

Final Assessment Report

Fine Arts Studio Practice (BA/Minor), Visual Culture (BA/Minor), Studio Art (MFA)

February 2024

Executive Summary

External reviewers found that the Fine Arts Studio Practice (BA/Minor), Visual Culture (BA/Minor), Studio Art (MFA) programs delivered by the Department of Fine Arts were in good standing.

“Overall, the quality of the programs is high, especially the graduate program. We note successes in achieving educational objectives, strong retention rates, high levels of student satisfaction, faculty achievement, and departmental cohesion. Of note is that these programs have demonstrated high quality even during the very challenging circumstance of a global pandemic.”

A total of six recommendations were provided by the reviewers, regarding faculty hiring, EDI considerations, department focus and program differentiation, facility needs, and admission/recruitment considerations. In response, the program created a plan outlining the specific actions proposed to address each recommendation as well as a timeline for implementation. The next cyclical review for this program is scheduled for 2028-2029.

Enrollment over the past three years

	Fine Arts Studio Practice (BA)	Visual Culture (BA)	Minors	Studio Art (MFA)
2023-2024 (CURRENT YR)	90	15	42	9
2022-2023 (LAST YR)	99	17	41	10
2021-2022 (THREE YRS)	97	19	50	11

*Based on Active Students extract from Quest on February 22, 2024.

Background

In accordance with the University of Waterloo's Institutional Quality Assurance Process (IQAP), this final assessment report provides a synthesis of the external evaluation and the internal response of the Fine Arts Studio Practice (BA/Minor), Visual Culture (BA/Minor), Studio Art (MFA) delivered by the Department of Fine Arts. A self-study (Volume I, II, III) was submitted to the Associate Vice-President, Academic and Associate Vice-President, Graduate Studies and Postdoctoral Affairs on Oct.19, 2022. The self-study (Volume I) presented the program descriptions and learning outcomes, an analytical assessment of the programs, including the data collected from a student survey, along with the standard data package prepared by the Office of Institutional Analysis & Planning (IAP). The CVs for each faculty member with a key role in the delivery of the program(s) were included in Volume II of the self-study.

From Volume III, two arm's-length external reviewers were selected by the Associate Vice-President, Academic and Associate Vice-President, Graduate Studies and Postdoctoral Affairs: Dr. Barbar Louder, Professor of Fine Arts, NSCAD, and Dr. Barbara Fisher, Associate Professor of Visual Studies, University of Toronto.

Reviewers appraised the self-study documentation and conducted a site visit to the University on April 17-21, 2023. An internal reviewer from the University of Waterloo, Dr. Yuying Li, Professor of Computer Science, was selected to accompany the external reviewers. The visit included interviews with the Vice-President, Academic & Provost; Associate Vice-President, Academic and Associate Vice-President, Graduate Studies and Postdoctoral Affairs; Dean of the Faculty of Arts; Faculty Associate Deans of Undergraduate and Graduate Studies; Chair of the Department, as well as faculty members, staff and current undergraduate and graduate students. The Review Team also had an opportunity to meet with representatives from the library, and Co- operative Education.

Following the site visit, the external reviewers submitted a report on their findings, with recommendations. Subsequently, the program responded to each recommendation and outlined a plan for implementation of the recommendations. Finally, the Dean responded to the external reviewers' recommendations, and endorsed the plans outlined by the program.

This final assessment report is based on information extracted, in many cases verbatim, from the self-study, the external reviewers' report, the program response and the Dean's response.

Program Characteristics

Undergraduate Fine Arts Studio Practice

The Honours Studio Practice academic plan is designed to prepare students for work in the creative arts sector by teaching and fostering practical creative and analytical skills within a university environment. In the first year students are introduced to studio art practice in our foundation courses FINE 100 (Studio Fundamentals) as well as in FINE/VCULT 101 (Art History and Visual Culture). Then in second year, students take at least four studio courses from more than 20 possibilities, each concentrating on specific media: drawing, painting, digital, print, sound, sculpture, photography, performance, installation, and wearable media. Year three is focused on honing technical skills in these areas, while learning how to develop an independent body of work.

The final year is dedicated to creating a cohesive body of work which is then showcased in the Honours Graduation Exhibition in March of the last term of study. Studio courses and the student's own studio practice are underpinned by courses in modern art, contemporary art and visual culture as well as courses outside the department. Professional practice, such as documentation of work, installation, writing an artist statements and preparation of the exhibition catalogue, are all components of the fourth year studio course.

