Deficit	267,234.39	-453,278.58	-240,299.87	736,262.32	893,717.56	-29,265.00
Carry Forward	2,218,129.67	2,250,966.62	1,821,627.40	1,912,456.84	2,649,750.51	
Accumulated Position	2,485,364.06	1,797,688.04	1,581,327.53	2,648,719.16	3,543,468.07	
Total Employment Costs Percentage to Income:	89%	95%	94%	85%	85%	92%

Source: UQ Reportal Chart Field Actual Summary 2011 - 2015 dated 03/03/2016. 2016 Original Budget Operating Data from Workbook SCA (2016_03_09) dated 10/03/2016

Current and future budget solution

School income has declined over the last few years with a decrease in student numbers mainly across the Bachelor of Journalism, the Bachelor of Communication, and the Masters in Communication. Staffing numbers have also declined over the same period, however the decline in income has resulted in the total employment costs to income rising to 92 per cent in 2016 (similar to 2012–2013).

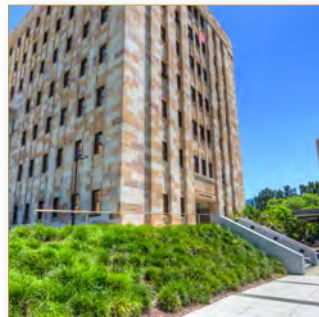
The immediate trend suggests the likely consolidation of current student numbers rather than rapid growth and a softening in secondary research government income. Accordingly, the School will need to rationalise its current staff profile. It must plan and budget for a future that focuses on delivering a quality learning experience to fewer, but higher performing students. At the same time the School then needs to identify potential areas for growth and possible new income streams—such as a named undergraduate degree in Writing. It must plan for, and subsequently marshal, the resources required for its future circumstances and opportunities.

Space and facilities

The School is located across three buildings on the UQ St Lucia campus: the Michie Building, Joyce Ackroyd Building, and the Geoffrey Rush Drama Studio (located in the Schonell Theatre). The main School office is located in the Michie Building.

Michie Building

The School occupies Levels 6–8 of the Michie Building. Located on Level 6 is the School office, administration staff offices, academic staff offices, and two open shared spaces – one for RHD students, and the other for part-time RHD students and casual staff as a shared hot desk area. Levels 7 and 8 consist of academic staff offices and RHD student spaces. There are three meeting rooms for School use in the Michie Building, ranging in capacity of four, to 10–12 persons. Central Teaching Space seminar room 601 (capacity of 60) is booked for School committee, cluster group meetings, School meetings and weekly research seminars every Friday to provide a meeting space with capacity enough to hold the School member numbers required. There are also tearoom spaces on each level, with an additional break out common room space on Level 6 for staff and RHD student use.



The teaching rooms in the Michie Building are all controlled by Central Teaching Space, except teaching rooms 701 and 801, which are controlled by the School. The School had first preference for all teaching spaces on Levels 6–8 until 2015. Now the teaching rooms are timetabled according to the teaching space attributes required by all UQ courses that are timetabled through the UQ Syllabus Plus timetabling system. Communication and Arts courses are timetabled across the St Lucia campus. Rooms 701 and 801 have a capacity of 22 students and are used for mainly Film and TV, and Media Studies course tutorials due to their size and media screening capability. In 2014 the School funded the high definition AV upgrading of these two rooms.

There are student open learning spaces outside the teaching rooms on each of Levels 6, 7 and 8. These spaces are occupied by students across the University, with various courses timetabled into these teaching rooms. The School is investigating ways for the School staff and student cohorts to "own" these open spaces, similar to the Joyce Ackroyd Level 2 open learning spaces for Communication and Journalism program students.

Joyce Ackroyd Building

The School occupies Levels 2 and 3 of the Joyce Ackroyd Building. Level 3 holds offices for School staff and part of the RHD student cohort, and a photocopying and printing support room. Level 2 consists of Learning Support and Facility spaces for the Journalism and Communication program student cohort. There is also a tearoom common area space located on each floor for staff and RHD students.

On Level 2, room 215 (capacity 20) is a School-owned collaborative teaching room equipped with computers, multi-person work stations, instructor PC, data projector, TV and whiteboard. The priority use of this space is for semester teaching activities and MaPS training. Room 208 (capacity 30) is also a School-owned room used for seminar teaching, RHD milestone meetings, and public seminars.

Ideas Centre

The Ideas Centre is located in the Joyce Ackroyd Building on Level 2. This student common room has couches, beanbags, computers, and screens, which can be set to be used as a laptop display for groupwork, or to display media feeds from various sources. The Ideas Centre contains the stage and mounted cameras for the JACtv (Journalism Arts Communication TV) pop-up studio. There is a large multimedia screen at the far end of the space to support presentations and guest speakers.

JACtv Television Studio Facilities

The JACtv facility consists of a stage with lighting, a three-camera system with a vision switcher and a control room. It is used to produce the weekly news TV program 'The Rundown' but can also facilitate student TV or documentary production. It links with a video encoder/decoder/transmitter box enabling the international collaboration with the Global Campus Network.



JACradio Radio and Sound Recording Studio Facilities

JACradio is a student-run digital radio station which broadcasts 24 hours a day. The JACradio facilitator, supervised by the MaPS Manager, provides students with the training and support required to use the facilities and to produce their own programs. The studio includes a mixing desk with four microphones and an adjoining production booth. Three smaller studio booths allow students to produce their own audio projects either reading from scripts or conducting telephone interviews.



Digital Learning Studio

Room 224 in Joyce Ackroyd was converted in 2015 from an administration space into a digital learning space. Room 224 is now a multi-purpose convergent media space with a capacity of 60 people. It is currently used for digital media workshops, photography intensives, guest speaker presentations, and social and mobile computing showcases. A teaching space grant application has been lodged to enhance the space through the design and building of a closed production studio that facilitates audio, video, photography and digital production.

Geoffrey Rush Drama Studio

The lower level of the UQ Schonell Theatre was refurbished in 2009 with electrical, lighting, staging, and sound systems to enhance the teaching in Drama within a performance theatre context. A further upgrade to the lighting rig, sound and visual system was conducted at the end of 2014 through UQ Enhanced Student Space funds. This new studio space is now named the Geoffrey Rush Drama Studio. It is leased by the University from the UQ Union and used exclusively for Drama teaching and productions during semester, and by the in-house UQ Theatre Company, The Queensland Shakespeare Ensemble (QSE), out of teaching and semester hours.



Property and Facilities and AV/IT Services staff maintain the facility. The School pays for the maintenance or purchase of any new equipment, fittings, or systems in the facility. A casual technical staff member is employed each semester to provide technical support to the studio systems for the Drama production and inform the Drama teaching staff and School Manager of any repairs or maintenance issues that need to be reported to UQ Property and Facilities or AV/IT staff for action.

The facility can also be booked for public seminars and student recruitment and engagement events, but this has to be cleared through the School first to ensure that there is no clash with School teaching commitments and that the facility users are inducted into the use of the facility.

Further enhancements/use of space for students

The School is pursuing the sound-proofing of the Studio roof, as any noise or floor performances in the Schonell Theatre above can be heard in the Studio space below and can be disruptive to teaching or studio performances and events.

The School is also planning the full utilisation of the Geoffrey Rush Drama Studio foyer space to become an inclusive open learning space for the Drama student cohort.

Information systems, technology and equipment

ITS/AV Services Agreement

School IT services are covered by a Service Level Agreement with central ITS (Information Technology Services). ITS provides a helpdesk for the School to contact with daily ITS operational enquiries. ITS are responsible for all School IT system administration, including maintenance of the LAN; maintenance and upgrading of software and hardware including desktops, servers, and licences; maintenance of the email system; and maintenance of common and individual storage drives. The School provides a computer to each full-time or fixed-term staff member, and it replaces its computers every three to four years with new Dell or Mac computers when the machine comes to the end of its warranty. The School currently has six Ricoh heavy-duty network printer photocopiers. They were purchased new with five-year warranties. ITS includes service support for these photocopier machines, and the Papercut system was introduced over 2015 and early 2016 to all machines to allow the School to better monitor usage by staff/student username, and allows staff and RHD students to swipe or login on any School machine to print jobs or use the other device applications.

Under the ITS Service Level Agreement, there is an ITS staff member located in the Joyce Ackroyd JACtech Office available to support any AV/IT issues with the specific IT facilities in the Joyce Ackroyd Building. This ITS staff member is also available to support other IT issues elsewhere on campus, but is prioritised to support the Joyce Ackroyd learning facilities in the first instance.

The University initiated a project over the last five years to provide wireless capability across the campus. The Joyce Ackroyd and Michie Buildings have wireless capability. This enhances the learning environment for Communication and Arts students by providing them with the same level of technological service as other students on campus. It also increases the potential for e-humanities teaching and research and the use of hand-held devices for reporting activities.

Student Production Equipment Loans Service (JACtech)

The JACtech student equipment loans service provides both entry-level and broadcast level production equipment to students who have completed necessary training. Students are able to use this equipment for their assessments and to build a multimedia portfolio. The desk is run by casual MaPS assistants during the teaching weeks, who are able to offer support and advice, as well as audit and maintain the kits. Laptop computers, lapel mics, and clickers for lecturer use are also available for staff to sign out from the JACtech office.

Media and Production Support (MaPS)

The Media and Production Support (MaPS) team provides training and support to staff and students of the School of Communication and Arts in the fields of audio, video, print and online production. The core function of the unit is to assist the School to ensure that students can acquire the capabilities, and technical proficiency, necessary for employment within converged media workplaces, in particular, to meet UQ graduate attribute 5.2: “The ability to engage effectively and appropriately with information and communication technologies.” MaPS also provides a commercial production service to the University and external clients. Projects include the production of educational resources, filming of seminars and events, and production of promotional material.



MaPS provides real-time support for staff and students on production-related topics through face-to-face contact as well as via email and Facebook. Assistance to staff and students is provided through the production of how-to videos and an extensive online list of frequently asked questions. For intensive courses, which involve Work Integrated Learning (WIL), the team can be embedded within student teams to provide on-the-spot support with filming and editing. In some cases the team facilitates the live video link required for Global Campus Network (GCN) international inter-campus productions. MaPS also provides course-specific support, for example filming student assessments. MaPS facilitates the JACtv (TV/video), JACradio (radio/audio) and JACdigital (online) platforms, which enable students to produce content in an industry-equivalent setting.

The MaPS team provides a suite of digital production workshops, which are offered to students in consultation with Course Conveners. These workshops provide technical skills in all facets of digital media production, which enable students to better engage with the content of the curriculum as well as improve their employability on completion of their program. An intensive schedule of workshops is designed and delivered for WIL projects. These focus on the use of broadcast-quality production equipment to enable students to produce work of a high enough standard to be used by external media outlets. MaPS also organises and delivers intensive industry-focused workshops where luminaries working in Journalism and Communication fields are invited to participate in panel discussions and activities with a student audience.

School website

The School of Communication and Arts was established in 2015 with a new website built by the UQ Web Services team and external contractors. The website was to be an exemplar UQ School website and the template to be rolled out across all School websites at UQ.

The Head of School, School Manager, Research and Engagement Officer, and HASS Faculty Marketing and Engagement Manager were consulted in the initial development stages, but this decreased after the new site went live on 1 January 2015. The School has since had limited support from the UQ Web Services team to adjust and develop the website. While there is the ability to edit and create new content, there is limited capability in making any changes to the structural elements of the site. The newly appointed Web Content Coordinator in the HASS Faculty has been assisting the School Executive Assistant and School Manager in identifying changes that need to be made. These changes will allow flexibility for Schools to have some control over the look and promote the uniqueness and diversity of their individual School.

The School understands its website is one of its faces to the world and is committed to improving it so it reflects the full diversity and vitality of the School's life and culture.

Occupational health and safety

The School operates under UQ OH&S policies. The School has few regular occupational health and safety concerns. The School has risk assessments for any off-campus field work or field trips for students and staff in the School and for Drama Student Productions. The Faculty's Occupational Health and Safety Committee handles any queries regarding issues that affect the employment of staff and the teaching of students.

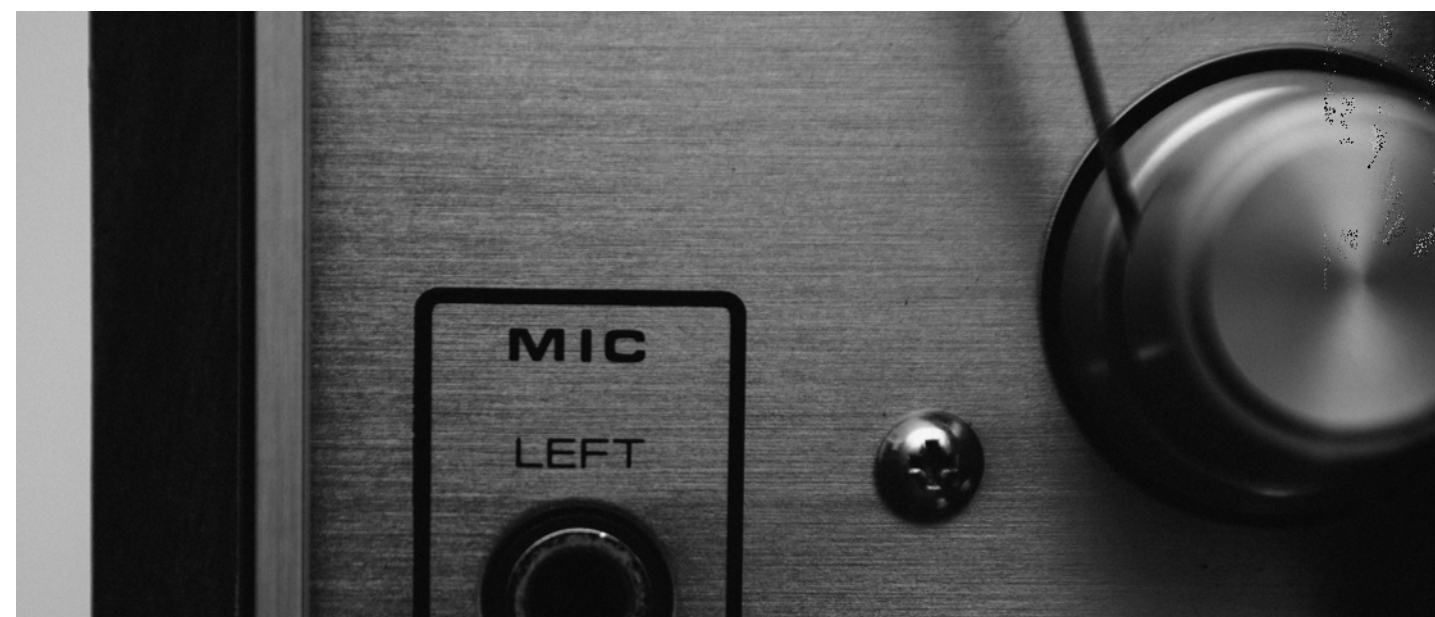
The Faculty Work Health and Safety Coordinator conducts regular building inspections with the School Manager, and provides a report on recommendations for the School to action. Each room and space is checked for any non-standard equipment, lighting problems, the furniture condition, or any possible hazards. The School's electrical equipment is tested and tagged annually. Staff have access to an ergonomics inspection on request.

OH&S inductions are conducted by the School Manager, Senior Finance Officer or direct supervisor for all new staff and visitors on UQ premises. The RHD Administration Officers conduct these inductions for all new RHD students. This induction occurs within the first week of arrival in the School, or notification of mandatory OH&S and new staff training at the commencement of each semester for casual academic staff.

FUTURE PRIORITIES - FINANCE AND RESOURCES

The School faces a challenge over the next five years with a likely reduction in income as the University moves toward higher OP admission as an overall strategy. Our ambitions in teaching, research and engagement are vulnerable to a budget approach that presumes an ongoing capacity to cover the existing salary envelope from existing activities. Like many organisational units in the sector, we are exposed to forces over which we have little control. Nevertheless, in response the School needs to:

1. ***Ensure the attractiveness and visibility of its courses (particularly addressing the standing of the Bachelor of Communication in the domestic market)***
2. ***Explore the possibilities of new named degree offerings, such as the Bachelor of Writing***
3. ***Match its staff profile both to its ongoing research strengths, and to the likely future profile of its student enrolments and income***
4. ***Make more targeted efforts to secure salary-saving research income funding.***





TEACHING AND LEARNING

OVERVIEW

The School is a leading Australian provider of undergraduate and postgraduate programs in the arts and communication. In 2015, the School had more than 15,000 enrolments – with an effective full-time student load (EFTSL) of 1,632 – in its courses. In total, the School offers 163 courses – 114 undergraduate and 49 postgraduate – with study plans in literary studies, creative writing, media studies, film and television studies, communication, journalism, and art history. The School's programs range from a Bachelor of Arts, with its nine majors, to the Bachelor of Communication and Bachelor of Journalism. In addition to a highly successful Honours program, the School offers a range of postgraduate coursework programs.

Following the formation of the new School in 2015, the Teaching and Learning Committee has been instrumental in devising new strategies to improve teaching excellence and learning. It has also worked to bring pedagogical policies into alignment and streamline procedures through the introduction of a Teaching and Learning Handbook and a well-resourced Teaching and Learning Intranet. The Committee played an important role in establishing the School's new Digital Learning Studio and was central to the implementation of the Bachelor of Communication restructure.