Undergraduate Visual Culture

The Honours Visual Culture academic plan focuses on the important role visual culture plays within culture and society. The academic plan is intended to be truly interdisciplinary with a focus on the history and theory of visual culture while recognizing the rapidly growing international contexts and vastly diverse cultures of spectatorship. The plan consists of a spine of five courses in visual culture, beginning with introductory courses that situate art and film within the wider context of visibility (i.e. how we see the world), followed by courses that address visual culture from a variety of disciplines and within diverse theoretical models, and culminates in an independent tutorial-style course in which students prepare a final-year thesis under the supervision of a faculty member. These courses are supplemented by at least 11 other courses that concentrate on different aspects of visual culture, chosen from more than one hundred possibilities taught in over 20 different departments and units across the university.

Students enrolled in the Honours Fine Arts – Visual Culture academic plan may wish to enhance their plan by taking a second upper-level course (VCULT 401) in their final year that is a continuation of the final-year thesis.

Fine Arts Studio Minor

The Fine Arts Studio Minor consists of eight courses including FINE 100 (Studio Fundamentals), FINE/VCULT 101 (Art History and Visual Culture), five 200 level studio courses, and one additional course in Visual Culture or Art History. The Minor is a complement to a major taken in another department at the university.

Visual Culture in a Global Context Minor

The Visual Culture in a Global Context Minor is, like the major plans, interdisciplinary in its focus and in its investigation of the history and theory of visual culture. The Minor consists of eight courses, including an introductory course in either art history or film set within the wider context of visibility (i.e. how we see the world), followed by courses that address visual culture from a variety of disciplines and within diverse theoretical models. These courses are supplemented by at least 4 other courses that concentrate on different aspects of visual culture, chosen from more than one hundred possibilities taught in over 20 different departments and units across the university.

Graduate Studio Art

Our Master of Fine Arts (MFA) program offers a unique blend of creative exploration, professional development, and academic excellence. Admitting only five students each year, we provide an intimate setting where you can cultivate your artistic passion, guided by experienced faculty and abundant resources.

Our program's robust studio research and practice will lead students to the creation, exhibition, and defense of a remarkable body of work, showcased in a solo exhibition at the University of Waterloo Art Gallery (UWAG). The pedagogical aspect of our program offers a comprehensive seminar in course development, hands-on teaching assistantships, and the rare chance to teach a foundations-level course.

In your third term, students will have a fully-funded professional development experience via the Keith and Win Shantz International Research Scholarship. This prestigious six-week scholarship offers the life-changing opportunity to study and work alongside world-renowned artists in international locations such as the Netherlands, Spain, Brazil, China, and more.

Summary of Strengths, Challenges and Weaknesses based on Self-Study

Strengths

- **Interdisciplinarity:** We are a small department with a strong interdisciplinary focus. Our program is committed to research, conceptual development, material investigation and skill building. The range of media covered in the Studio curriculum is in keeping with current contemporary art practices: painting, sculpture, performance, social practice, wearable media, print, photography, ceramics, video and digital practices. Likewise, the Visual Culture curriculum positions the history and theory of visual culture within international contexts and is fundamentally interdisciplinary.
- **Student Centered:** Student experience and the wellbeing of the student body is central to our program. Faculty and staff work to cultivate a safe environment where students feel supported on all levels. We have close to 5 hours of contact time weekly (pre-Covid) with our students, allowing for meaningful critical engagement and mentorship between instructors and students.
- **Diverse faculty research:** Our faculty are a diverse group of active cultural producers, exhibiting and publishing as well as participating in symposiums and festivals, and presenting their research and production locally, nationally and internationally. Two faculty members recently received significant research awards: Logan MacDonald - Canada Research Chair, and Jessica Thompson - Early Researcher Award.
- **Support Staff:** Support staff are instrumental in fostering and maintaining a functioning workspace and a healthy working environment. Health and Safety protocols have been offloaded to the departmental level and this has taken time and focus away from the woodshop and digital techs. We have recently secured temporary funding to hire a third technician, which does help to relieve some pressure. We also secured a full-time administrative coordinator to assist with undergraduate studies.
- **East Campus Hall (ECH):** Fine Arts has the good fortune to be housed in its own building. East Campus Hall houses both our undergraduate and graduate programs and having everyone in the same place and promotes a true sense of community that allows for students to collaborate and spend time together, alongside all members of the Department—a strength that makes Fine Arts a unique program within the Faculty of Arts

- **Student Interaction and Community:** Graduate students and undergraduate students have the opportunity to interact and the studios are adequate in terms of size. The MFA students have their own studios on the second floor of ECH and these semi-private spaces allow their individual practices to flourish. Since the last review, we have gained the former Finance space at the front of the building and that space currently houses 4th year studios. A section of this space has been given over to Logan MacDonald's *Longhouse Labs* initiative and will eventually see space dedicated to Indigenous artist residencies, a gallery, as well as a garden. We have also been given many of the offices formally occupied by colleagues in Independent Studies. Two rooms have been devoted to housing the printer, laser cutter, vinyl cutter and the 3D printer.
- **Onsite Galleries:** we have an active professional art gallery (i.e., UWAG), but ECH also boasts two student galleries, The Artery and the Left Ventricle. The exhibitions showcased in UWAG give our students direct experience with contemporary art. UWAG's curator is directly involved with the MFA thesis exhibitions as well as the 4th year exhibition. Faculty members mount student exhibitions in the student galleries and students also curate exhibitions (Society of Fine Arts - SoFA).
- **Ongoing Curriculum Revisioning:** We have revised our curriculum to integrate expanded media earlier in the programming, introducing courses at the 2nd year and 3rd year levels. The Department has also committed to profiling courses on the website throughout the year so that students can get an understanding of what expanded media courses might entail. Students might have taken painting or printmaking previously in high school while wearable media might not be on their radar.
- **Cross-Listed Courses:** Our interdisciplinary focus is evidenced by our interdepartmental collaborations. We currently run collaborative courses with Computer Science and Engineering. VCULT is currently cross-listing courses with both Black Studies and Indigenous Studies.
- **Growth of the MFA program:** We increased our MFA cohort from 8 to 10 students. We have also increased internship opportunities and studio space, as well as financial and administrative support.
- **Visual Resource Center and Curator:** We have a Visual Resource Center and Curator who supports our faculty and student's research and technical needs. We maintain an ongoing archive of student work.
- **Keith and Win Shantz International Research Scholarship, *This Could be the Place* and S.A.I.L:** A program needs to distinguish itself – regionally, nationally, and internationally. The Shantz Endowment is an innovative program that provides MFA students with the unique opportunity to travel, to experience the wide range of activities of professional artists, and to gain valuable insight into the business of making art. Students submit wish lists of where they

would like to go and with whom they would like to study. *This Could be the Place* alternates between performance festival and symposium and is co-organized by Professor Bojana Videkanic and UWAG curator Ivan Jurakic. This festival has addressed themes of precarity, care, identity, borders, globalized culture, etc. These places and spaces for experiential learning and community outreach are unique to our program and set us apart.

- **Co-op and Experiential Learning:** Our program offers students opportunities to gain valuable professional and work experience either through the Arts and Business Co-op or Fine Arts Internships (243/343 students, respectively).
- **Equipment:** We have significantly increased our resources and equipment since the previous review. New items include a largescale printer, a laser cutter, a vinyl cutter, a bender, and a shear for metalworking.

Challenges

- **Decline in numbers:** The Humanities are struggling to keep student numbers up. We look to have a more concise and pro-active strategy in terms of international students in the future (i.e., clarity on how many we can responsibly accept these students and what financial support we can offer them).
- **Promotion and visibility of the Department:** Being visible and having a voice while small within the larger University system is something we continue to struggle with.
- **Budget Constraints:** Fine Arts has revised its scheduling and has scaled back curriculum to the point that on a term-by-term basis courses can be taught by core faculty (with the exception of sabbatical replacements). This reduction in offerings has impacted the student experience and offers less opportunity for skills development in any given discipline. The Faculty of Arts has recently imposed a hiring freeze, and this has stalled our efforts to help re-build our complement, but it is our intention to present arguments for Mission Critical Hires in the coming year.
- **Promotion for Interdisciplinary:** Although we identify interdisciplinarity as a strength of the Department, and indeed of the University, there is a need to better promote this strength. A dedicated website within the Faculty of Arts and/or University for interdisciplinary programs would go a long way in this regard. The existing academic plan websites are connected with individual departments/units (based on the calendar structure).
- **Ventilation in ECH** was far from ideal before COVID, and now that we are placing even greater importance of healthy air flow, the challenges of ECH have become more serious
- **The current space available** for offices is satisfactory however once we return to campus, we will seek advice on how to reconfigure the workspace of our Administrative Coordinator so

as to provide him with privacy and fewer interruptions when dealing with sensitive information or students.