Improvements in the School's teaching programs, combined with ongoing marketing efforts, saw demand for the School's programs steadily rise, with total enrolments in 2014 having grown by 30 per cent from the last School Review in 2007. The growth in student enrolment was supported by the School's increased emphasis on teaching excellence and innovation, as well as support for undergraduate students. Several of the School's teaching staff won national awards for outstanding contributions to student learning.

The School has a strong reputation for the quality of our teachers and educational programs. The challenge as we look ahead is to build capacity across the School to ensure that we:

1. develop and maintain an exemplary reputation as a leader in teaching and learning
2. create an environment in which students are at the heart of what we do
3. ensure our graduates are well-rounded and highly sought-after by employers.

Highlights

- three undergraduate programs
- 114 undergraduate courses
- five postgraduate coursework programs
- 49 postgraduate coursework courses
- 1,632 EFTSL in SCA courses (2015)

UNDERGRADUATE PROGRAMS AND MAJORS

Bachelor of Arts

The Bachelor of Arts is the largest program in the School with 366 students awarded degrees across nine majors in 2014, which is an increase of 43 per cent since 2010. Of the School-owned majors in the B Arts, the English major awarded the most degrees, followed by English Literature and Writing, which increased 83 per cent and 152 per cent respectively during the last five years.

Majors/extended majors in the B Arts

Art History

The Art History major enables access to a diverse range of courses with vocational, cross-disciplinary applications. Students acquire practical skills in visual literacy and communication, critical thinking, academic research and writing, exhibition curating and design, and historical analysis. The major includes courses on contemporary art and critical theory, curatorship, aesthetics, art and science, and photography, with electives in film, philosophy and architecture.

Drama

The Drama major introduces students to the broad spectrum of theatre practice, from antiquity to the present day. Students study theatre from around Australia as well as a range of theatrical movements, including European theatre from the Renaissance to the French Revolution, Greek and Roman theatre, world theatre, contemporary drama, playwriting and dramaturgy, twentieth century experimental theatre, political theatre, and performance for social change.

The Drama major offers more historical depth and breadth than any Drama program in Australia. It is the only theatre studies program not only in Queensland, but Australia, that offers semester-length coursework in Ancient Greek and Roman Theatre and European theatre from 1500 – 2000.

English

The English major combines courses from English Literature, Media Studies, and Film and Television Studies in a cross-disciplinary approach. The English Literature major is well suited to those who want to teach in high schools. Its combination of courses and areas is carefully chosen in consultation with the School of Education at the University of Queensland, and mirrors the combination found in the high-school English and English Extension syllabus.

English Literature

The English Literature major introduces students to one of the world's key literary traditions, as well as to contemporary global English-language literary culture. Utilising numerous critical and theoretical frameworks, students read and analyse a

wide range of English-language literary works – novels, plays, poems, and non-fiction texts – from medieval times to the present day. The major also trains students in vital analytical, critical, research, and writing skills now essential in many occupations and professions.

Film and Television

The Film and Television major involves the critical study of film and television texts with the major focus on popular film and television and the contexts within which they are produced and received. This includes studying contemporary and historical film movements, various film and television genres, Hollywood texts, Australian screen media, and films from a range of national cinemas.

Media and Culture

The Media and Culture major introduces the language of screen media and the principal ways in which they are written about and analysed. The major focus is on popular film and television and the contexts within which they are produced and received. This includes studying contemporary and historical film movements, film and television genres, Hollywood texts, Australian screen media, and films from a range of national cinemas.

Writing

The Writing major offers students the opportunity to study creative writing, editing, and publishing. During the course of study, students develop the research, composition, and editorial skills necessary for a vocation in writing, as well as develop capacities for critical, creative, and reflective writing practice.

Over the past ten years the Writing major has proved a successful addition to the B Arts program, which still has the promise of additional growth. Its distinguished program offers a mix of creative writing and professional writing, which students are encouraged to take alongside cognate disciplines such as literary studies.

Proposed changes to majors

Women's Studies has been a highly visible area of expertise at UQ since its inception in the 1970s. In 2013 Gender Studies was reduced to a minor; however, it continues to attract substantial enrolments, with 140 students enrolling in first-year courses in 2016.

Following the review and restructure of communication studies in the School, the Journalism and Mass Communication major will be discontinued and the Media, Communication and Cultural Studies major will be replaced by Media and Culture major in 2017. See B Communication.

Minors in the B Arts

- Gender Studies
- Studies in Australian Culture

Bachelor of Communication

The School's Bachelor of Communication program prepares students for careers in public relations, advertising, media planning and analysis, as well as film and television, web design and management, business communication, health promotion, and more. Students study a wide range of communication forms, including mass media, the Internet, and written and visual texts. The flexibility of the program allows students to specialise in areas of interest, thereby tailoring their own career path.

The core set of compulsory courses introduce students to the central features of the communication process. Students then specialise by choosing a major in Communication and Culture, Public Relations or Mass Communication. To complete the program, students choose electives, a second major, or a minor in Advertising, Event Management, Interaction Design, or Health Communication (or in one of the three major areas). All courses combine practice and theory and provide a platform for either employment or further study.

The merger in 2015 afforded the new School an opportunity to reimagine the curriculum for communication, media and cultural studies within the context of a single School, thereby ending the longstanding and unproductive bifurcation of communication, media and cultural studies into different schools competing for the same staff and students. Without the need to take into account interests of different Schools in different Faculties, it became possible to recognise the duplication of effort and materials in the curriculum.

A 2015 report on the School's communication offerings, conducted by Professor Tom O'Regan, recommended that the B Communication be restructured to align research strengths evidenced in ERA 2015 submissions with the teaching curriculum. The report's recommendations were endorsed in full by the School for implementation in 2017:

- *Revise the core of the B Communication creating a more coherent set of introductory, practice, and research methods courses*
- *Realign the current Public Relations major introducing an Advanced Project course and rename existing courses to better match industry nomenclature*
- *Redefine the two majors 'Communication, Media and Culture' and 'Mass Communication' as majors in 'Communication, Culture and Society' and 'Media Communication'.*

The restructured B Communication gives students the opportunity to follow one of three clear and cohesive pathways: (1) Communication, Culture and Society; (2) Public Relations; or (3) Media Communication. The core courses will include three new production courses to be shared with the Bachelor of Journalism and supported by the MaPS team:

- COMU1140 Multimedia (teaches the foundational principles and skills for audio-visual media production)

- COMU1130 Connectivity & Culture (teaches online content production and management skills, including an introduction to basic coding and media analytics)
- COMU2120 Media Design (teaches skills for integrated design, production and distribution of media content).

The report also examined Communication and Media study plans in the B Arts and recommended (1) that all courses be aligned to the new B Communication structure; and (2) the B Arts major in 'Communication, Media and Culture' be renamed 'Media and Culture'.

Majors in the restructured B Communication

Public Relations

The Public Relations major provides students with the skills required in the profession and practice of public relations. Students will learn the theories of public relations and communication, understand the importance of management of stakeholder relationships and reputation, acquire skills in public opinion analysis, learn to identify and manage organisational issues, and develop a crisis management plan. Students will gain an understanding of how globalisation and new media impacts public relations practices, and learn the legal and ethical frameworks for the profession.

Media Communication

The Media Communication major offers a sequence of media courses dealing with contemporary media practices, institutions and technologies. Students will learn a combination of critical, research, production, management and planning skills related to contemporary media industries. The major takes up a 'change making' orientation, approaching media as technologies for orchestrating social, cultural and political life. Across the major, courses focus on the continuous evolution of media technologies and industries, the interactive and data-driven platforms that now form the basis of everyday media infrastructure, significant domains of cultural production such as news and television, and the role media plays in the formation of identity.

Communication, Culture and Society

The Communication, Culture and Society major offers a suite of interrelated courses that jointly equip students to critically assess and facilitate communication processes in cultural, community, organisational and policy settings. The major specifies arenas where communication processes are integral to the management of policy processes, health and environment interventions, and innovation. Courses focus on science, health, environmental, and political communication as distinctive domains in which communication practices, technologies, and professionals play key roles. The major also develops a critical approach to the interface between institutional strategies and everyday cultures, communities and intercultural relations.

Minors in the B Communication

- Advertising
- Event Management
- Health Communication
- Interaction Design
- Public Relations
- Communication, Culture and Society
- Media Communication

Dual degree programs for the B Communication

- Bachelors of Communication/Arts
- Bachelors of Business Management/Communication
- Bachelors of Communication/Journalism

Bachelor of Journalism

The University of Queensland has offered a Journalism program since 1921. The Australian Technology Network of Universities (QUT, UTS, RMIT, UniSA, and Curtin) have since introduced journalism studies; however, UQ's Bachelor of Journalism remains the most extensive journalism program in Australia. Monash University is the only other Group of Eight (Go8) university with a named undergraduate degree in journalism. All other Go8 universities offer journalism within arts and humanities programs, with the exception of Melbourne University where it is taught exclusively at postgraduate level.

The School's B Journalism program teaches students traditional investigation and reporting techniques and equips them with writing, research, and multi-platform media skills. The program maintains strong partnerships with influential industry professionals and organisations to ensure it keeps pace with industry trends and practice.

The B Journalism comprises two sets of compulsory core courses: the first introduces students to the central features of communication theory and practices; and the second focuses on journalism practice and production. Students then specialise by selecting a major or minor in Popular Music or Sports Studies. Elective courses allow students to enhance their professional skills and employability through field trips, internships, and industry placements.

The School offers an extensive co-curriculum that affords students the opportunity to develop their media production skills and develop a portfolio of work. To help prepare for a role in industry and enhance their employability, journalism students are offered an opportunity to produce stories and programs for the various JACmedia platforms: JACtv, JACradio, and JACdigital.

Majors in the B Journalism

Popular Music

The Popular Music major helps students to understand their own response to music and the society in which they live. This major produces well-qualified and multi-skilled graduates capable of working effectively in today’s music industry.

Sports Studies

The Sports Studies major provides students with an understanding of the sport and leisure industries from sociological, historical, economic and psychological perspectives. This major prepares graduates for a range of employment opportunities in the areas of social policy, journalism, management, marketing, planning and development, education, and psychology.

Minors in the B Journalism

- Popular Music
- Sport Studies

Dual degree programs for the B Journalism

- Bachelors of Journalism/Arts
- Bachelors of Business Management/Journalism
- Bachelors of Journalism/Laws (Hons)
- Bachelors of Science/Journalism
- Bachelors of Communication/Journalism

Proposed program changes

The B Journalism has historical affiliations to the B Communication and currently includes eight COMU-coded courses in its core. Consequently, the B Journalism will need to be adjusted to accommodate the B Communication restructure effective in 2017. At minimum, amendments will include the addition of the School’s new shared production courses, which together introduce students to foundational principles and skills in audio-visual media production, online content and management, and media design:

- COMU1140 Multimedia
- COMU1130 Connectivity and Culture
- COMU2120 Media Design

The new production courses make obsolete the following courses, which have been flagged for discontinuation:

- JOUR2711 Principles of Editing and Design
- JOUR2722 Social Media and Journalism

- JOUR2811 Journalism in Text
- JOUR2822 Journalism in Sound
- JOUR2833 Visual Journalism

The program will also need amendments to reflect the B Communication’s course name changes (COMU1311 and COMU3222) and the discontinued COMU courses that currently constitute its core: COMU1999 Introduction to Visual Communication; COMU2233 Mass Media and Society; and COMU3800 Professional Accountability in Communication.

Further to these necessary adjustments, the 2016 Academic Program Review of the B Journalism recommended additional changes to the B Journalism to better reflect current industry developments and practices. Following a process of consultation, the School aims to implement a revised B Journalism in 2018.

HONOURS

The School’s suite of honours programs fosters a research community designed to encourage in-depth studies in a discipline and subsequent enrolments in research higher degrees. The School currently offers Bachelor of Arts (Hons) in Art History, Communication and Cultural Studies, Drama, English Literature, Journalism and Mass Communication, and Writing. It also offers Bachelor of Communication (Hons) and Bachelor of Journalism (Hons) programs.

The structure for the Honours program was established in 2004 in the former School of English, Media Studies and Art History and implemented across the School following the 2015 merger. The year-long study program requires students to complete a 16,000-word coursework program and a 15,000-word thesis. See Table 4.

Table 4: Honours program structure

Component	Word Length	Percentage of Overall Year
Thesis	15,000	50%
Discipline-specific content course	8,000	25%
Research methods and project management course (RMPM)	2 x 4,000	25%
Total:	31,000	100%

The compulsory first-semester course Research Methods and Project Management (RMPM) comprises two components: a generic component taught across the School that considers the fundamentals of planning, researching, designing, and executing a

thesis and ensures students master sound practices on which to base an intellectually rigorous and imaginative thesis; and a discipline-specific component that teaches research methods appropriate to the topic of study. It also provides the opportunity for students to work together on common tasks and develop early collaborative research skills.

In addition to RMPM, students study one discipline specific course and write at least one essay. All coursework assessment in the Honours program is double marked. Two examiners (not including the supervisor) mark each thesis and provide a written report. The grading scheme is different from undergraduate in that a 7 (Hons 1) begins at 80% as stipulated by the University. To avoid grade inflation, markers consider a raw grade of 1–7 applied against established criteria before deciding on a percentage.

Enrolments and awards

Potential Honours candidates must have a relevant major with a GPA of 5.5 or better; however, exceptions can be made to the GPA requirement, in discussion with the student, advisor, Director of Honours, and the Faculty’s Associate Dean. Students are most commonly recruited from the School’s undergraduate majors and programs, supplemented by students from local universities whose programs do not extend to the Honours level.

The School actively recruits Honours students from the UQ undergraduate student body in two ways: introducing Honours as a potential career path in undergraduate lectures and tutorials; and offering an Honours Information Session in semester two for all interested undergraduates. This provides an opportunity for potential Honours students to speak with staff, current Honours students, and recently graduated honours students. The Director of Honours sends all third-year students who meet the entry requirements a formal letter inviting them to apply to complete Honours in the discipline.

In most years, approximately half of the School’s Honours students are enrolled in the B Arts (Hons) in English Literature and the rest are typically spread more or less evenly across the other disciplines. See Table 5.

Table 5: Honours degrees awarded 2010–2014

Program	Major	2010	2011	2012	2013	2014
B Arts (Hons)	Art History	5	12	7	5	7
	Communication & Cultural Studies	4	8	6	4	4
	Drama	2	2	1		4
	English		1			1
	English Literature	11	15	18	11	11
	Journalism & Mass Communication			1		
	Linguistics	3				
	Writing					2
B Communication (Hons)	Mass Communication	1				
	Undeclared				1	
B CreativeArts (Hons)	Drama			1		
B Journalism (Hons)	Not Applicable	1		1	2	2
Total:		27	38	35	23	31

Source: UQ reportal

Proposed changes

The Honours Sub-committee has advised that some of the School’s smaller disciplines find Honours coursework difficult to sustain; as a consequence, some discipline courses may need to cross several areas in order to address this workload issue.

However, effective 2017 the School proposes to discontinue B Arts Honours in Writing and B Journalism Honours due to low enrolments and the acknowledgment that Honours is not recognised by the respective industries as increasing employability, nor as the most effective pathway to postgraduate study in the disciplines. In accordance with the 2017 restructure of the B Communication, the B Arts Honours in Journalism and Mass Communication will be renamed B Arts Honours in Media and Culture.



POSTGRADUATE COURSEWORK

The School's coursework programs are vocationally orientated and maintain links to the School's research activity and to industry. They seek to satisfy University requirements of distinctiveness, quality, and market sustainability, while at the same time seeking to meet external and student demand for flexible program entry and design, articulation into other forms of postgraduate study (including RHD), and opportunities for industry-focused learning. The School offers 13 postgraduate coursework programs:

- Graduate Certificate in Arts (Creative Writing)
- Graduate Certificate in Arts (Writing, Editing and Publishing)
- Graduate Certificate in Communication (Communication for Social Change)
- Graduate Certificate in Communication (Public Relations and Professional Communication)
- Graduate Certificate in Communication (Science Communication)
- Graduate Diploma in Communication (Communication for Social Change)
- Graduate Diploma in Communication (Public Relations and Professional Communication)
- Graduate Diploma in Communication (Science Communication)
- Graduate Diploma in Arts (Writing, Editing and Publishing)
- Master of Arts (Writing, Editing and Publishing)
- Master of Communication (Communication for Social Change)
- Master of Communication (Public Relations and Professional Communication)
- Master of Communication (Science Communication)

The 2016 Academic Program Review (APR) of the Writing, Editing and Publishing program recommended that the WEP suite convert from "Arts" to named degrees in order to professionalise the qualification and align its badging with national competitors: Graduate Certificate in Writing, Editing and Publishing; Graduate Diploma in Writing, Editing, and Publishing; and a Master of Writing, Editing and Publishing. The WEP APR also recommended that the Graduate Certificate in Creative Writing be discontinued in 2017 due to low enrolments. Likewise the 2016 APR of the Journalism program recommended that the Master of Journalism be officially discontinued due to low enrolments and limited staff resources.

Fields of study

The School has offered postgraduate coursework studies in five disciplines during the period under review: Communication for Social Change; Creative Writing; Public Relations and Professional Communication; Science Communication; and Writing, Editing and Publishing.

Communication for Social Change

UQ is the only university in the Asia-Pacific region to offer a full postgraduate program in the field of Communication for Social Change (CSC). Students explore the different ways in which communication can be leveraged to bring about change in attitudes, behaviour and knowledge in individuals and communities. The major core courses generally have enrolments of 15–30 students, as these courses also attract students from several other postgraduate programs, such as Development Practice, International Studies, Governance and Public Policy, and Project Management. The CSC cohort typically comprises 50–65 per cent international students originating from a wide range of countries. To date, eight Master of Communication (CSC) graduates have continued with a Research Higher Degree, either at UQ or elsewhere.