Weaknesses

- **Chair Search:** From 2017 until March this year our Department had two Interim Chairs facilitated by the Dean of Arts. The lack of an appointed Chair (internal or external) created unease and heightened insecurities within the department. We lacked continued leadership and a sense of moving forward. The Department went through two Chair searches and the outcome of this last one yielded success. Monica Leoni accepted the Chair position for a four-year term. The Department sees this as a very positive step towards stabilizing our group and helping us rebuild.
- **Decreased Number of Sessional Instructors:** In keeping with other departments in the Faculty of Arts, Fine Arts modified its academic plans to give students more flexibility. Sessional funding has also been impacted and has limited the number of additional courses we can offer, as core faculty can only teach so much. In order to remain competitive and to provide the best possible student experience, we need to offer a greater selection of studio courses at the second-year level.
- **Reduced Course Offerings:** Currently the course selection for 2nd year students does not allow students to build competency in the area that they would like to focus on. There is concern that they will be unprepared for 3rd and 4th year where students work increasingly independently.
- **Need for a Recruitment Strategy:** Departmental resources are currently stretched in every aspect. We rely heavily on a talented pool of sessional instructors to deliver our programming, but the consequences of this strategy are less than ideal. We have reduced the number of second year studio courses, for example, in recognition of the fact that our needs depend heavily on the support of the Faculty of Arts. Nonetheless, it is our responsibility to offer breadth in our programs and we are challenged to do so with the current faculty complement. What is more, the current implementation of the Honours Arts Co-op Program will see more and more of our students alternating between on-campus learning and co-op placements, and we will need to have a solid array of courses regularly offered in all three teaching terms so that our students might benefit from these opportunities. Students returning to learn in studio during the Spring term should expect to find the expertise of faculty members made available to them, but without a thoughtful recruitment strategy we cannot fulfill this obligation. The MFA Studio program, the part-time course descriptions remain in place although the Department is not currently accepting part-time students due to lack of resources to handle this load.

- **VCULT and Studio:** We are working towards greater synergy and vision sharing between the Visual Culture and Studio programs. VCULT has flexibility but currently not a lot of majors. The *Blue Sky* Workshop that took place in April 2021 proved an excellent first step towards figuring out how to boost numbers and promote the program.
- **Position within the Larger University:** Fine Arts is a department within a university and the Department needs to work with it. We are not an art college and never will be, but we need to see it as our reality and not a hinderance. We need to continue to foster relationships with other programs (Environment, Engineering, etc.)
- **Financial Support for our Artist Talks and Workshops:** Each Fall and Winter term we run artist talks and workshops that are intended for skill-building. It is very important for graduate students to have critical engagement with visiting artists and curators, and we need increased financial support to run this program.
- **Need to Diversify Further:** Our students come from a diverse spectrum of cultures and need to see themselves reflected in faculty, staff, and programming etc.

Summary of Key Findings from the External Reviewers

“We perceive that the Fine Arts Department and the programs it offers are at an important point of transition. Recent positive developments include: a new Indigenous faculty/CRC appointment; improvements to staffing in administrative and technical roles; array of options for majors/minors and diverse electives across disciplines; and growth in adjacent programs such as Communications Arts and GBDA. Specific points of transition include the loss or transition of several existing faculty positions; anticipated faculty retirements; the changing nature of traditional media such as painting and the continued rapid evolution of the new, expanded and digital media, the increasing role they play in the creative sector and in the culture at large. This is an opportunity for Fine Arts at the University to restate its unique mission and place within the institution and is especially timely as strategic planning takes place and the *Waterloo at 100* initiative gathers momentum. We are confident that, with the appropriate resources and supports put into place, the strengths of the Fine Arts programs will increase as this renewal and transition process unfolds.”

Program Response to External Reviewers' Recommendations

1. Increase FT faculty complement ASAP, by 2 positions in the Interdisciplinary areas of Expanded Media/ Critical Studies, and plan now for new positions to replace retirements in 1-5 years.

Program Response

In May 2023 the Department of Fine Arts conducted a successful search and completed a tenure—track hire in the area of Painting. This position is not an addition to complement, but rather a bridge to an upcoming retirement. Moreover, in response to the recent appointment of colleague Jessica Thompson to the position of Director of the Stratford School, Fine Arts successfully argued for the opportunity to advertise for a 3-year DTL in Digital Art/New Media. The Department is hopeful that candidates can be invited to interview in Fall 2023 and that the DTL could begin teaching in January 2024. The departure of Jessica Thompson, along with that of Jane Tingley in 2019, has created a problematic gap in our curriculum and has limited our ability to sustain existing collaborations with Computational Fine Arts Specialization and Knowledge Integration.

Fine Arts will continue to work with the University administration to secure replacements for upcoming retirements, and we will continue to look for support for increase to complement positions for both our Studio and Visual Culture programs.

Dean's Response

The Faculty of Arts is currently under a hiring freeze and is unlikely to be able to respond positively to hiring requests in the immediately foreseeable future. Nevertheless, units such as Fine Arts are encouraged to continue to strategize and plan for their future needs, and to keep the Dean's Office updated on their plans for future directions.

2. Attend to diversity and Indigenizing needs in creating any of the above, as well as sessional and administrative positions.

Program Response

The Department is committed to increasing the diversity of our staff and faculty and will be certain to prioritize our efforts at every opportunity. Our faculty members will also continue to decolonize our curriculum. Work in this regard has already been done in our various studio

courses, as well as in our Visual Culture courses. FINE 209 and FINE 216 are examples of courses where such work is ongoing. Our curricula, both Studio and Visual Culture, have worked to decolonize both the content delivered and the assessments used to evaluate course outcomes. An example of this work is seen in FINE 282 Canadian (Settler) Art, 17th century to 1940 (Encounters). This iteration is decolonized in content and activities. It focuses on settler visual culture in Canada and encounters with land and people and the format is organized according to conversations. Likewise, the assessments underpin and build on the idea of conversation.

Dean's Response

The Dean supports and affirms the Department's response to this recommendation.

3. Clarify and express Department focus as being in Fine Arts, distinct from but related to Communications Arts and GBDA. Support this expression with visibles - signage, place-making, events, public outreach, and throughout the curriculum.

Program Response

Our current search (3-year DTL) is inviting applications from candidates who possess a fulsome understanding of emergent digital art and new media technologies, and the conceptual and practical application of these tools within a studio arts context. The ideal candidate will bring an expertise that indicates the advancement of digital art in one or more of the following areas: creative coding, generative art, artificial intelligence, applied gaming technologies, digital sculpture including digital fabrication technologies, AR (augmented reality), VR (virtual reality), robotics, net art, and/or blockchain technologies. This focus distinguishes the work that a Fine Arts education can provide, particularly when compared to the curriculum being covered by Communication Arts and GBDA.

Our efforts to brand the building where our studios and workshops are housed will continue, but much of this work is dependent on the commitment of the Faculty of Arts. Our current doors, painted in bright red, have helped to create an identity for our building and for the University of Waterloo Art Gallery (UWAG) in particular.

With respect to curriculum development, an upcoming renovation to the current Visual Culture program will allow students to navigate our own programs more easily and incorporate others in their planning. Our (Visual Culture) VCULT program is inherently interdisciplinary and celebrates the connections between a great number of departments across campus. It is our hope that our work to streamline the program will further facilitate

this interdisciplinarity. We are also committed to opening additional entry points into our programs and will consider how we might accept more first-year courses as pre-requisites once students decide to declare a Major or a Minor with us.

In terms of promoting our programs in a more intentional way, Fine Arts is in the process of producing a new recruitment video, which will be featured on our homepage, as well as distributed to local schools with active art programming and looks to participate in elementary and high school professional development events for both students and educators. Moreover, plans are currently underway to use the University of Waterloo Open House, scheduled for November 25 2023, as an opportunity to build Fine Arts-specific recruitment activities. East Campus Hall will be open to all visitors on that day, with faculty and staff running workshops and demonstrations for visitors to our building.