Public Relations and Professional Communication

The highly successful Public Relations and Professional Communication study plans provide students with the skills to professionally analyse communication situations and design solutions to communication problems. It also teaches the skills required to plan and implement a professional public relations campaign (including goal-setting, budgeting and evaluation); the skills of audience and public opinion analysis; a range of communication theories; and an understanding of how globalisation and the emerging information economy is impacting upon public relations practices.

Science Communication

The Science Communication program is part of the Master of Communication study plan administered by the Faculty of Humanities and Social Sciences. The program structure is benchmarked with leading programs nationally (ANU, UWA, UNSW) and internationally (Imperial College London, The Open University, Queens University Belfast, Cornell University, Purdue University). Graduates have gone to work professionally at the CSIRO, the ABC, at local research institutes including the AIBN and the IMB, and have started their own science communication consultancy businesses. The main challenges for the Science Communication program at present are sustainability, marketing, and moving to 'intensive' and 'external' modes of teaching to accommodate students overseas and interstate.

Writing, Editing, and Publishing

The Writing, Editing, and Publishing (WEP) program is among the most successful postgraduate coursework programs in the Faculty of Humanities and Social Sciences. The program is distinguished by a highly regarded industry-relevant program offering employability, career mobility, and life-long learning for its graduates through excellent teaching and exceptional networking opportunities. The vocational outcomes of the program have been strong, with graduates finding employment in writing and editing in private, government, and multinational organisations in Australia and overseas (including London, Brisbane, Sydney, Santa Cruz, Portland, and Boston) and in their own freelance consultancies. Benchmarking the program against the 11 competing

programs at other Australian universities highlights the academic depth and industry experience of the staff and guest lecturers and internship opportunities for students at the University of Queensland Press, the University of Queensland Art Museum, as well as in School-based journals, conferences and festivals.



Postgraduate enrolments

The Master of Communication is the School’s largest postgraduate program with 66 students enrolled the degree in 2015. The Graduate Certificate of Arts suite and the Master of Arts (WEP) have the next highest number of enrolments with 35 and 39 respectively. The Graduate Diploma in Arts, Graduate Certificate in Communication, and the Graduate Diploma in Communication each enrolled an average of 16 students. While most of the School’s postgraduate programs held steady across the period 2011 to 2015, the Master of Communication reduced its enrolments by 47 per cent and the Master of Arts (WEP) reduced by 30 per cent during the period.

Table 6: Postgraduate enrolments 2011–2015

	2011	2012	2013	2014	2015
Grad Cert Arts	33	31	24	17	35
Grad Dip Arts	24	20	26	22	16
Master Arts (WEP)	56	46	50	58	39
Grad Cert Communication	18	22	20	15	17
Grad Dip Communication	12	16	23	13	16
Master Communication	124	101	83	88	66
Total:	267	236	226	213	189

Source: UQ reportal

OUR STUDENTS

Equivalent Full-Time Student Teaching Load (EFSTL)

Undergraduate students account for the highest Equivalent Full-Time Student Teaching Loading (EFSTL) in the School, making up 87 per cent of the total loading of 1632.11 in 2015. This was followed by Research Higher Degree students on 6 per cent and postgraduate coursework students on 5 per cent of total EFTSL.

Table 7: School EFTSL 2011–2015

		2011	2012	2013	2014	2015
Postgraduate Research	Domestic	108.27	91.67	80.20	79.07	72.91
	International	26.61	29.60	33.99	32.87	25.42
	Total	134.88	121.27	114.19	111.94	98.33
Postgraduate Coursework	Domestic	88.90	93.04	90.29	70.59	56.80
	International	57.92	49.00	29.36	29.94	23.66
	Total	146.82	142.04	119.64	100.53	80.45
Undergraduate	Domestic	1326.10	1393.68	1406.97	1440.25	1280.93
	International	131.03	135.59	129.47	144.87	143.05
	Total	1457.14	1529.27	1536.45	1585.12	1423.98
Non-Award	Domestic	0.88	0.00	0.13	0.38	0.25
	International	33.99	23.83	28.69	28.23	29.09
	Total	34.86	23.83	28.81	28.61	29.34
School of Communication and Arts	Domestic	1524.15	1578.39	1577.58	1590.28	1410.89
	International	249.55	238.02	221.51	235.91	221.21
	Total	1773.70	1816.40	1799.09	1826.19	1632.11

Source: UQ reportal

In 2015, international students accounted 13.5 per cent of the School’s total EFTSL. While domestic undergraduate EFTSL has seen a moderate decline of around 11 per cent from 2014 to 2015, international undergraduate EFTSL has remained steady, following an increase of 12 per cent from 2013 to 2014.

Student entry

Students entering the School’s programs are a mix of domestic and international students. Most have just completed high school, but a substantial number are either returning to study after a break, or entering university for the first time as mature age students. Applications for entry into the programs by students completing year 12 of high school and by students at other universities must be lodged through QTAC.

Applicants are assigned an OP (with OP 1 being highest and OP 25 lowest), based on their previously completed studies.

Over the past five years, the OP score required for entry into the B Arts has dropped slightly from OP 10 in 2011 to OP 12 in 2015. The OP score required for entry into the B Communication has remained fairly steady on OP10; and there was an improvement from OP 11 to OP 8 for the Bachelor of Journalism in 2015. See Table 8.

Table 8: Minimum entry scores for students applying through QTAC 2011–2015

Program	2011	2012	2013	2014	2015
OP Based Entry Score					
B Arts	10	10	11	12	12
B Communication	10	10	11	11	10
B Journalism	8	8	10	11	8
Entry Rank					
B Arts	81	81	77	74	74
B Communication	81	81	77	77	79
B Journalism	86	86	80	77	84

Source: UQ programs archive

Undergraduate enrolments and awards

Across three programs, the School increased the number of awards granted to students by 45 per cent from 2010 to 2014. The Bachelor of Arts is the largest program in the School with 366 students awarded degrees across nine majors in 2014, which is an increase of 43 per cent since 2010. Of the School-owned majors in the B Arts, the English major awarded the most degrees, followed by English Literature and Writing, which increased 83 per cent and 152 per cent respectively during the five-year period.

The Bachelor of Communication increased its awards granted by 164 per cent from 50 students in 2010 to 132 in 2014. During the same period, however, the Bachelor of Journalism program reduced its awards by approximately 20 per cent. See Table 9.

Table 9: Awards granted across B Communication, B Journalism and BA (and associated dual degrees), 2010–2014

Program	2010	2011	2012	2013	2014
B Communication and dual degrees	50	56	98	103	132
B CreativeArts and dual degrees		1	13	34	26
B Journalism and dual degrees	131	108	114	112	104
BA Art History	25	28	25	38	26
BA Drama	20	14	26	17	27
BA English	62	86	64	89	81
BA English Literature	35	60	62	69	64
BA Film and Television Studies	16	18	32	19	34
BA Gender Studies				3	1
BA Journalism and Mass Communication	28	40	39	38	40
BA Media, Communication and Cultural Studies	40	31	19	19	30
BA Studies in Australian Culture	1				
BA Writing	25	35	31	40	63
Total number of graduates	433	477	523	581	628

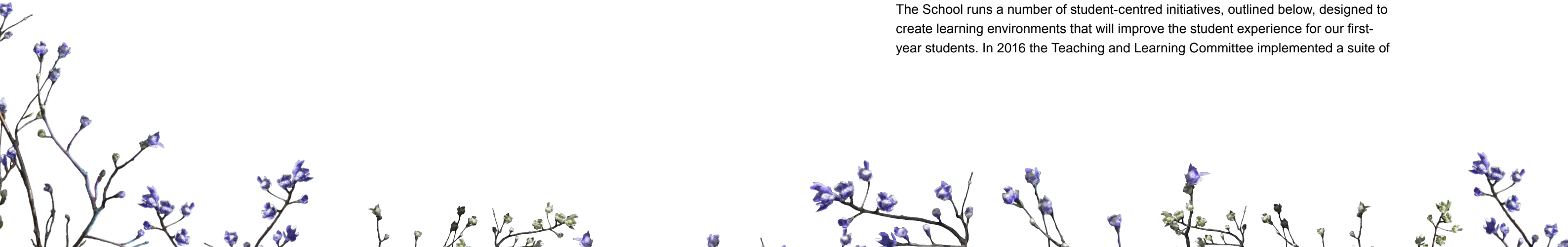
Source: UQ reportal

STUDENT EXPERIENCE

The University’s current Strategic Plan for 2014–2017 establishes the framework for student experience, which encompasses in-class experiences, broader interactions with University staff and other students, and a broad range of extra-curricular activities. In addition to academic and intellectual development, the student experience encompasses social and emotional life, as well as cultural, sporting and artistic interests.

The School strives to improve the range of options available to students, and the quality of the elements that are under our control. This includes academic elements such as assessment, curriculum and teaching, service elements such as facilities and student support services, and social elements such as clubs and societies. We seek to provide students with a wide range of options for engagement, learning and accessible support, and then to encourage students to make informed choices that are likely to be in their best interests.

The School runs a number of student-centred initiatives, outlined below, designed to create learning environments that will improve the student experience for our first-year students. In 2016 the Teaching and Learning Committee implemented a suite of



School grants to assist staff in funding initiatives that enhance student experience by building student cohorts:

- Undergraduate Cohort-Building Event (\$2,000 per cluster)
- Honours Cohort-Building Event (\$1,000)
- PG Coursework Cohort-Building Event (\$500 per field of study)

Bootcamp

Launched in 2011, the School’s first-year Bootcamp was developed with two clear goals: to transition commencing students into the School and the University and to enhance the first-year experience for the new cohort.

Bootcamp is an optional half-day program that attracts more than 120 students each year and adopts a multi-faceted, holistic approach that seeks to inform and inspire students by showcasing the School and the work of current students and alumni. Bootcamp also aims to establish learning expectations within the School by using student testimonies to encourage class attendance and introducing students to professional and social opportunities through the Journalism and Communication Students’ Association (JACS). Bootcamp also utilises the expertise of Student Services to address issues of diversity and equity among the starting cohort.

Currently there is no first-year engagement program like Bootcamp at the University. In 2014 Bootcamp won a HaSS Faculty Teaching Award for Programs that Enhance Learning and was a finalist in the 2015 UQ Teaching Awards. In 2017 adaptations of Bootcamp will be rolled out in other teaching disciplines within the School.

Welcome events

Drama holds a welcoming function in the Geoffrey Rush Drama Studio (GRDS) in first semester to welcome new students to the University, their major, and a community of peers. In second semester the Drama staff host a Pizza Day where students are provided information about course offerings in second and third year. Students are also encouraged at this time to apply for industry secondments and international exchanges and enrol in drama productions.

Student awards and prizes

The School is host to 10 undergraduate awards and six honour awards which allow us to reward and support our highest performing and most deserving students. See Appendix 15.

Work-Integrated Learning (WIL)

Work-Integrated Learning (WIL) is the term given to an activity or program that integrates academic learning with its application in the workplace. The School offers a range of opportunities for students to enhance their learning experience and increase their employability through internships, industry placements, and national

FIRST-YEAR BOOTCAMP

The first-year Bootcamp was launched in 2011 and was developed with two clear goals: to transition commencing students into the School and the University and to enhance the first-year experience among the new cohort. Bootcamp is an optional half day program that attracts more than 120 students each year and adopts a multi-faceted,



holistic approach that seeks to inform and inspire students by showcasing the School and the work of students from the previous year’s first-year cohort and by drawing on the success of the School’s alumni. Bootcamp provides a personalised approach and aims to establish learning expectations within the School by using student testimonies to encourage class attendance, outline processes for assessment submission and professional and social opportunities

thought the Journalism and Communication Students’ Association (JACS). Bootcamp also utilises the expertise of Student Services to address issues of diversity and equity among the starting cohort. It is a community-building program that facilitates an environment where new students can build social and

study networks with their peers, enhancing the overall student experience. There is no other first-year engagement program like Bootcamp at the University of Queensland. This has been recognised with Bootcamp winning the 2014 HASS Faculty Teaching Award for programs that enhance learning. Bootcamp was also a finalist in the 2015 UQ Teaching Awards for programs that enhance learning. The five objectives of Bootcamp can be summarised using the acronym MEDIA:

- Manage the diverse needs and expectations of the new student cohort by providing an overview of university life.
- Engage with students, building a School-based community where the staff/student and student/student relationships

are seen as critical in enhancing the student experience.

- Deliver a first-year experience that is fun, informative and relevant to the specific and unique interests of the School.
- Inspire students to learn, excel and provide insight into where their degree could take them.
- Affirm students and reassure them that they have made an excellent choice in giving the School of the Communication and Arts their preference.

In 2016 adaptations of Bootcamp will be rolled out in other teaching disciplines within the School.

and international field trips in the following disciplines: Art History, Communication, Drama, English Literature, Journalism, Public Relations, and Writing.

In 2015 the School offered a total of 228 industry placements, an increase of nearly 50 per cent from 2011. The largest internship courses in the School are COMU3801 Public Relations Internship and JOUR3801 Journalism Internship, which offered industry placements to 65 and 86 students respectively in 2015 (See Table 10). Other School internship courses include:

- ARTT3200 Art Internships and Independent Research
- COMU7015 Communication for Social Change Practicum
- DRAM3104 Industry Secondments and Individual Research Topics
- ENGL3020 Journals, Repositories and Conferences Internship
- JOUR3122 Field Study: Journalism and Communication
- WRIT7040 Individual Project/Fieldwork

In addition to internships and industry placements, the School provides Art History students with an opportunity to undertake field trips: ARTT2200 Indigenous Art and Culture Field School offers onsite learning in a remote Indigenous community (this is the only Art History course in Queensland and one of the few in Australia to offer such an experience); and ARTT2116 Art and Architecture in Venice is a three-week study tour course that takes place on site in Venice, Italy every two years to coincide with the Venice Biennale.

Through funding from the Federal Government’s New Colombo Plan (NCP), Journalism students have been provided with the opportunity to report in Vietnam and India. In 2015 students travelled to Delhi on a reporting field trip through an NCP Grant and a further two groups of students will travel to India in 2016 and 2017. The School has applied for a further 2017 NCP fund for an Indonesia reporting field trip over 2017 to 2019.



Table 10: Work-Integrated Learning (WIL) course enrolments

WIL course	2011	2012	2013	2014	2015
ARTT2116	22			18	
ARTT3200	8	4	18	17	10
COMU3801	12	58	49	70	65
COMU7015	10	16	19	14	13
DRAM3104	8	5	10	6	10
ENGL3020	8	6	9	7	6
JOUR3122					26
JOUR3801	64	89	74	86	86
WRIT7040	21	17	17	15	12
Sum:	153	195	196	233	228

Source: UQ reportal

The School has cultivated contacts with many national and multinational organisations in Indonesia, due in large part to a large cohort of students from the University of Indonesia undertaking COMU3801 Public Relations Internship course as part of their program. The popularity of international placements in Singapore and Hong Kong reflects in part the wide usage of English as a second language. Students may undertake a placement in any country; however international placements must receive School approval, which considers the learning experience a student is likely to be offered by the organisation and be approved by the Deputy Vice Chancellor (Academic).

The School has existing placement relationships with more than 200 organisations (see Appendix 16). New placement arrangements are generated by School staff industry networks or initiated by students or organisations. Most of the School’s contacts are located in the Brisbane Metropolitan area, reflecting student’s needs to balance study and work while attending a placement. However, mid-semesters and summer semesters offer an opportunity for students to travel to regional Queensland, interstate or overseas.

Employability

Media and Production Support (MaPS)

Media and Production Support (MaPS) is the School’s internal production team. As part of the School’s commitment to an industry-facing education for Journalism and Communication education, students are encouraged (and sometimes required) to produce media, including audio, video, print and photography. In order to make the

necessary production skills accessible, the MaPS team offers students and staff free, voluntary face-to-face training sessions in video, audio, print and photography production:

- Adobe InDesign Foundations
- Adobe Premiere Pro Foundations
- Adobe Photoshop Foundations
- Audio Recording and Adobe Audition Foundations
- How to make Photo Slideshows in Adobe Premiere Pro
- Digital Video Production Foundations
- Photography Foundations
- Advanced Digital Video Production

These O-Week Learning courses (OWLS) are also available as Online Learning Tutorials that students can access at their own convenience.

The MaPS team, located in the audio recording booths in the Joyce Ackroyd Building, offers a wide range of support and extensive resources to students tackling both traditional and new media projects. Students can borrow equipment – such as Zoom H1 Digital Field Recorders, Canon FS200Digital Video Camera Kits and Fujifilm Digital Still cameras – from JACtech to hone their skills.

JACmedia

JACtv is a web channel run by students of the School of Communication and Arts at The University of Queensland. The Rundown is JACtv’s weekly news program. It covers news and current affairs, business, entertainment news, technology news, sport and the weather. Student presenters write their own scripts and present them using the JACtv studio and tricaster system. The episodes are later edited and uploaded to the JACtv Vimeo channel.

JACradio is the School’s student radio station. JACradio broadcasts 24 hours a day, seven days a week. Students are trained in the art of broadcasting by industry consultants and academic staff from the School. Further learning and training opportunities are available to students in radio programming, radio news and documentary making. Our studio complex includes state of the art production facilities and the latest audio digital editing software. JACradio is committed to delivering the ultimate digital radio experience to UQ students.

JACdigital is an online showcase of the work of journalism and communication students and also provides forums for groups associated with the School’s research interests.



Student showcases and events

The School supports a range of annual events to showcase student work to peers and industry professionals. The Designing Social and Mobile Journalism Showcase features new technological innovations designed by third-year journalism students, in conjunction with students from the School of Information Technology and Electrical Engineering. Similarly the Communication Research Project Poster Showcase provides Communication students with a public platform to display their communication-inspired research. The Drama team holds an annual event for students completing the major. To help graduates navigate a career in the creative industries, a senior industry guest is invited to speak to students about career pathways in theatre. In addition, the event is attended by a representative from Drama Queensland, the state’s peak secondary school drama teachers’ organisation, who offers advice to Drama’s large Education student cohort.

Retention, success and satisfaction

Student retention is defined as the proportion of commencing students who are enrolled at UQ on the enrolment census date in Semester 1 of a particular year and also enrolled at UQ on the census date one year later. This may mean that retained students are still in the program in which they started (for example, the B Arts) or they may have switched to another program at UQ. The University’s current Strategic Plan for 2014–2017 establishes the student experience framework and contains specific goals and targets designed to improve undergraduate retention rates: 85.5 per cent retention for domestic students in 2013, increasing to 86 per cent and 87 per cent in 2014 and 2015 respectively.

Bachelor of Arts

The B Arts program is the largest undergraduate program at UQ and accounted for about 134.2 enrolments per 1,000 UQ commencing students over the period 2010 to 2013. The School is responsible for nine of the 44 majors in the B Arts at UQ. See Table 11.

Table 11: Bachelor of Arts enrolled, passed and retained in relation to UQ population 2010–2013

	Enrolled	Passed	Retained
Bachelor of Arts	4,343	3,258	3,251
UQ	32,357	25,925	27,062
per 1,000 UQ	134.2	125.7	120.1

Source: UQ Student Success and Strategies Office

The size of the domestic student intake increased between 2010 and 2013. Over the same period, the program’s pass and retention rates were below the overall UQ rates and the program was positioned in the lowest 20 per cent of UQ programs in relation

to both measures. The program’s retention rate increased somewhat between 2010 and 2013 but was still trailing the UQ rate by 7 percentage points (75 per cent vs 82 per cent) in 2013. The decline in enrolment of the commencing 2015 cohort over the year was below UQ average.

According to research conducted by the Student Success and Strategies Office, factors associated with lower student retention rates during the 2010–2013 period included: (1) students applying as a non-school leaver; (2) being 23 years or older; (3) having an OP score over 7; (4) part-time study status; and (5) and having parents that did not have university qualifications.

Failing is generally associated with low retention rates. This also applied to the B Arts program. A decline in the pass rate in 2013, at a time when the program increased its student intake, lead to an increase in the relative number of failing students in the B Arts program.

B Arts respondents to the 2014 UQ Leavers Survey emphasised interest/career misalignment and lack of work relevance as influential reasons for leaving UQ. Approximately 30 per cent of respondents who indicated they had undertaken further tertiary study since leaving UQ reported studying at QUT. Program selection and course choice were more salient issues for students who had just accepted an offer from UQ and who were called by the Student Relations Team prior to Semester 1, 2015. Approximately 71 per cent of 484 B Arts students who were called by the Student Relations Team prior to Semester 2 reported being happy with their Semester 1 results, compared to the UQ average of 76 per cent.

Only one in two students (51 per cent) intended to stay with the program in 2016, compared to 76 per cent for UQ. The most prevalent risk characteristics applying to B Arts students included (1) being academically challenged; (2) encountering extenuating circumstances; (3) having no work-study balance; (4) the program not being aligned with students’ interest; and (5) being disorganised.

Bachelor of Communication

The Communication programs accounted for about 43.8 enrolments per 1,000 UQ domestic commencing students from 2010 to 2013. The domestic student intake for these programs increased, particularly between 2012 and 2013, from 353 in 2012 to 399 in 2013. See Table 12.

Table 12: Communication programs enrolled, passed and retained in relation to UQ population 2010–2013

	Enrolled	Passed	Retained
Communication Programs	1,417	1,213	1,157
UQ	32,357	25,925	27,062
per 1,000 UQ	43.8	46.8	42.8

Source: UQ Student Success and Strategies Office

The retention and pass rates for the Communication programs followed the same pattern over the period 2010 to 2013: both increased to peak in 2012 and then decreased slightly in 2013. At the end of 2013, the pass rate of 85 per cent was 5 percentage points above the UQ pass rate, and the retention rate of 83 per cent was 1 percentage point above the UQ rate.

According to research conducted by the Student Success and Strategies Office, factors associated with lower student retention rates during the 2010–2013 period included: (1) undertaking part-time study; (2) studying a program on the basis of a third or lower preference; (3) enrolling as a male student; and (4) and enrolling with an OP entry score of 7 to 9.

Failing is generally associated with lower retention rates and the retention rate of those who failed were particularly low for the Communication programs at 47 per cent. The 13 per cent increase in enrolment between 2012 and 2013 was accompanied by an increase in the relative size of student groups showing these characteristics associated with a lower retention rate. This could have influenced the reduction in retention and pass rates observed in 2013.

Program selection and course choice were the most salient issues for Communication students who had just accepted an offer from UQ and who were contacted by the Student Relations Team. Approximately 83 per cent of 121 Communication students reported being happy with their Semester 1 results, compared to UQ on 76 per cent. Four in five students (80 per cent) intended to stay with the program in 2016, compared to 76 per cent for UQ. The most prevalent characteristics applying to surveyed Communication students included (1) lacking work-study balance (13 per cent) and (2) encountering difficult living arrangements (10 per cent).

Bachelor of Journalism

The Journalism programs accounted for about 24.8 enrolments per 1,000 UQ domestic commencing students over the period 2010 to 2013. The domestic student intake for these programs increased over this period, from 194 to 212. See Table 13.

Table 13: Journalism programs enrolled, passed and retained in relation to UQ population 2010–2013

	Enrolled	Passed	Retained
Journalism Programs	804	699	648
UQ	32,357	25,925	27,062
per 1,000 UQ	24.8	27.0	23.9

Source: UQ Student Success and Strategies Office



Over the 2010–2013 period, the retention rate for Journalism programs increased from 77 per cent to 83 per cent and was in line with the UQ rate in the years 2012 and 2013. The programs' pass rate was higher than the UQ rate throughout the four-year period. The decline in enrolment of the commencing 2015 cohort was slightly below the UQ trend, despite the strategic decision to raise the OP score from 12 to 8 to conscript higher achieving Journalism students and allow for smaller class sizes.

According to research conducted by the Student Success and Strategies Office, factors associated with lower student retention rates during the 2010–2013 period included: (1) studying part-time; (2) nominating a journalism-related dual program as a third or lower preference; and (3) coming from an area classified as "isolated".

Failing is generally associated with lower retention rates and the retention rate of those who failed were particularly low for the Journalism and Dual degrees cluster. The relative size of student groups with all these characteristics increased between 2012 and 2013, in parallel with a larger intake of commencing students in 2013. Despite the increase in the relative size of these at risk characteristics, the retention rate remained stable and the pass rate increased for this program cluster overall over the same period.

About 9 in 10 (91 per cent) of 57 Journalism students who were called by the Student Relations Team reported being happy with their Semester 1 results, compared to UQ which was 15 percentage points lower, and 79 per cent intended to stay with the program in 2016, compared to UQ on 76 per cent. The most prevalent risk characteristics for surveyed Journalism students included: (1) the program not meeting students' expectations (12 per cent); (2) encountering difficult living arrangements (10 per cent); and (3) extenuating circumstances (10 per cent).

Future directions

In 2016 the Teaching and Learning Committee implemented a suite of School-based Retention and Success grants aimed to assist staff in funding initiatives that increase student engagement and learning.

TEACHING QUALITY

Student-to-staff ratio (SSR)

The School has the highest student-to-staff ratio in the Faculty of Humanities and Social Sciences, which has increased 13 per cent from 2011 to 2015. During the same period, the Schools of Historical and Philosophical Inquiry and Music both showed decreases in SSR (see Table 2 in Staffing section).

From 2010 to 2015, the School's student load remained largely the same on around 1,700 EFTSL, while both Teaching and Research and Teaching Focused staff decreased by approximately 17.5 FTE points. During the same period, Teaching Focused Casual staff doubled from 7.79 in 2010 to 15.17 in 2015. See Appendix 2.

School teaching awards and grants

In 2009 the School began allocating a small grant to help select staff to apply for awards that would recognise the innovative and successful outcomes of its teaching staff. This approach was successful, with the School securing four UQ and national ALTC Citations for its staff (see Appendix 18). The prestigious ALTC awards included a \$10,000 grant. Through the Teaching and Learning Committee, the School promotes and rewards teaching excellence through School awards. These annual awards recognise staff members who have demonstrated exemplary commitment to teaching and learning over the past academic year.

In 2016, the School added a new category to its Teaching Awards, the Distinguished Teaching Award, which was presented for the first time in 2014. This award recognises teaching staff who receive a weighted SECaT (Student Evaluations of Course and Teacher) score of 4.4 in any of the award categories. In addition, any tutor who obtains a weighted score of at least 4.50, will receive a Distinguished Teaching Award for that category.

In 2016 The Teaching and Learning Committee implemented a suite of School grants:

- SCA Course Excellence Award (\$1,000 per semester)
- Dr Melanie McKenzie Postgraduate Teaching Award (\$1,000)
- SCA Retention and Success Grants (\$2,000 per cluster)

Student Evaluations of Course and Teacher (SECaTs)

Student Evaluations of Course and Teacher (SECaTs) provide students with the opportunity to provide feedback on their experience of course and teaching at UQ. In addition to two qualitative questions, the SECaT evaluation consists of eight quantitative questions regarding the course experience:

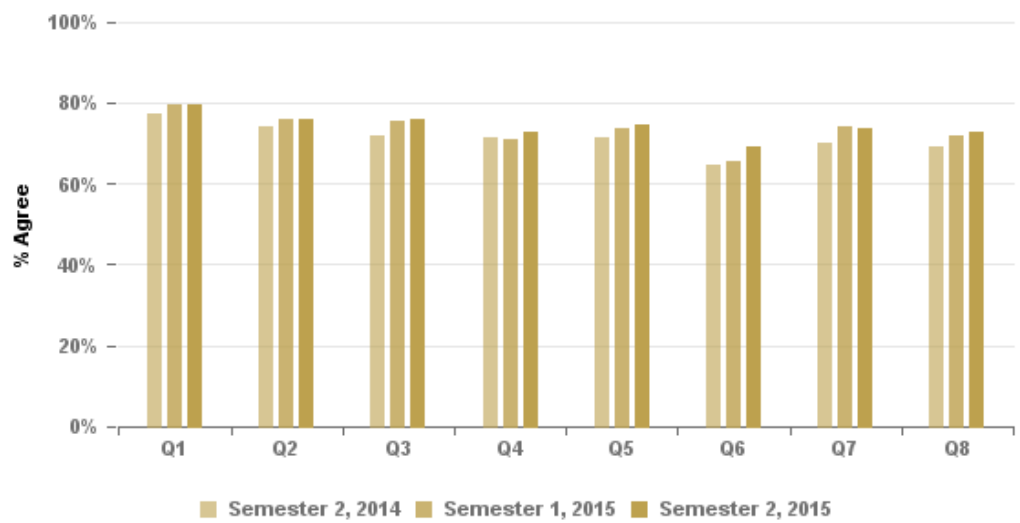
1. I had a clear understanding of the aims and goals of the course.
2. The course was intellectually stimulating.
3. The course was well structured.
4. The learning materials assisted me in this course.
5. Assessment requirements were made clear to me.
6. I received helpful feedback on how I was going in the course.
7. I learned a lot in this course.
8. Overall, how would you rate this course?

Following a directive from the Deputy Vice-Chancellor (Academic), all SECaTs at UQ were conducted online from Semester 2, 2014. The transition from in-class surveys to online generally corresponds to a decline in response rates and overall scores. Accordingly, the School-wide response rate dropped to a low of 33 per cent in

Semester 2, 2014. Following efforts by academic staff to encourage student feedback, however, the response rate in Semester 1, 2015 increased 6 percentage points to 39 per cent.

In Semester 2, 2015 the highest scoring questions, averaged for the School, were Q1 (I had a clear understanding of the aims and goals of the course) of which 80 per cent of students were in agreement, followed by Q2 (The course was intellectually stimulating) and Q3 (The course was well structured), both on 76 per cent. The largest School-wide improvement in Sem 2, 2015 was Q6 (I received helpful feedback on how I was going in the course), with a semester-on-semester change of 4 percentage points. This was followed by Q4 (The learning materials assisted me in this course), which saw a School-wide improvement of 2 percentage points. All other questions increased by 1 percentage point or remained consistent across 2015. See Figure 6.

Figure 6: Percentage of positive responses for each SECaT question, three-semester trend

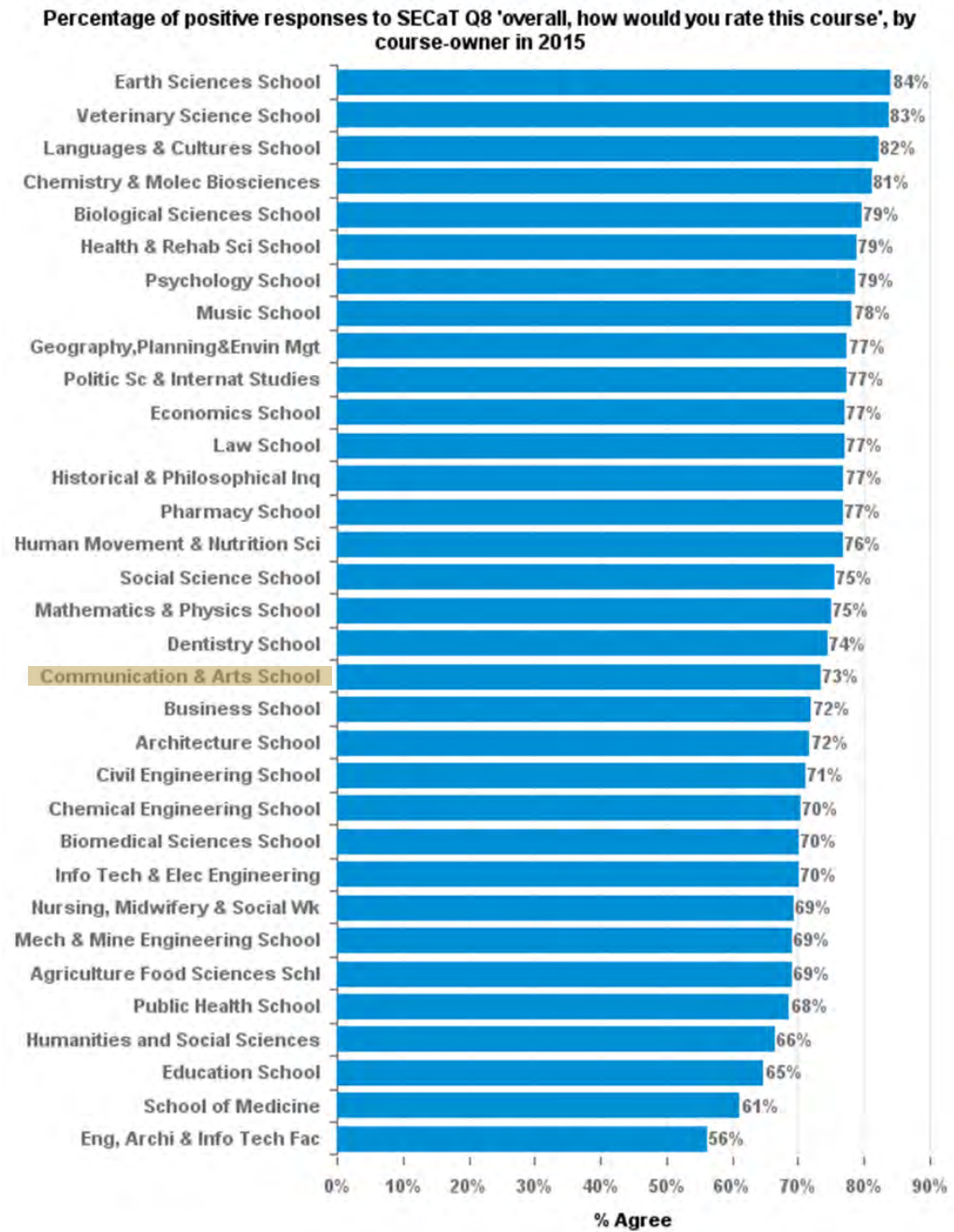


Source: UQ reportal

Overall course satisfaction is measured by positive responses to Q8 (Overall, how would you rate this course?) From a low of 69 per cent in Semester 2, 2014, course satisfaction increased 3 percentage points following the School merger in Semester 1, 2015. Suggesting an upward trend, overall course satisfaction increased an additional percentage point to 73 per cent in Semester 2, 2015.

While the School average for overall course satisfaction is on par with the UQ average of 74 per cent in 2015, the School aims for all courses to score greater than or equal to 80 per cent by 2018. See Figure 7.