We welcome the recommendation to deliver a more robust recruitment strategy but would like to highlight some ambitious and successful outreach activities already taking place. In addition to various outreach activities that we curate and deliver for November Open House and March Break Open House, we also have our [S.A.I.L](#) (Student Art Innovation Lab) programming. SAIL has been running since 2013, and the vision was always to collaborate with local organizations. It has always been about connecting to the community in meaningful ways. In summer 2024, SAIL's goal was to increase our high school outreach and departmental promotion by going to those schools that could not afford transportation. We also held more on campus events expanding partnerships within the university: WUSA (Waterloo Undergraduate Student Association), WISC (Waterloo Indigenous Centre) and Glow Centre for Sexual and Gender Diversity. Creative content was comparable to previous years plus new offerings like screen-printing, paper engineering, and concrete mould-making. The students curated 3 exhibitions in the trailer: You are Home for the Vintage Festival, Lake to Lake for the July 1st Community Picnic and the Cherry Festival (curated by open submission call). Once again work came from the undergraduate and graduate programs, as well as Fine Arts alum (15 artists). Participating artists received honorariums.

In 2024, SAIL partnered with 18 groups including the City of Waterloo (LUMEN, Campfire, Community Picnic Day), KW Famous, the Waterloo Board of Education (10 classes from 7 different schools), Waterloo's Grand Porch Party, KW's Multicultural Festival, RARE, Cherry Park Festival, Lumen, UWaterloo Arts Advancement for their Homecoming Event, Waterloo Memorial Park Complex Summer Camps, The Canadian Clay and Glass Gallery, UW's GLOW, WUSA and WISC. Overall, the team facilitated 27 events to 7,214 participants (4,040 May-July + 3174 for September).

This work is organized and overseen by one Faculty member, who applies for grant monies and lists the following responsibilities:

hire & train staff, coordinate preliminary schedule of events with partners, facilitate the high school workshops, staff events that need more hands, manage budget, write reports, apply for grants, document events, manage staff, compile surveys, organize supplies, meet/communicate with stake holders.

Dean's Response

The Dean supports and affirms the Department's response to this recommendation. At the same time, it should be recognized that Fine Arts, like all Arts majors, is not a direct entry program, and overall enrollments are primarily dependent on admissions to Arts and, more broadly, to the University as a whole. Generally speaking, the Faculty recruits into Honours Arts and Honours Arts and Business, with students declaring their disciplinary major at the end of their second term. High-quality disciplinary programming is key to recruitment, but other components include co-op and Arts and Business, both of which distinguish all Arts majors from similar programs at other universities.

I would also like to comment that the new Arts Strategic Plan specifically emphasizes interdisciplinarity and collaboration among units, goals which may be furthered by the potential Faculty-level reorganization. While I respect each discipline's need to define and distinguish its own uniqueness, I would also encourage all our units to consider what unites our disciplines and creates domains that can embrace multiple perspectives and expertise.

4. Carefully assess and consider Direct Entry and develop recruiting strategies that promote unique opportunities for Fine Arts and VCULT students and researchers within a large institution that is so strongly STEM. Because of that STEM strength, not despite it. Recruit at arts-enriched high schools, as well as general.

Program Response

The issue of creating a Direct Entry program into Fine Arts is one that we have been debating for several years. We see advantages to Direct Entry, but also some limitations; students coming to Waterloo are often initially unaware of the Fine Arts program and discover us through electives, for example. Creating a Direct Entry program will direct students inclined toward the arts to us but will turn away those who may discover their love of art-making later on. We will continue to consider what is best moving forward and are grateful for the suggestion to revisit this conversation.

Dean's Response

Regarding this recommendation, more conversation about the merits of direct entry would need to be had at the Faculty level before it could be seriously considered, as we do not offer direct entry to any Bachelor of Arts majors (with the exception of Social Development Studies, which is hosted by Renison University). At this time, the Faculty is not in favour of direct entry into majors, for much the same reasons as the program response identifies above.

5. Address facility needs (HVAC, conversion of VCULT theatre space) with a view to significant renewal or replacement of the facility within a defined timeframe.

Program Response

There is currently no funding for either of these needs and Fine Arts now has access to ECH 2113 (part of Comm Arts space) which has flexible seating and some incoming state of the art equipment.

Dean's Response

The University as a whole is facing a major challenge with deferred maintenance and the demands that changing standards and practices of pedagogy place on buildings that were designed and built decades ago. There is no immediately foreseeable solution to these issues, but the University is at least beginning the process of planning how we are to address them moving forward.