Figure 7: SECaT comparison - overall course rating, 2015



Source: UQ reportal

To increase overall course satisfaction, the School will monitor course and teaching SECaTs to identify areas where additional support is needed. While it is important to analyse individual courses for specific trends, the School has identified Q4 (73 per cent), Q5 (75 per cent) and Q6 (69 per cent) as indicators of areas in need of attention and improvement across all courses:

- Course learning materials
- Clarity of assessment requirements
- Helpful feedback

Course satisfaction by subject areas

In Semester 2, 2015 the highest-scoring course codes for overall student satisfaction in the School were Drama (DRAM) on 85 per cent, Art History (ARTT) on 84 per cent, and Writing (WRIT) on 78 per cent. English Literature (ENGL) and Media Studies (MSTU) both received satisfaction scores of 73 per cent, and Australian Studies (AUST) scored 71 per cent. The course codes receiving the lowest overall student satisfaction were Communication (COMU) and Journalism (JOUR) on 69 per cent and 68 per cent respectively. See Table 14.

Table 14: SECaT question 8 ‘Overall Satisfaction’ percentage of positive responses by subject area course code, three-semester trend

Subject area by course code	Semester 2, 2014	Semester 1, 2015	Semester 2, 2015
ARTT (Art History)	88%	64%	84%
AUST (Australian Studies)	54%	66%	71%
COMU (Communication)	64%	64%	69%
DRAM (Drama)	88%	95%	85%
ENGL (English Literature)	76%	77%	73%
JOUR (Journalism)	57%	71%	68%
MSTU (Media Studies)	75%	64%	73%
WRIT (Writing)	75%	82%	78%

Source: UQ reportal

An analysis of overall course satisfaction by subject areas across the previous three semesters is detailed in Appendix 19.

In 2016 the School implemented new processes for reviewing SECaTs: teaching evaluations will be discussed in annual appraisals; and course evaluations will be discussed with the director of Teaching and Learning and the program or major who will develop a response in consultation with teaching staff.

FUTURE PRIORITIES - TEACHING AND LEARNING

The School has a strong reputation for the quality of our teachers and educational programs. The challenge as we look ahead is to build capacity across the School to ensure that we develop and maintain an exemplary reputation as a leader in teaching and learning. Aligned with UQ’s Student Strategy, the School has identified four teaching and learning goals to be prioritised over the next seven years. For responsibilities and timelines, see Appendix 9.

1. Provide a quality teaching and learning environment for our students

- » Ensure the quality of School programs and courses through an emphasis on research-led teaching; increased class contact time with continuing staff;

- and external peer review of teaching , curriculum and assessment quality
 - » Support participation in professional development in teaching and learning to promote enhanced assessment practices; use of active learning pedagogies that encourage interactions between students and teachers and among students; and use of strategies to ensure early intervention for students at risk
 - » Ensure appropriate induction for all new academic staff with a focus on curriculum and pedagogy as well as UQ teaching and learning policies and procedures
 - » Improve communication about teaching and learning achievements, initiatives and grant schemes through sharing effective practice via a seminar series and workshops
 - » Encourage staff to apply for UQ and national teaching excellence awards.
2. Develop technology-enhanced learning approaches to enhance programs and courses
- » Promote relevant eLearning workshops, events and resources
 - » Build a network of academic staff with interest in technology-enhanced learning and showcasing effective practices
 - » Support the implementation of eLearning initiatives
 - » Ensure input from Faculty eLearning coordinator and educational designers to deliver school-based workshops and provide one-on-one support
 - » Promote applications for funding of eLearning projects.
3. Enhance student employability
- » Audit current and, where necessary, establish new Industry Advisory Boards that inform program and curriculum design, and assist building internship opportunities for students
 - » Ensure appropriate generic employability skills are embedded in programs
 - » Enhance provision of career and employability information for students through School-based careers seminars and industry and alumni guest lectures
 - » Encourage student mobility and research internships to expand the student experience
 - » Promote student opportunities provided by the UQ Advantage Office.
4. Improve student retention rates through a pro-active, supportive approach
- » Promote effective discipline-based Bootcamp programs for new students and enriched First-year Experiences
 - » Provide exemplary first-year courses that assist students to build foundational skills and knowledge and inspire passion for the discipline
 - » Ensure our most effective teachers lecture in the first year
 - » Increase engagement with BA First-Year Community Site and the Knowledge Making Site by encouraging academic staff to embed the program within their courses including in assessment tasks and tutorials.

RESEARCH



The School produces high quality traditional and creative research outputs across its range of disciplinary interests. It has four notable strengths, in **literary studies**, in **communication and media**, in the **creative and performing arts**, and in **cultural studies** as recognised by our significant contribution to these areas in the 2015 ERA. Thus, our research brings together aesthetic and professional disciplines. Literature, art history, drama, and film and television are primarily aesthetic, while communication, creative writing, journalism, and some aspects of media studies emphasise critically informed practice. Accordingly, we pursue these disciplines through a mix of scholarly and practice-based methodologies resulting in both traditional and non-traditional research outputs.

Our researchers are highly active; many have international reputations, and several have applied-research relationships with the creative and media industries. Research planning in the School aims to maximise our research quality through one-to-one mentoring and through the identification and nurturing of intellectual capacity in relation to funding opportunities as they arise. Our research is made visible by a range of public engagement activities, including a suite of visiting professorships, an annual Work-In-Progress conference for research higher degree students, as well as our publications and regular contribution to debates in the public sphere. We also host two research centres: Communication for Social Change, a successful attractor of Category 2 and 3 research income; and AustLit–The Australian Literature Resource, a unique national database of story-making culture in a number of formats and genres.

Future research priorities for the School are to further evolve AustLit's infrastructural capacity as the heart of a new Centre for Critical and Creative Writing, which would focus on the School's strengths in writing, literary studies and strategic communication, and anchor hitherto disparate parts of UQ's capacity as a cultural institution in one strategically oriented and administered setting. We need to prosecute a much stronger narrative about the value of our non-traditional research outputs within and beyond the university, and a prominent and active Centre such as this can boost our visibility in discussions about the impact of that kind of research. We will also develop our relationship with the Institute for Advanced Studies in the Humanities in order to ensure a healthy exposure of undergraduate and RHD students to research-focused scholars who sit there. Finally, we need to address research areas where performance is not well captured by current metrics, in particular Art History, and those teaching-focused staff in the journalism field who would benefit from migration to T&R positions, once their practice-based research receives the acknowledgement it deserves.

OVERVIEW OF RESEARCH

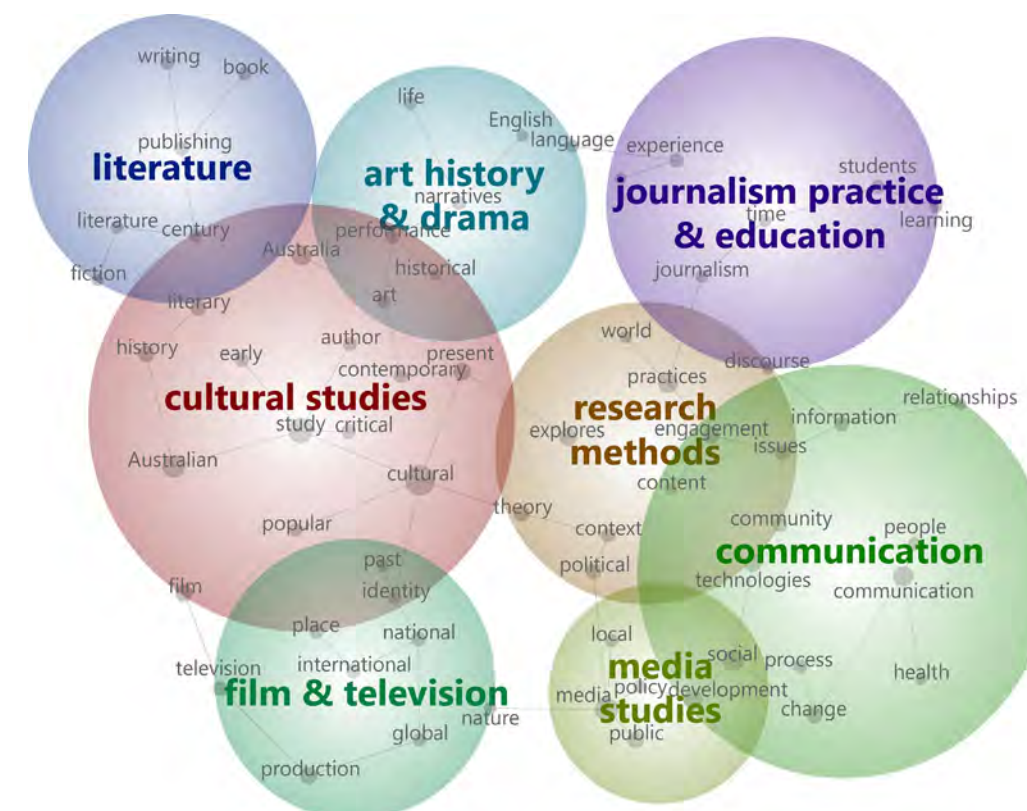
Our research and teaching could be described as exploring the interlocking cultures of print, the visual and performance, and media. Although the term 'culture' is sometimes overused, it is useful here for collecting together the several attentions characteristic of our research.

We are interested in:

- *exploring the specifically filmic, literary, visually artistic, dramatic, televisual and online characteristics of texts, whether works of art or of journalism;*
- *mapping the organisational forms, production processes and logics of cultural production whether in scholarly textual editions, print culture studies or production studies of television and journalism*
- *understanding the audience, reader, viewer uptake, use and interpretation of these various forms.*

While the scholarly disciplines that have grown up around these cultural forms have tended towards specialisation, the practitioners themselves – whether journalists, visual artists, filmmakers, or writers – routinely move across the boundaries of disciplinary specialisation. The contemporary cultural industries and institutions shaping these cultural forms are thoroughly integrated. The broad-ranging portfolio character of our School thus provides its researchers with the scope not only to investigate individual cultural forms – the novel, literature, poetry, theatre, film, television – but also the critical capacity to consider the changing character of the linkages and connections among them in fiction, documentary, testimony, journalism, public relations and advertising. In these ways, the School's breadth and its dual 'practice' and 'studies' approaches allow us to be simultaneously oriented toward the past, present and future of journalism, writing, drama, art, screen media and communications.

Figure 8: School of Communication and Arts research map



RESEARCH PERFORMANCE

School research at UQ is assessed by a mix of global research rankings, national research evaluation through ERA, and performance relative to other cognate Schools within the Faculty and University, and in relation to comparator Schools nationally and internationally (see Appendix 20 and 21 for notes on methodology). In the broader global rankings for the Arts and Humanities in 2015, UQ's Arts and Humanities were listed as:

- 48th in QS World University Rankings
- 67th in Times Higher Education World University Rankings
- 84th in the US News Best Global Universities Rankings.

QS indicates a slight improvement in rankings between 2014 and 2015, while Times Higher Education indicated a drop of 10 places from 2014. See Appendix 20 for further information on the performance of the School on global rankings schemes. In some sense the Excellence in Research for Australia exercise (ERA) provides more fine-grained evaluation of research performance. In the 2015 ERA, UQ received a score of 5 (well above world standard) for Language, Communication and Culture and a 4 for Studies in Creative Arts—the two major divisions pertinent to the school—and two 5s, three 4s and one 3 in the more specific disciplinary level groups.

National rankings: ERA

In 2010 the Australian Government introduced the Excellence in Research for Australia (ERA) initiative through the ARC; ERA assesses research quality within Australia's higher education institutions using a combination of indicators and expert review by committees comprising experienced, internationally recognised experts. Research in ERA is assessed through the Australian and New Zealand Standard Research Classification (ANZRC) scheme, and the component of ANZRC used in ERA Research Evaluations is the Fields of Research (FOR) classification.

The FOR consists of three hierarchical levels (divisions, groups and fields). Of most relevance to the School of Communication and Arts are the Divisions of:

- Language, Communication and Culture (20)
- Studies in Creative Arts and Writing (19).

In the 2015 ERA UQ received a score of:

- 5 for Language, Communication and Culture
- 4 for Studies in Creative Arts (i.e. the same as in 2012).

At a level of division UQ was:

- equal first in 20 Language, Communication and Media with Melbourne, Sydney and ANU

- equal second in 19 Studies in Creative Arts behind UNSW alongside Melbourne, Sydney, Adelaide, Monash and Griffith Universities.

And then within divisions the School significantly contributed to six groups (with four digit codes) that are most analogous to the various disciplines:

- Cultural Studies (2002) – received the highest rating of 5 (Well Above World Standard)
- Literary Studies (2005) – received the highest rating of 5 (Well Above World Standard)
- Communication and Media (2001) – received a 4 (Above World Standard)
- Performing Arts and Creative Writing (1904) – received a 4 (Above World Standard)
- Film TV and Digital Media (1902) – received a 4 (Above World Standard) rating
- Art Theory and Criticism (1901) – received a 3 (World Standard).

(The score of 4 has been the predominant score in the HASS-related fields of research).

When benchmarked at the four-digit level, UQ had the following outcomes in the following codes:

- Literary Studies (2005) – equal first with Melbourne, Sydney and UNSW.
- Cultural studies (2002) – equal first with Melbourne, Sydney and Western Sydney University.
- Performing Arts and Creative Writing (1904) – there were no 5s given. UQ was equal first with Melbourne, Sydney, UNSW, Adelaide, Monash and Flinders.
- Communication and Media (2001) – behind RMIT and QUT and on a par at 4 with Melbourne, Sydney, UNSW, Monash, Macquarie and Swinburne.
- Film, TV and Digital Media (1902) – second behind UNSW and on a par with Griffith, Monash and Melbourne.
- Art Theory and Criticism (1901) – third behind UNSW (1st), Monash, Melbourne and Sydney (2nd) with the University of Western Australia.



Table 15: ERA national comparison by Field of Research

FOR Code	Institutions sharing UQ rating	Institutions with higher rating
19	=2: Griffith; Monash; Adel; Melb; Syd	UNSW
20	=1: ANU; Melb; Syd	-
1901	=3: UWA	1: UNSW; =2: Monash; Melb; Syd
1902	=2: Griffith; Monash; Melb	UNSW
1904	=1: Flinders; Monash; Adel; Melb; UNSW; Syd	-
2001	=2: Macquarie; Monash; Swinburne; Melb; UNSW; Syd	QUT; RMIT
2002	=1: Melb; Syd; UWS	-
2005	=1: Melb; Syd; UNSW	-

There is considerable overlap of outputs among the three FORs of 1902 ‘Film TV and Digital Media’, 2001 ‘Communication and Media’ and 2002 ‘Cultural Studies’. In each ERA round to date – 2010, 2012 and 2015 – the boundaries among these three codes have needed to be drawn and redrawn. No Australian university in ERA 2015 received a 5 in more than one of these three codes. The best result – which UQ shared with the Universities of NSW, Sydney and Melbourne – was a 5 and two 4s.

Table 16: National comparisons of FOR codes 1902, 2001 and 2002

	1902 Film, TV and Digital Media	2001 Communication and Media	2002 Cultural Studies
UQ	4	4	5
Melbourne	4	4	5
UNSW	5	4	4
QUT	3	5	4
Monash	4	4	4
Sydney	n/a	4	5

By contrast in ERA 2012 UQ, Melbourne and QUT each received a 5 in two of these three codes.

The trajectories of individual four-digit groups were relatively stable over the three iterations of the ERA 2010, 2012 and 2015. Language Communication and Culture (20) and Literary Studies (2005) each improved from a 4 to a 5, while Art Theory and Criticism (1901) dropped from a 4 in 2010 to a 3 in 2012 and 2015.

Table 17: UQ ERA Ranking by Field of Research

FOR Code	Field of Research	2010	2012	2015
19	Studies in Creative Arts	-	-	-
20	Language, Communication and Culture	4	5	5
1901	Art Theory and Criticism	4	3	3
1902	Film, TV and Digital Media	3	4	4
1904	Performing Arts and Creative Writing	4	4	4
2001	Communication and Media	4	5	4
2002	Cultural Studies	5	5	5
2005	Literary Studies	4	5	5

Research performance in Art Theory and Criticism

The 3 for Art Theory and Criticism needs to be put in perspective: UQ also got a 3 in Anthropology, which has a larger staffing cohort and more senior staff. It had limited national competitive grant income (while it had a high-achieving, research-only post-doctoral fellow in Dr Amelia Barikin, she was on a UQ Postdoctoral Fellowship rather than an ARC one). Its principal contributors were one Associate Professor, one mid-career and two early-career staff members. The submission featured a considerable number of exhibitions with those mounted by the University of Queensland Art Museum being especially significant. It was low on more traditional research outputs relying on Dr Barikin’s book on Pierre Huyghe and Dr Bubenik’s study of Durer’s historical reception. To move from a 3 to a 4 in ERA 2018 will be difficult. Minimally it would need a significant increase in National Competitive Grant income (preferably a DECRA and/or a Future Fellowship); an increase in industry funds, viz. if some of the money currently generated externally for curated exhibitions were able to be identified as research income this would make a considerable difference. While we have a preponderance of extremely able junior appointments in Art History (Dr Magagnoli, Dr Barikin and Dr Bubenik), these are unlikely to make their mark on the field in time for the next ERA to sufficiently change scores. The most ideal development would be the appointment of a Professor in Art History with important book and publications and a research grant track record preferably in the Asia-Pacific Art collection strength of Brisbane’s Gallery of Modern Art (GoMA). However, this would need to happen by way of an endowed chair as the teaching program cannot currently support such a position. With these possibilities in mind, the School will need to address what should be done for the next submission, particularly given the fact that two of the new appointments publish in film and media related fields as well.

Journalism and ERA fields of research

The School has disconnected its commitment to research in journalism from the ANZCR code 1903 Journalism and Professional Writing. Instead journalism research

is approached as a cross-cutting initiative whose outputs are best represented if we think of them as making contributions across a number of different fields of research. It is important to recognise journalism as a practice that subtends the various fields of knowledge and the social and cultural, and political field more generally. In ERA 2015 only six Australian universities teaching and researching journalism chose to submit in this code. Between 2010 and 2015 the number of Universities submitting under the code halved, going from 12 to the current six – raising questions about the long-term viability of the code as a vehicle for journalism research and practice. Of UQ’s Go8 comparators only one Go8 (University of Melbourne) entered 1903 in 2010, two universities (Monash and Melbourne) entered in 2012, and only one (Melbourne) entered in 2015. In 2015 the highest score for Journalism and Professional Writing was 3. These 2015 scores will lead many of the Universities entering the code in 2015 to vacate it in ERA 2018 in favour of the larger more omnibus codes of 2001 ‘Communication and Media’, ‘Cultural Studies’ and ‘Performing Arts and Creative Writing’ within which much journalism research can be located.

Table 18: ERA Results 2010–2015 in field 1903 Journalism and Professional Writing

	2010	2012	2015
Bond University	2	-	-
Central Qld Uni	2	-	-
Deakin	3	-	-
Edith Cowan	3	2	-
La Trobe	2	3	2
Murdoch	3	3	-
QUT	3	4	3
Swinburne	3	-	-
Melbourne	4	-	3
U Tas	3	4	3
UTS	3	-	-
UWS	2	-	-
Griffith Uni	-	3	3
Monash	-	3	-
UniSA	-	3	3
Total	12	8	6

These scores not only say something about the lack of strength in Australian journalism research, but also tell us about the nature of 1903. It is a boutique code with a limited number of journals in its own right, and where most of the better journals

are naturally co-coded with the much larger and more flexible Communication and Media (2001 Journalism studies often appears in 2001 journals that were not co-coded with 1903 but rather with 2002 ‘Cultural Studies’, 1604 ‘Political Science’ or 1608 ‘Sociology’.) Our UQ research output data indicated significant cross-overs in journalism research with 2001 ‘Communication and Media’ and, to a lesser extent, ‘2002 Cultural Studies’ with potential connections with 1904 ‘Performing Arts and Creative Writing’.

This situation reflects the ways in which an important part of the research on journalism – studies of journalism – is a component part of larger and more established disciplines like sociology (and its close relation, criminology), politics, communication and media, and cultural studies. These disciplines have developed the tools that are regularly used to both understand news outputs – agenda setting, content analysis, framing etc. – and to study news organisation, its production systems, interaction with sources, as a form of knowledge and news as a process of representing social order. Some of the most notable studies of journalism have all been undertaken outside of journalism by sociologists, communication scholars, criminologists, and cultural studies scholars (e.g. Tuchman, Schlesinger, Ericson et al, Hartley). The practice parts of journalism can be assimilated into other codes: long form and other kinds of literary journalism can be cast as creative non-fiction and so entered as 1904 ‘Performing Arts and Creative Writing’; journalism action research project such as the Change Makers curated by Dr Scott Downman can be readily set alongside the Communication for Social Change research in 2001 ‘Communication and Media’. Consequently, journalism research was always going to be imperfectly captured by the 1903 code.

NON-TRADITIONAL RESEARCH OUTPUTS AND THE SCHOOL AS A CULTURAL AND MEDIA INSTITUTION

One of the important benefits of the national research evaluation exercise (ERA) is that it has provided the School with the opportunity to present every three years our substantial non-traditional research outputs including curated exhibitions and catalogues, scholarly editions, creative writing, live performances, films, television and radio, various kinds of literary journalism, computer applications, and policy reports. This suite of different kinds of research is only partially captured in the University’s School performance matrix, because of the difficulties associated with its collection. For this reason, the ERA process has been valuable in profiling the multifaceted character of our research activities and provided a more complete picture of our research and its national and international significance.

While the University readily recognises itself through its Institutes as a medical, scientific, engineering and social institution, it is also a multifaceted cultural and media institution. The mix of curating, criticising, and composing undertaken in the School (in scholarly and disciplines alike) points to the ways in which the School acts substantially as a major cultural institution within UQ with literary, visual, performance, and media dimensions:

- As a literary institution UQ is–
 - » *involved in composition through its creative writing, drama and journalism programs not only in Communication and Arts but outside it in other parts of the University and in its agencies such as the University of Queensland Press (UQP)*
 - » *a curatorial institution through its Fryer archive and the School’s leadership of AustLit: the Australian Literature Resource*
 - » *a criticism and review and conveyor of the literary tradition through its literary research and teaching in the Schools of Communication and Arts and Languages and Cultures.*
- As a visual and performing arts institution UQ is–
 - » *involved in composition through the development of playscripts and dramatic productions and creative curatorial work*
 - » *a curatorial institution through the University of Qld Art Museum and its Anthropology and Antiquities collections*
 - » *a performing arts institution through its music and theatrical contributions both as part of and outside the curriculum*
 - » *a conveyor or keeper of knowledge about the visual and performing arts in a number of Schools but centrally in its School of Music and the School of Communication and Arts.*
- As a media and communication institution UQ is–
 - » *involved in the composition of news stories, contributions to media programs as experts from staff across the University, translating research into explicable idioms for broader general publics; translating one part of the University to all the others*
 - » *conveying and criticising media cultures and practices*
 - » *communicating science, health, environment, public relations etc*
 - » *curating media in documentation and redisplay of film and television industries.*

As a School we are actively involved in driving many aspects of UQ’s status as a media, literary and cultural institution, but we have a unique status in this landscape since we are neither profit-driven nor an NGO, but a quasi-public entity with diverse goals. We undertake a particular sort of intellectually driven work in each of these institutional settings, thereby serving a diverse range of stakeholders, including our students, staff, and the wider community.

We wish to acknowledge and develop UQ’s status as a major cultural institution over the medium term by establishing a research centre in the School that focuses and makes visible the various fragments identified above. The idea of UQ as an agency and institution in its own right means we need to take responsibility for recognising the ways in which it is a component of these sectors rather than a separate part of them. We can respond to that in a critical scholarly fashion by curating, criticising and composing in new ways.

THE PERFORMANCE OF NON-TRADITIONAL FORMS OF RESEARCH IN THE SCHOOL

As noted above, a welcome feature of ERA is its distinction between traditional and non-traditional forms of research. The Australian Research Council has developed a substantial nomenclature specifically for the purpose of assessing these works:

- Original Creative Works
- Live Performance of Creative Works
- Recorded/Rendered Creative Works
- Curated or Produced Substantial Public Exhibitions and Events
- Research Reports for an External Body.

An additional feature of ERA evaluation is that it allowed a number of smaller contributions of each types – such as poems in individual publications or certain kinds of reviews and reports – to be grouped into larger portfolios. Where non-traditional research outputs were nominated for ERA peer review, a statement identifying the research component of each such research output was provided as part of the submission of the institution. (See Appendix 23 for sub-categories of creative works.)

Over the three ERA research evaluations to date – 2010, 2012 and 2015 – UQ has increased the number and range of its non-traditional research outputs with the result that NTROs have become important to our submissions in a number of FORs. In ERA 2015, for instance, the School of Communication and Arts represented 59 NTROs in 1901 Art Theory and Criticism; 16.75 in 2005 Literary Studies; and 93.75 in 1904 Performing Arts and Creative Writing.

Table 19: ERA 2015 Non-Traditional Research Outputs

ERA 2015	1901 Art Theory and Criticism	1904 Performing Arts	2005 Literary Studies
Curated Exhibition	17	1.25	5.25
Original Creative Work	32	25	7
Live Performance	-	23	-
Recorded and Rendered Work	-	4	-
Portfolio	10	40.5	3.5
Report for Ext Body	-	-	1
Total	59	93.75	16.75

Table 20: Research income by School and Category 2010 - 2014

		2010	2011	2012	2013	2014
Communication and Arts	Cat. 1	\$463,658	\$730,984	\$775,268	\$807,801	\$710,755
	Cat. 2	\$17,006	\$43,336	\$135,475	\$86,756	\$140,192
	Cat. 3	\$309,910	\$404,304	\$474,212	\$475,409	\$369,490
	Total	\$790,574	\$1,178,624	\$1,384,955	\$1,369,966	\$1,220,436
Education	Cat. 1	\$770,960	\$1,720,436	\$2,124,191	\$1,604,934	\$1,667,555
	Cat. 2	\$168,562	\$142,757	\$43,722	\$41,722	\$493,587
	Cat. 3	\$420,707	\$643,838	\$672,528	\$534,534	\$385,387
	Cat. 4	\$202,000	-	-	-	-
	Total	\$1,562,229	\$2,507,031	\$2,840,441	\$2,181,190	\$2,546,529
Historical and Philosophical Inquiry	Cat. 1	\$124,788	\$174,255	\$170,490	\$131,688	\$232,666
	Cat. 2	\$581,000	\$471,000	\$25,000	-	-
	Cat. 3	\$17,550	\$62,091	\$111,086	\$134,430	\$577,810
	Cat. 4	\$48,843	-	-	\$10,000	-\$2,332
	Total	\$772,181	\$707,346	\$306,576	\$276,118	\$808,144
Languages and Cultures	Cat. 1	\$343,381	\$349,202	\$215,303	\$122,066	\$203,690
	Cat. 2	\$30,000	-	\$100,060	\$10,000	\$83,300
	Cat. 3	\$346,239	\$367,785	\$301,695	\$208,381	\$292,018
	Total	\$719,620	\$716,987	\$617,058	\$340,447	\$579,008
Music	Cat. 1	\$41,657	\$315,914	\$162,676	\$17,606	\$160,478
	Cat. 2	-	\$12,400	-	-	-
	Cat. 3	\$61,600	\$49,150	\$97,010	\$63,642	\$50,995
	Total	\$103,257	\$377,464	\$259,686	\$81,248	\$211,473
Political Science and International Studies	Cat. 1	\$636,036	\$1,117,612	\$1,237,290	\$1,351,687	\$1,717,590
	Cat. 2	\$5,659	\$32,041	\$309,495	\$15,367	\$119,170
	Cat. 3	\$371,046	\$288,996	\$276,620	\$171,254	\$49,298
	Total	\$1,012,741	\$1,438,648	\$1,823,404	\$1,538,308	\$1,886,058
Social Science	Cat. 1	\$1,235,429	\$1,835,732	\$1,748,499	\$1,945,928	\$1,460,616
	Cat. 2	\$202,803	\$220,984	\$52,603	\$52,820	\$42,406
	Cat. 3	\$369,926	\$1,137,799	\$1,032,819	\$715,216	\$565,717
	Cat. 4	\$21,631	-	\$50,721	\$2,000	\$4,403
	Total	\$1,829,789	\$3,194,514	\$2,884,641	\$2,715,963	\$2,073,142
HASS Schools Total		\$6,790,391	10,120,615	\$10,116,760	\$8,503,241	\$9,324,790

Research Income Source Categories:
Cat. 1 - Australian Competitive Grants
Cat. 2 - Other Public Sector Funding
Cat. 3 - Industry and Other Funding
Cat. 4 - CRC Funding

Source: UQ reportal

RESEARCH INCOME

The School's record in winning research income in relation to others in the Faculty seems at first sight to be weak.

In **Category 1** income, (Australian Competitive Grants) the School:

- was 4th, behind Social Science (1), Education (2), Political Science and International Studies (POLSIS) (3)
- generated over the five-year period less than half that of the School of Social Science (42 per cent) and Education (44 per cent) and slightly over half that generated by POLSIS. (The Schools of Social Science and Education have a balanced research grant portfolio mix featuring in each of DECRA, Discovery, Linkage, and Future Fellow schemes).

In **Category 2** income (Other Public Sector Funding) the School:

- was 5th placed behind History and Philosophical Inquiry (HPI), Education, Social Science and POLSIS
- generated 39 per cent of HPI, 47 per cent of Education, 74 per cent Social Science and 88 per cent of POLSIS. HPI figures were almost entirely due to a one-off grant from the Queensland Government for the Queensland 150th celebrations with this source of funding covering 2010 – 2011
- was responsible for 11 per cent of Category 2 funding.

In **Category 3** income (Industry and Other Funding) the School:

- placed 3rd behind Education and Social Science
- generated 53 per cent of Politics and 77 per cent of Education funding
- was responsible for 16 per cent of HASS Category 3 funding.

Comment on national competitive grant performance

A reasonable aspiration given our disciplinary profile and size is to increase our research income funding to a low 20 per cent score across these income categories and on these indicators. This aspiration seems plausible because:

- Our profile includes a mix of research and researchers that are predominantly producing in the non-traditional research output space, and we are unlikely to figure largely in the national competitive grant schemes for this reason.
- The particular mix of research priorities in IASH will continue to see Communication and Media, and Cultural Studies postdoctoral and other funded research-only fellowships seeking to be located in IASH rather than the School to be competitive, particularly in ARC funding rounds.

- The value of Humanities Discovery research projects tends to be lower than for some social science projects, particularly in Sociology.
- The School's sharing of fields of research with other Faculty Schools means that School-led initiatives, like the UQ Node of the Centre for the History of Emotions in their waxing (and funded) moments are likely to be taken outside the School to the Faculty level to reflect their broader provenance with associated research. These entities and their staff tend to return from the Faculty to the School at a later point. This will happen for instance with Associate Professor Anna Johnson who has been recruited with her Future Fellowship into IASH and is expected upon its completion to move into the School.

In terms of NCG over the past seven years we have won one Professorial Fellowship, and ARC Discovery funding constituted the largest number of research grant awards; we had reasonable performance in the Linkage LIEF scheme up to 2014. Our footprint in Centre of Excellence funding was through the UQ Node of the Centre for the Dynamics of Language led out of the School of Information Technology and Electrical Engineering. The School had one DECRA between 2010 and 2015; it received another in 2010 but this one was given up before it was taken up as the recipient, Dr James Smith, took up a British Academy postdoctoral fellowship at Oxford. This list does not include the ARC Discovery awarded 2014–2017 to a UQ team including Dr Daniel Angus alongside colleagues in the School of Information Technology and Electrical Engineering (ITEE) and Health Sciences, as it was managed by ITEE.

Some of these grants pay most of the salary in the case of DECRA and Future Fellow schemes and paid a portion of Professorial Fellowship salaries. One or two DECRA and Future Fellowships can make a significant difference to research funding levels in the Humanities and Social Sciences. In general, Discovery projects are of lower value because they pay for the conduct of research rather than a person's underlying position. Consequently, two or three Discovery wins are needed to get to the value of a single DECRA. The School of Communication and Arts participation in DECRA and absence of participation in Future Fellowships has been more limited than might otherwise be the case as candidates for DECRA and Future Fellows in the broad Communication, Media and Cultural Studies areas had a better chance of success if applications were lodged through the former Centre for Critical and Cultural Studies – a dedicated research centre with an established profile in the field – than in the former Schools of English, Media Studies and Art History and Journalism and Communication. Hence, School-based applications for research-only positions – DECRA, UQ Postdoctoral Fellowships (now UQ Fellowships) and Future Fellowships – concentrated in areas not covered by CCCS/CHED/IASH – literature, art and film and television. This meant a substantive area of our School research was not an option for fellowship applications from outside the School. This DECRA pattern of applications was repeated in the UQ Postdoctoral Fellowship/UQ Research Fellowships schemes. Of the seven UQ postdocs the School received between 2010–2015, five were in Literary Studies, one in Art History and one in Film and Television

Studies. In order to ensure it is a destination for DECRA and Future Fellows, the School will need to develop and publicly promote its research profile in these areas more than it has to date. Our bringing together of the different parts of communication, media and cultural studies in the University represents one such opportunity.

The School has also been involved in bids for two ARC Centres of Excellence over the period from 2010–2014 – Centre of Excellence for the History of Emotions and Centre for the Dynamics of Language. Although UQ participation as a node in the Centre for the History of Emotions was led by Professor Peter Holbrook (previous School academic) the administrative arrangements developed subsequently located the initiative within the Faculty. Consequently the substantial research monies for this initiative have not been in the School ledger but in the Faculty and now IASH's.

By contrast the School's experience with the ARC Centre of Excellence for the Dynamics of Language (2014–date) has been managed very differently. In this ARC Centre of Excellence the UQ funding has been distributed between three schools: Information Technology and Electrical Engineering, Languages and Cultures, and Communication and Arts. The funding from the centre is primarily used to support research personnel (Postdoctoral Research Fellows and Research Higher Degree students).

The Communication and Arts component is currently supporting a postdoctoral fellowship under the direct supervision of Dr Daniel Angus. Dr Angus is an affiliate member of the UQ node which is led by Professor Janet Wiles in the School of Information Technology and Electrical Engineering. School participation in this ARC Centre of Excellence will provide ongoing funding for the School over the next six years and provide the school with an important link to domestic and international networks of world-leading academics in language and cultural studies. Over the life of the Centre of Excellence project, Communication and Arts will administer \$770,000 in the shape of two three-year postdoctoral fellows.

While we have seen a loss of strong early, mid-career and senior staff and an inability to retain staff because they were on postdocs, it is important to acknowledge the quality of their destinations: Dr Looser was appointed at Stanford; Dr Smith at Oxford on a Fellowship and subsequently a position at Durham; Dr Rintel to a position at Microsoft Research, Cambridge; Professor Butler took up a Chair at Monash; and Professor Leach left at the end of 2015 to take up a Chair and Directorship of a research centre at ANU.