6. Endeavour to undertake an internal (and if possible external) visioning exercise to situate more clearly the ways in which the visual arts – as theory, history, and practice – in their traditional forms and contemporary expanded sense interface with the digital world, to enable greater access and equity in forms of creative expression in the processes of social and cultural transformation (UofW100).

Program Response

The Department will continue to advocate for the importance of the Arts in education and will use the current Arts Strategic Plan to support its aspirations.

Dean's Response

As the Faculty implements the Arts Strategic Plan there will be many opportunities to develop this recommendation.

Recommendations Not Selected for Implementation

Recommendation #5:

There are no proposed actions for any renovations or HVAC conversion-the department has been assured that current HVAC meets the standards-post pandemic and there is new space allocated to Communication Arts that can be used for flexible seating.

Implementation Plan

	Recommendations	Proposed Actions	Responsibility for Leading and Resourcing (if applicable) the Actions	Timeline for addressing Recommendations
1.	Increase FT faculty complement.	Fine Arts has a new tenure-track Assistant Professor in Painting, and an approved search for a DTL in Media Art, which is currently being advertised. Department will request two additional bridge positions-Sculpture and Visual Culture, in preparation for upcoming retirements/workload reduction.	Chair, in consultation with Dean of Arts	As financial constraints / hiring freezes permit.
2.	Attend to diversity and Indigenizing needs.	We will ensure that all recruitment activities, be it in hiring, or in graduate student recruitment, will prioritize the need to increase the diversity of our department.	Fine Arts and Visual Culture faculty in Fine Arts.	12-24 months – upcoming DTL and retirement bridging positions.
3.	Clarify and express Department focus as being in Fine Arts.	Signage, marketing, Fine Arts recruitment fairs (from Accelerated/IB high schools), continue to offer courses that relate to making work.	The Department Chair, along with the Associate Chairs Grad and Undergrad (recruitment material) Technical and Administrative staff (signage and community)	Most focus will happen within the next 12 months. FINE 100 is an ongoing change that will be revisited after one cycle (12 months – 7 sections).

			events). FINE faculty (new pilot curriculum).	
4.	Carefully assess and consider Direct Entry and develop recruiting strategies that promote unique opportunities for Fine Arts and VCULT students and researchers.	<p>Recruitment at Arts Enriched high schools.</p> <p>Fine Arts is already engaged in STEM with FINE 392 (Tech Art).</p> <p>Direct Entry will be an ongoing discussion.</p> <p><u>Note from Dean:</u> At this time, the Faculty will not be considering direct entry into majors</p>	<p>Associate Chair, Undergraduate.</p> <p>Dean of Arts and Arts Undergrad.</p>	<p>Recruitment will begin in Fall 2023. Student Art Innovation Lab (SAIL) high school community outreach events will continue. Fine Arts is planning to continue these events, with branding merchandise that is being arranged with the Faculty of Arts (pins, pens, stickers etc.). Community Relations and Events has committed to provide Fine Arts with a SAIL and Arts flag banners (FINE on one side and UW logo on the other). Chair and Associate Chair, Undergrad will request a meeting with the Dean of Arts and Associate Deans to further discuss Direct Entry options for Fine Arts.</p>
5.	Address facility needs (HVAC, conversion of VCULT theatre space).	Not selected for implementation.		

6.	Endeavour to undertake an internal (and if possible external) visioning exercise to situate programs more clearly.	Consult with the Department and request the help of CTE.	Chair to connect with faculty starting in the Fall to discuss timelines.	Some visioning is already implemented with incoming DTL in Media Art. Consultation and implementation of some considerations will be ongoing.
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The Department Chair/Director, in consultation with the Dean of the Faculty shall be responsible for the Implementation Plan.

Date of next program review

2028-2029

Date

Signatures of Approval


Chair/Director

April 15, 2024

Date

AFIW Administrative Dean/Head (*For AFIW programs only*)

Date

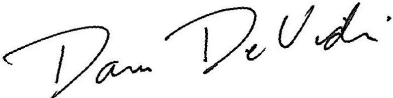


June 17, 2024

Faculty Dean

Date

Note: AFIW programs fall under the Faculty of ARTS; however, the Dean does not have fiscal control nor authority over staffing and administration of the program.



April 10, 2024

Associate Vice-President, Academic
(For undergraduate and augmented programs)

Date

On Behalf of the Associate Vice-President, Graduate Studies and Postdoctoral Affairs