The diverse mix of our disciplines and research outputs means we will continue to pursue a mixed strategy in order to secure external grant awards. Based on past performance these are likely to be Discovery and Linkage on the part of T&R staff; some internal grant award for pure and industry-related research, including UQ fellowships and Vice Chancellor's Research and Teaching Fellowship, faculty fellowships; research-only fellowships of various kinds (DECRA, Future Fellow,

Professorial Fellow); and a mixture of internal and external research infrastructure awards. In addition we are in a strong position to continue to attract external funding for exhibitions, symposia and other events, as well as creative and curatorial fellowships for writers, dramatists and art historians.

RESEARCH TRAINING

The School's research higher degree (RHD) cohort reflects our disciplinary mix and our commitment to training the next generation of thinkers, scholars and creative practitioners. For example Dr Anna Potter (PhD 2012) was awarded a DECRA in 2016 for her project, 'International Transformations in Children's TV 2013–18' (she is based at the University of the Sunshine Coast); we also have highly successful former RHD students at a range of national and international universities, such as Professor Axel Bruns (QUT) and Professor An Nguyen (University of Bournemouth). That we are continuing to do this is evident in the impressive achievement of six RHD theses converted to books in 2015.
(<http://communication-arts.uq.edu.au/article/2015/11/value-commarts-thesis>)

Our RHD students are regularly involved in the public presentation of their research: we run our own annual Work In Progress conference, and beyond that students participate in national and international conferences ranging across the disciplines in the school. For example, in 2015 in conjunction with the Film History Association of Australia and New Zealand Conference held at QUT and the Screen Studies Association of Australia and New Zealand we hosted a postgraduate workshop with sessions led by local and international scholars (two of the students attending had their papers subsequently published as journal articles).

However, it is evident our RHD enrolments overall are in decline, even when adjusted for completions. Between 2010 and 2014 the School RHD load fell from 145.62 to 111.94. This decline can also be seen in the figures for average supervision load per staff member, which dropped from 2.18 to 1.91.

Table 21: RHD student load (EFTSL) by School 2010–2014

	2010	2011	2012	2013	2014
Communication and Arts	145.62	134.88	121.27	114.19	111.94
Education	78.13	88.53	89.58	83.79	78.24
Historical and Philosophical Inquiry	111.48	99.99	102.97	91.78	94.12
Languages and Cultures	39.46	39.09	39.99	36.74	38.85
Music	28.81	31.88	30.24	30.30	31.73
Political Science and International Studies	58.83	62.04	60.54	59.35	52.21
Social Science	49.28	50.11	60.56	57.57	53.37
HASS Schools Total	511.61	506.51	505.16	473.73	460.45

Source: UQ reportal

Table 22: Average RHD load per staff member (EFTSL/FTE) by School 2010–2014

	2010	2011	2012	2013	2014
Communication and Arts	2.18	2.10	1.80	1.71	1.91
Education	3.50	2.96	2.68	2.61	2.49
Historical and Philosophical Inquiry	3.60	3.04	3.33	2.66	2.81
Languages and Cultures	1.13	1.07	1.04	0.92	0.93
Music	2.88	3.19	2.80	3.03	3.17
Political Science and International Studies	2.40	2.12	1.98	1.89	1.67
Social Science	2.42	2.24	2.53	2.15	1.62
HASS Schools Average	2.44	2.25	2.15	1.96	1.92

Source: UQ reportal

These figures represent the average Higher Degree Research (HDR) Student Load (EFTSL) per Academic Staff Member (Level B and Above). The calculations take into account all T&R and RO staff employed at Level B or higher on a fixed term or continuing appointment as at March 31 each year, and are expressed in terms of the number of Full-Time Equivalent (FTE) staff members

Partly offsetting these declines is the increase in completions over the same period, going from 12.65 in 2010 to 22.58 in 2014. The School has the highest completion rates in the faculty although this should not be surprising as it also has the largest number of RHD students. While higher completion rate will naturally lead to lower loads as students are now in the system for a reduced length of time, this does not wholly explain the drop in RHD numbers in UQ over this period.

Table 23: RHD completions by School 2010–2014

	2010	2011	2012	2013	2014
Communication and Arts	19.65	28.50	18.00	36.39	27.73
Education	11.54	8.00	14.60	17.82	19.94
Historical and Philosophical Inquiry	22.14	21.00	20.00	28.74	28.61
Languages and Cultures	8.60	7.70	11.09	12.56	13.16
Music	6.72	3.00	4.86	3.00	12.00
Political Science and International Studies	6.68	7.55	11.05	11.82	12.42
Social Science	10.18	4.66	11.41	9.60	15.32
HASS Schools Total	85.51	80.41	91.01	119.92	129.18

Source: UQ reportal

The decline is partly evident in the figures for scholarships awarded with 15 awarded in 2014 compared to 32 in 2012:

Table 24: UQ scholarship nominated and awarded 2012–2014

	2012		2013		2014	
	Nominated	Awarded	Nominated	Awarded	Nominated	Awarded
Domestic	27	23	26	24	21	13
International	13	9	12	7	6	2
Totals	40	32	38	31	27	15

Source: UQ Graduate School

These shifts are open to a range of explanations. The declining attractiveness of an Honours year to students on dual degree pathways, especially given recent uncertainty about the future of Honours and potential de-regulation, means Honours as a connective tissue between advanced undergraduate and RHD study is weakened.

We also inherited a number of legacy issues associated with coordination of research higher degrees between the two former Schools of Journalism and Communication and English, Media Studies and Art History leading to the inadequate development of Communication and Media and Cultural Studies RHD pathways and candidates. At the moment RHD cohorts in the School gravitate to the two ends of Communication for Social Change and Film and Television Studies as these have the strongest research narrative and most projected identities – leaving the middle of Media Studies and Communication largely untapped. Our flagship Work In Progress conference for RHDs was cutting edge when established, but its success means it is now one among a number of such conferences and events in other schools and universities competing for graduate student attention. Finally, over the past few years there has been a focus upon internal processes as the work of the staff in managing RHD load has increased with the administration and surveillance of RHD milestones leaving little space for recruiting work.

One solution to address the decline is to invest more heavily in Honours as a pathway, but this is hostage to wider policy change, and different disciplinary interests (*viz.* Writing and Journalism do not enrol RHDs through Honours, but by portfolio). However, this leaves the challenge of building a strong and attractive research narrative so that the School is a natural location for RHD candidates looking for strong supervision and cohort experience. The School will continue its efforts to recruit world-class RHD students and will develop a stronger culture for research training that regularly brings together scholars and RHD students in conversation and debate.

FUTURE PRIORITIES - RESEARCH

1. Establish the AustLit Centre for Critical and Creative Writing

To enable adequate acknowledgement of our considerable achievements in non-traditional research outputs (NTROs) we have to lead within and outside the University with a strong narrative about their national and international impact as well as their intrinsic value. To this end we see the formation of a new Australian Centre for Creative and Critical Writing (incorporating AustLit) as a visible incarnation and consolidation of existing capacities within the school and drawn from across the University's wider resources as a literary and cultural institution. In this Centre, creative writing (fiction and non-fiction), professional writing, and criticism that has a public-facing purpose will be developed in order to project the impact of our NTROs at a far greater amplitude than hitherto possible.

AustLit represents a significant, but largely hidden, piece of major infrastructure in the School. It is not simply a database of Australian literary bibliography, but an evolving vehicle for connecting up several areas of the School and the University in writing, literature, theatre, film, television, journalism and music. Its remit extends beyond the literary to encompass a broader sweep of Australian stories and their appreciation in criticism and review across a range of media. AustLit has been responsible for a significant proportion of the School's ARC income, as well as other external grants (NCRIS/OLT/ALTC, NeAT) and has been successful in internal grant schemes too. It has created a network of collaborating universities and stands as a visible, existing aspect of a research instrument and an environment for collecting and analysing datasets, thereby attracting external and internal research partnerships in a range of funding schemes (Discovery, LIEF, Linkage). For example, the School's two most recent Discovery wins (Professor O'Regan's 'Media Transformations in its Australian Contexts' and Professor Carter and Dr Wilkins's 'Genre Worlds: Australian Popular Fiction in the 21st Century') relied heavily in their applications on the presence and value of AustLit as a research resource. AustLit also connects the School to Australian writers and the publishing industry, as well as major national and state cultural institutions – the National Library, State libraries, the National Film and Sound Archive, and the RMIT Australian Film Institute Collection. As well as attracting national research partners, it has a teaching imprint as a resource for studies of Australian culture at university and secondary school levels, and is increasingly an internship destination for advanced level BA students. It now regularly generates a sustainable income through subscription fees (\$350,000 in 2015).

In 2016 the Director of AustLit, Research Academic Kerry Kilner, was appointed Acting Director of the proposed Centre. While AustLit would be the anchoring infrastructure of the Centre, it would be a multi-dimensional feature of the School incorporating AustLit's massive ongoing and unique national literary database, a substantial undergraduate program in writing (the proposed Bachelor of Writing) and literary studies; over 80 existing RHD students in literary studies, screenwriting

studies and all genres of creative writing; a rebranded Writing, Editing and Publishing program, moved from a Master of Arts to a named postgraduate degree; a monograph series; and a refereed critical review in some form. In addition, the Centre would build on existing relationships with other literary components of the University, namely UQP, the Fryer Library and our ongoing relationship with and sponsorship of the Brisbane Writers Festival.

2. Collaborate with the Institute for Advanced Studies in the Humanities (IASH)

Faculty-based research centres have historically played an important role in organising our research cohorts through events which bring together research across the Faculty. The School has benefited from previous Faculty centres – Centre for Critical and Cultural Studies (CCCS) and Centre for the History of European Discourses (CHED) – a Faculty Fellows program, which has enabled staff in the writing up of longstanding research projects. It has helped underwrite School contributions to ERA and directly led to the completion of a number of scholarly books; between 2011–2016, 14 staff benefited from this scheme. IASH is likely to be the hosting entity for many of the research-only positions in many of the disciplines covered by the School since it provides an important component of our research environment in grant applications. IASH builds from its core base through recruiting new people to research-only national competitive fellowships (DECRA, Future Fellow, Laureates) and UQ postdoctoral fellowships.

The membership of IASH thus consists of a small core of continuing appointments and a larger grouping of research-only appointments. There is a close relationship between UQ Research Fellows and ARC funding in that the former have proved a route for the development of successful DECRA applications. In late 2015, two appointments in IASH, Associate Professor Adrian Athique and Dr Nina Li, shifted the emphasis in cultural studies toward research in Asian media; both will ultimately become positions in Communication and Arts, but there is an expectation that the two IASH appointments will be closely connected with the School, especially in Discovery rounds. Research-only positions matter disproportionately more in IASH than in the School. With salary included and the researcher's time exclusively taken up with research-only matters (little administration and teaching) productivity can be greater and research income gets an immediate and larger ballast to it. This means that IASH can often point to significantly higher levels of research income per FTE and sometimes even overall research income as the salary component is taken into account.

By contrast the School's research efforts are not as wholly reliant on funding through research grant budgets as is IASH. Our research is funded primarily through the research component of the teaching and research envelope. This enables the School to carry researchers who do not possess research grants and while it is the case that research-only positions, even at the most junior level of a DECRA are worth more than a Discovery grant, it is in the School's interests to promote the broadest spread

of grant applications and therefore success from amongst its staff. There is also another compelling reason for doing so. It is uncertain whether the research outputs of someone at the beginning of their career are likely to be any better than someone mid or nearing the end of their career. Indeed, the difficulties researchers have when they move outside the walled garden of DECRA and Future Fellowships to compete at the Discovery level, where they are in open competition with academics of all levels (and particularly senior academics), suggests that for all the benefit these positions provide, many struggle to be competitive.

3. Develop Collaboration with other Schools in the University

Apart from 1901, we are not playing a largely determining role for the results in each of the FORs, however we are playing a dominant role in 3 FORs (1902, 2005, 2001) and an important though lesser role in two (2002, 1904). While we are dependent in ERA terms on other UQ organisational units and their decisions, we can as a School take a leading role in formulating research strategies that support overall ERA scores and serve to cohere UQ research strengths and take advantage of the critical mass of researchers they provide. We see UQ's spread of research in our FORs outside the School into other organisational units as representing an opportunity for research and researchers in the School to build capacity in the University and to develop collaborations across it. We will need to take further initiatives that can work to better connect our staff with staff contributing to the FOR from other organisational units. This is a particularly fruitful strategy where those organisational units are also contributing in a large way to outputs in the field. The School of Languages and Cultures is an important contributor to two codes (2005, 1902), the School of Psychology to Communication and Media; in the School of Historical and Philosophical Inquiry there is considerable art, literary and drama-related expertise. So too Communication and Media-trained academics can be found in the Business School in BEL and in various Health and Engineering Schools. These connections will be particularly important as the School seeks to build its research strengths in public, strategic and organisational communication. Through working more closely together through regular research forums and events we can take advantage of the internal scale UQ provides.

4. Address research performance in art history through support of new Early Career Researcher appointments in the discipline (see discussion in the chapter page 77)

5. Address research performance and research narrative in Journalism (see discussion in the chapter page 77)

6. Advance the recognition within the University of the School's excellence in NTROS (see discussion in the chapter pages 79, 81)



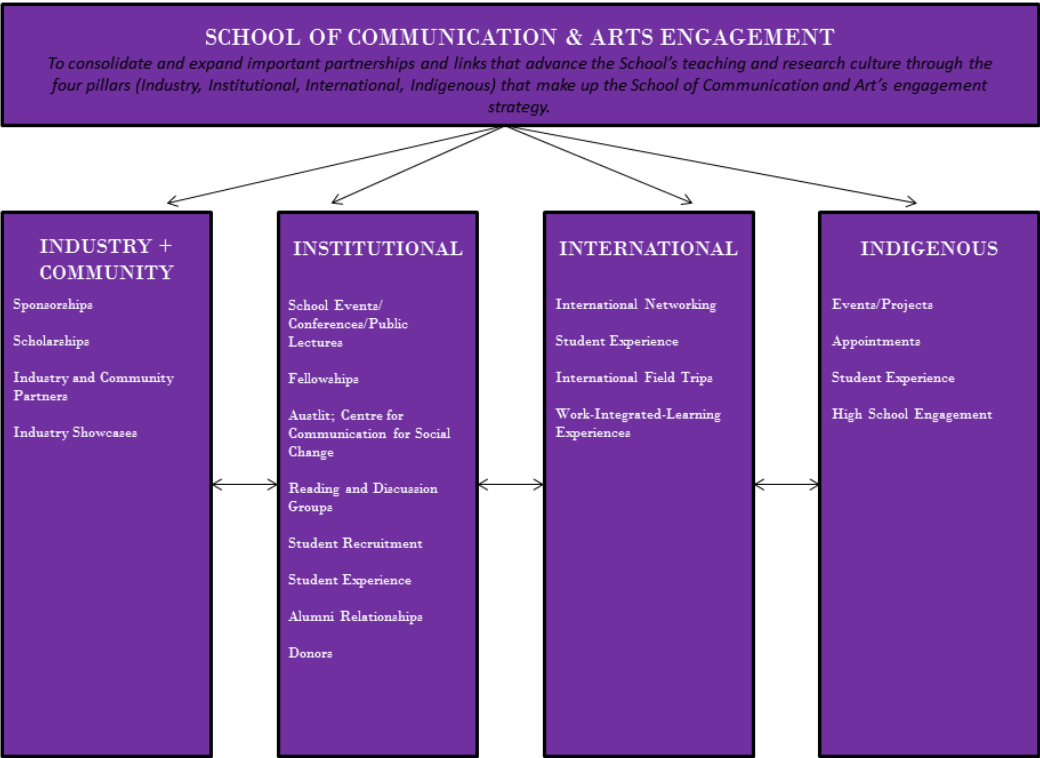


ENGAGEMENT

OVERVIEW

The School of Communication and Arts engages with students, alumni, industry, government, NGOs, and the broader community in diverse ways to support the School's core teaching and research programs, and undertake its role as a specialised media and cultural institution. The School of Communication and Arts engagement vision is:

To consolidate and expand important partnerships that advance the School's teaching and research culture and serve the wider community through the four pillars of engagement: Industry, Institutional, International, Indigenous.



More specifically, the goals of engagement are to:

- position the School's programs in the mind of potential students and their key influencers as programs of first choice for both undergraduate and postgraduate study.
- support and enhance student employability.
- build collaborations with industry that contribute to teaching and research.
- systematically engage alumni and industry to contribute to the continuing development of the School, and in particular the funding of research and teaching.
- serve the public interest as a creator and mediator of knowledge in the realm of communication and arts.

This vision guides the School's University-leading engagement program. Each year the School undertakes more than 100 engagement activities (see Appendix 30 for 2014–2015 list) focused on its four priority areas (Industry, Institutional, International, and Indigenous). Engagement is overseen by the School's Engagement Committee, which includes staff from each disciplinary cluster.

In the School's formative year the committee sought to strengthen its engagement program by i) rationalising activities around its four pillars, and ii) initiating a program of strategic funding to support under-represented, creative, and innovative engagement ideas. Guided by its four pillars, the School committed funds to major engagement events, key corporate sponsorships, partnered scholarships, high school engagement activities, and supported student involvement in industry experiences.

The School is cognisant of Federal Government movements to incorporate impact and engagement measures into the 2018 iteration of the Excellence in Research Australia (ERA) exercise. The School anticipates a future priority to be the demonstration of the relationship between impact, engagement, and research – including institutional leadership in the measure of non-traditional research outputs.

MAJOR EVENTS

School annual event

The School of Communication and Arts aims to have a distinctive signature event each year, above and beyond the ongoing engagement commitments. In 2016, this is the Celebration of 50 years of Drama at UQ; which will comprise a number of small celebratory events centred on the UQ Drama Creative Fellowship.

School visiting fellowships

The School of Communication and Arts hosts a number of significant fellowships annually and biennially. These visiting lectureships have a disciplinary role, feeding into the teaching and research program of the School through public lectures, academic fora, guest undergraduate lectures, and workshops or masterclasses for postgraduate students. See Appendix 31 for a detailed list of previous and current Visiting Fellow Events.

The S. W. Brooks Visiting Fellowship

The “Brooks” was established in 1962 by a bequest by Arnold Edwin Brooks in memory of his father S. W. Brooks. The object is to promote visits to the University of Queensland by scholars in literary studies or cognate disciplines in order that staff and senior students of the University may benefit from their special knowledge and experience.

The Lloyd Davis Memorial Fellowship

The Lloyd Davis Memorial Fellowship was created in 2006 in memory of Associate Professor Lloyd Davis (formerly of the School of EMSAH) who died in 2005.

In announcing the initiative in 2005, the then Vice Chancellor Professor Hay, said “UQ is committed to the long-term expansion of Shakespeare studies. The Lloyd Davis Memorial Visiting Professorship will bring one major world scholar to UQ each year, beginning in 2006, to teach and share their scholarship with our own Shakespeareans.”

The Daphne Mayo Visiting Fellowship in Visual Culture

The “Daphne Mayo” was established with initial funding from the Philip Bacon Gallery and the School of English, Media Studies and Art History. Since 2005 the Alumni Association of the University of Queensland has joined with the University of Queensland Art Museum and the School to support this initiative. This partnership has enabled us to better connect with UQ Alumni and Friends and better ensure the fellowship’s greater public visibility and impact. The fellowship is now a catalyst for debate not only about art but also about art museums, galleries, art collecting and art appreciation in Queensland.

The George Watson Fellowship

The George Watson Fellowship was established by a gift from Mrs M L Watson in honour of her son. The fellowship supports a visit to the University (biennially) by a scholar in any of the fields of study taught by the School in order that staff and students of the University may benefit from their special knowledge and experience.

UQ Drama Creative Fellowship

The UQ Drama Creative Fellowship was launched in 2015 as a key student engagement initiative. Funded through the Engagement Strategic Funding, the fellowship brings a prominent Australian playwright to the University annually. The fellow delivers a lecture to students and staff, provides a writing masterclass to playwriting students, and workshops a new writing project with professional actors and a director for an audience of UQ students, staff and invited industry guests. The fellowship enhances the student experience, and provides professional development for staff while also reaching out to the broader community.

The Henry Mayer Lecture

The Henry Mayer Lecture is an annual commemoration of Professor Mayer who guided the journal Media International Australia through its first 15 years. In 2015 the lecture was presented by Emeritus Professor Graeme Turner.

STUDENT AND ALUMNI RELATIONS

The School of Communication and Arts has received recognition and praise for its commitment to student and alumni relations. Our extensive engagement activities showcase the School and support specific outcomes.

- first-year initiatives support student transition into the School and the University
- exhibitions showcasing student projects add value to the student development and learning experience and facilitate an opportunity for students to engage with industry
- innovative work-integrated-learning and service-learning initiatives as well as practice-led events provide professional training opportunities and industry links
- graduation and alumni events recognise the achievements of the School’s graduates.

Further examples of student and alumni engagement include:

Student scholarships and awards

Through the generosity of many donors, the School is able to provide a number of scholarships and awards to support students towards their chosen goals. See Appendix 15.

Graduate and alumni events

The School presents a number of events for graduates and alumni. In addition to University Graduations, the School hosts graduation events each semester to mark the transition of the graduating cohort from the University into the wider world. Specialised events are staged for international student cohorts, such as the cohort from Universitas Indonesia, as the first step in building an ongoing alumni relationship. At the School’s professional networking events, where students have the opportunity to network with industry figures, successful members of the School alumni are often invited to participate on the School’s behalf.

The School has also established links with alumni through the Alumni Friends organisation’s contribution of funds to the Daphne Mayo Visiting Fellowship. In addition, alumnus Valerie Joy provides an annual gift for film and television students, while Donald Tugby, who passed away in 2015, funded prizes for literature and art history. Alumni also support the School through in-kind support for workshops, lectures and School professional development days.

Reading and discussion groups

The School has a number of regular Reading and Research Discussion Groups that students are welcome to join. See Appendix 32 for a list of groups.

In 2016 Drama staff will enter into a Memorandum of Understanding with Queensland Theatre Company and Playlab, (the state’s organisation for playwrights) to establish an Australian drama reading group that brings industry together with our expert staff, our students, AustLit, and the University’s playscript collection (held in the Fryer library).



CHANGE MAKERS PROJECT

The Change Makers' Project was launched in 2014 as a major participatory project in partnership with Woodridge State High School, south of Brisbane. The project, initially funded as part of the Federal Government's Diversity and Social Cohesion Program, was established to build greater connections and cross-cultural understanding between the Aboriginal and Torres Strait Islander, Pasifika, Australian and newly-arrived refugee communities in the Logan area. The project had a working committee of 10 young people from the Woodridge State High School community. These young people were representative of the diverse Woodridge community and were chosen because of their leadership potential. The project recruited 10 students from the School's Bachelor of Journalism and Bachelor of Communication programs. The students were involved in interviewing, writing and producing student-inspired stories, profiles and creative work. The Project produced a 32-page magazine



(5,000 copies in 2014 and 10,000 copies in 2015). The magazine was distributed through government offices, McDonald's restaurants and coffee shops in the Woodridge community.

The magazine received widespread acclaim, winning the 2014 Dr Charles Stuart Prize for Australian student publication of the year. In 2014 it was a finalist in the Queensland Premier's Cultural Diversity Awards. In 2015 the magazine won the Queensland Multicultural Awards for multicultural reporting, making the School of Communication and Arts the first journalism school to ever win the award. It was also a regional winner in the 2015 Queensland Education Showcase Awards and in 2015 the project was invited to Storyology, the Walkley Foundation's international

journalism conference in Sydney.

Interestingly, this project adopts a service learning approach and the students involved in the project from UQ receive no credit for their studies. Service learning seeks to encourage student learning and development through active participation in thoughtfully organised service that is conducted in, and meets the needs of, a community. It fosters civic responsibility among university students, enhances the student experience and outcomes of the academic curriculum and the community-based projects they serve. The impact of this form of engagement has been significant on students.

"After my experience at Woodridge I can confidently say it has changed my view of what it is like be a journalist. But it only intensified my passion for the profession. I realise now that some stories involve more than objectivity and onlooking."

Jordan McMullen, UQ Student

PUBLIC ENGAGEMENT

The School's public engagement activities come in many forms: corporate sponsorships, consultancies, service training through professional organisations, judging industry awards, and various public and industry events.

Public engagement through sponsorship

The School provides sponsorship to key organisations whose own programs intersect with the teaching and programs of the School.

Walkley Foundation for Journalism

The School sponsors the Walkley Foundation and the Walkley Awards for Excellence in Journalism, partly to associate the School with excellence and ethical and quality journalism. In return, the School receives a host of benefits from the most influential professional journalism organisation in Australia, including logo recognition, educational materials and student community benefits.

Queensland Clarion Awards

The School supports the Queensland media industry through its annual sponsorship of the 'Most Outstanding Contribution to Journalism' major award at The Queensland Clarion Awards. School representatives attend the annual award ceremony to present this award along with Journalism students who are in contention for the Clarion's student awards.

Queensland Media Club

The Queensland Media Club is the official political, business and media forum of the Queensland Parliament Media Gallery and the Media Entertainment and Arts Alliance. As a sponsor of the Club, both staff and students from the School are given the opportunity to network, engage and build rapport with business leaders, political representatives and media at Club events.

Brisbane Writers Festival

The School's ongoing partnership with the Brisbane Writers Festival allows the University to showcase its pre-eminence in the literary sphere. The University is home to a major publishing house (UQP) and to the Fryer Library's specialist literary collections, while the School itself is home to a leading international literary research program (which includes Austlit) and to leading teaching and research training programs in literature and creative writing. Accordingly, the School collaborates with the Festival to ensure the program features the School's research higher students and staff in literature and creative writing. The University and the School also provide financial support to the Festival; in return the School plays host each year to a leading international editor or publisher who works with the School's staff and higher degree students. Most years the partnership also includes School-branded guest lectures and presentations by other major Festival guests.

Queensland Film Festival

This film festival was launched in July 2015 by two RHD students in the School of Communication and Arts, John Edmond and Huw Walmsley-Evans – following the collapse of the Brisbane International Film Festival. The School's Engagement Committee provided \$5,000 in strategic funding to support the program, which included a symposium at the University of Queensland. The Festival aims to re-energise local film culture by providing a stimulating environment for thinking and talking about these films. Bookended by panel discussions, QFF brings together film experts and the general public to appreciate the best films and is likely to run again in 2016.

Brisbane Consortium for the Visual Arts

In 2015, in conjunction with the HASS Faculty, the School facilitated the founding of the Brisbane Consortium for the Visual Arts (BCVA). This is a pioneering cross-institutional research and public engagement collaboration between the art history-theory programs of Griffith University, Queensland University of Technology and the University of Queensland in collaboration with the Queensland Art Gallery/Gallery of Modern Art. The BCVA provides students with greater access to curatorial expertise, major art collections, exhibitions, and internships. The Consortium has also enabled the significant creation of three new PhD scholarships in Australian and Asia-Pacific art, one of which will be hosted by the School.

Communication for Social Change Award

The School of Communication and Arts hosts the Communication for Social Change Award, established in 2006 to recognise outstanding contributions made by individuals and organisations to the theory and practice of Communication for Social Change (CSC) and to promote the impact that communication projects can have in development efforts. The award acknowledges courageous and 'unsung' people who use communication processes, techniques and media to facilitate social, economic and technological development often in developing regions. The award consists of a \$2,500 prize and a travel package to participate in the Award Ceremony in Australia. Each year two awards are presented: one to an individual and one to an organisation/institution. Those awarded can be either practitioners/activists working the field, or theorists.

Public engagement through curated exhibitions

Academic staff in the School regularly engage with the broader public through the development of curated exhibitions and accompanying public programs, including panel discussions, curatorial tours and public lectures. Public exhibitions curated by School staff have been presented in partnership with numerous arts institutions including the UQ Art Museum, the Cairns Regional Gallery, and TarraWarra Museum of Art, and have also toured internationally. In 2014, the School supported numerous innovative and creative engagement activities with the public during the major Courting Blakness exhibition.

COURTING BLAKNESS

Courting Blakness: Recalibrating Knowledge in the Sandstone

University was a ground-breaking exhibition curated by UQ Adjunct Professor, Fiona Foley. The event was located in the University of Queensland's Great Court for the month of September 2014. The project responded to a number of urgent questions. As research collaboration and teaching migrate to online platforms, what is the unique space and potential of the university campus? What is the place of art in the global university? How does art shape academic knowledge and how does academic knowledge shape art? What does contemporary Aboriginal art allow us to see? What does it prompt us to think and feel about the ways we occupy spaces of knowledge? Over two weeks in September 2014



Courting Blakness invited us to observe and participate as art moved through spaces and practices of learning at the University of Queensland.

Courting Blakness approached the university as more than a brand in a global marketplace. It considered how the university embodies a specific history and set of relationships between people and place. The architecture of the Great Court describes a meeting place of different academic disciplines, artists and thinkers through the ages. Courting Blakness invited staff, students and members of the public to engage this space through new conversations about issues

that matter to Indigenous and non-Indigenous Australians.

Ideas about humanity and racial difference often find expression in spaces of public art and cultural heritage in Australia. Courting Blakness invited us to consider how much or how little these ideas have changed since the Great Court was designed and built. Such consideration generated more complex and layered understandings about how local, national and transnational spaces of knowledge and education are formed and reconfigured over time. The result of this major event was the publication of a book in 2015.

"Through bringing eight Aboriginal artists into the University of Queensland's Great Court we are reinterpreting this space. The artists are reshaping the way we think about Australian identity." **Adjunct Professor Fiona Foley, Curator**

Public engagement through symposiums and organised events

The School regularly collaborates in the delivery of public lectures, symposiums, seminar series, conferences, drama performances and public lectures. The School holds public lectures including the lectureships listed at the beginning of this section. Recent symposia include The ARC Centre for Excellence in the Emotions 2014 event 'The Persistence of Melancholia', and the Reconciling Film Cultures Symposium in 2015. The School runs a weekly research seminar series during semester-time with invited School academic and external speakers. Further detail on the range of public engagement events over 2014 and 2015 are listed in Appendix 30.

Public engagement through service learning

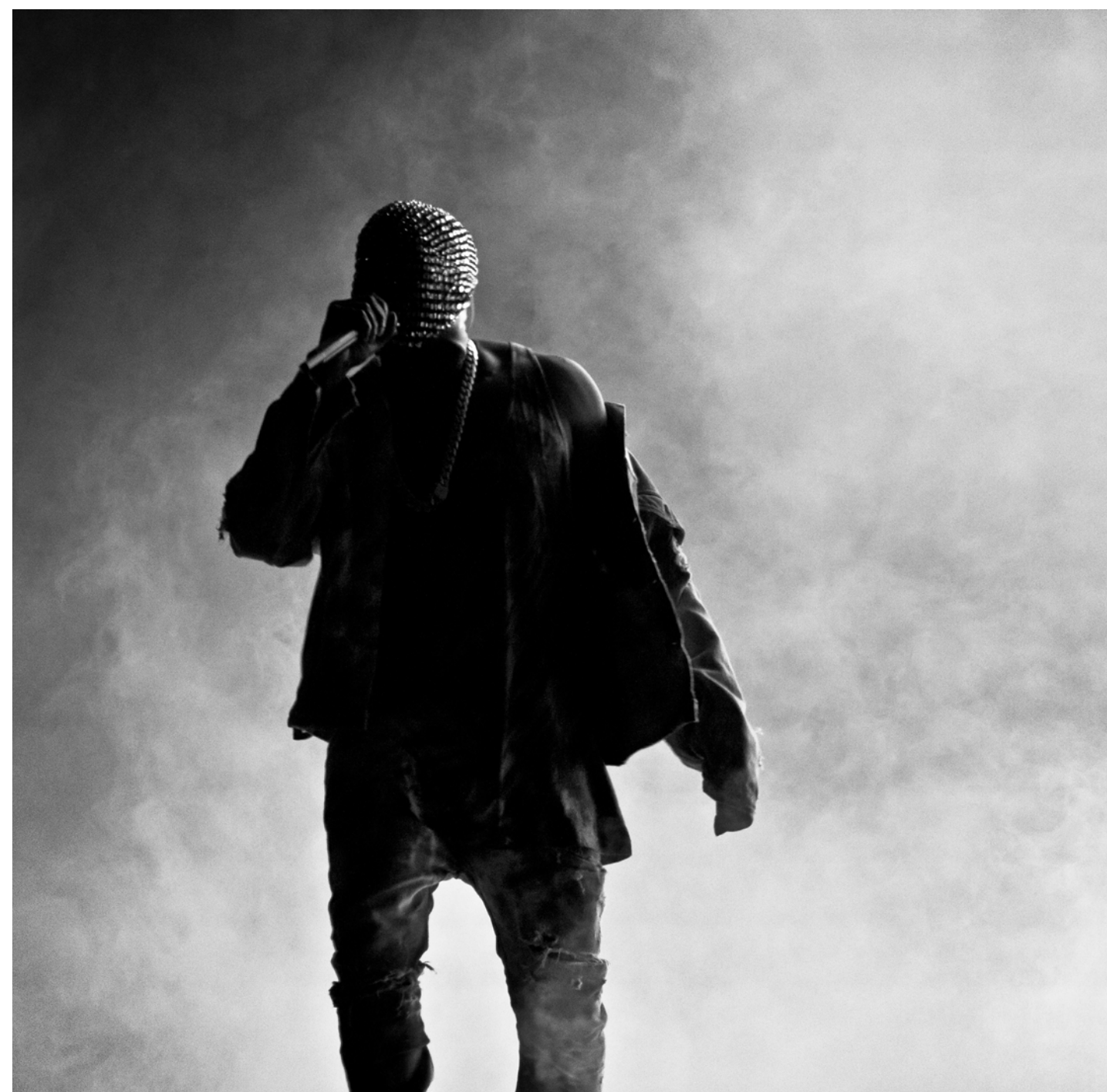
In 2014, 20 Bachelor of Journalism students participated in the "After Images" photographic project, a service-learning initiative that featured an exhibition and launch.

In addition, in 2014 the School launched 'Change Makers' in partnership with Woodridge State High School. This project has relaunched service-learning in journalism and communication education in Australia and has won multiple awards for its excellence and innovation.

FUTURE PRIORITIES - ENGAGEMENT

The School's engagement vision seeks a two-way relationship between the School and its stakeholders – with each enriching the other. Currently the School focuses its involvement with communities both internal and external to the University through its four pillars of engagement activity. Future priorities include:

1. ***More targeted integration of industry and public-facing elements into our teaching and research program***
2. ***Greater prominence for the School as a contributor to the key cultural debates of the day; Despite the media-centric nature of much of our research and teaching, we can improve the regularity and visibility of our impact on local, national and global media discussions and debates***
3. ***Increased cooperation with the HASS Faculty and UQ Advancement staff to maintain connections with our graduates throughout their careers***





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