**18 Month Status Report (based on the Implementation and Work Plans)**

**External Program Review- Step # 11**

**Department/Program: Department of Fine Arts and Music/Visual Arts**

**Responsibility:** Department Chair – Ed Turgeon

**Date Submitted: Original submission date - March 14, 2016**

**Revisions submitted - 25 May 2017**

The Department of Fine Arts and Music delivers three Fine Arts programs: (i) Bachelor of Fine Arts, (ii) Bachelor of Arts (General)- Fine Arts, and (iii) Minor in Fine Arts.

The strengths of the program include: an integrated and sound visual arts (two-dimensional) curriculum, tailored offerings to meet regional needs, a student-centred, hands-on approach to teaching, low professor : student ratios that provide individual attention from committed faculty; opportunities for practical professional development (i.e., field and exhibit) that result in excellent student work.

Recommendation #1 – **Program Revisions**

Faculty Responsible: Pinheiro, O’Flanagan, Boyle

Completion by department - Ongoing

1. engagement with Indigenous communities - including SKG - to develop strength in contemporary Indigenous art (*taught by knowledge-keepers and studio instructors*). This would be aimed at summer institute offerings and opportunities for student field work in natural settings;

* Consultations were held in spring 2015 with Anishinaabe Initiatives Director Judy Syrette concerning a summer school of the arts which would have reached out to Indigenous students from Northern Ontario and beyond. Those discussions were imaginative and enthusiastic, and indicated a great potential for collaboration. The plan was not effected in spring/summer 2015, given the exigencies of our move to Mill Square. There is another round of related planning, involving Doctor Rainey Gaywish who has applied for funding for this enterprise, which will strike a balance between indigenous and no indigenous content and which will follow a four direction Anishinabe sequential model.
* In spring 2017, the Department collaborated to offer Ziigwang Inakamigiziwin, a group of spring session courses. The courses were coordinated so registrants in all three could participate in a camping/wilderness field experience in Lake Superior Provincial Park from May 23 to May 25. One of the courses, VISA 3026, was a special topics course on land-based Anishinaabe Art in which students worked with locally gathered materials to gain hands-on experience making seasonally appropriate objects.
* There has been ongoing contact and discussion with members of the Missanabie Cree Nation as well, including former student and Chancellor Shirley Horn. Again, there have been conversation concerning collaborations in relation to The Missanabie lands development.

1. the addition of distinct and explicit indigenous course content;

* This recommendation will be addressed through the exploration of thematic areas to guide future program development. The four thematic areas are:
  + contemporary and traditional Anishinaabe art practices
  + transformation and healing through art
  + land, place and identity
  + art and entrepreneurship

These areas of focus strongly support and interact with one another and are sensitive to the interests of students and the needs of the region. For instance, working with Anishinaabe Studies, Shingwauk Kinoomaage Gamig (SKG), the Shingwauk Residential Schools Centre (SRSC), and regional practitioners and artists, the department plans to deliver 3-4 regular course offerings that will be open to students in all areas of study. VISA 3026 offered in spring 2017 is one example. Additionally, students who pursue the BFA and are interested in an Anishinaabe art focus will be encouraged to supplement visual art courses with courses in Anishinaabe Studies, History, and Politics.

* Native Art courses (2026 and 2027) were unbanked and revised, and will be on the roster for Fall and Winter 2017/18: *Indigenous Art of Canada*, *and Modern and Contemporary Anishinaabe* Art.
* Our Visiting Artists programme has had a special focus on young, emerging artists of Indigenous ancestry. In October 2015, we hosted Duane Linklater, who delivered a public presentation, and held studio visits/consultations with students. In 2014/15, several artists visited, including Matthew Walker, David Garneau and Clement Yeh.​ Several more artists are scheduled to visit in the coming year. Andrea Pinheiro has secured Canada Council funding to support this initiative, which she has initiated and organized.

1. a shift of course foci from form-to-content, at the senior-level;

* This has been a relatively standard feature of our programme since its inception, yet we have responded to this recommendation with a deepened emphasis on personal narratives and meanings in the thesis and some other upper year courses. In some cases, the inclusion of personal narratives has extended out to include family and lived histories and this has been especially compelling in the work of our Indigenous students. Our program has insisted on allowing students to follow their own direction in their research, and we do not impose any bias related to strategies, whether they be conceptual or formal in nature.

1. substantive revisions to art history offerings in the areas of contemporary and Indigenous art, as well as cultural studies and theory. This would include collaboration with Anishinaabe Student Service Division with an eye to developing an Indigenous Art History and Contemporary Indigenous Art course offering

* See b above. Furthermore, the department will address this recommendation by specifically identifying art history and theory content as a component of existing studio courses. This will allow for a reduction to the current requirement of 18 credits in History/Theory, without losing any of the theoretical content that students require. In addition, the department will actively engage with other programs with a view to cross-listing contemporary theory courses. The department will be working with Anishinaabe Studies and SKG to deliver Indigenous art content.

Recommendation #2 – **Resourcing**

Faculty Responsible: Pinheiro, O’Flanagan, Boyle

Completion by department - Ongoing

That the Academic Administration consider the provision of resources (when available) to support the fine arts programs as follows:

1. Studio facilities that are larger, as well as more functional and accessible;

* In January 2015, the Fine Arts program was relocated to Mill Square, on an 18 month lease. The increased studio space allowed us to more fully deliver aspects of the printmaking program (adding Silkscreen, Lithography, Photo processes, and Digital Imaging). Once the space was completed, these programs were able to be delivered with a much greater level of functionality and safety for students. The addition of a workshop has enabled students to acquire vital skills in constructing essential things like stretcher frames, plinths, etc. And the provision of a gallery space (although as yet incomplete in terms of lighting and security), has enabled the program to provide students with curatorial experience and exhibition opportunities, as well as to create dialogue around work exhibited by visiting artists and faculty. It has functioned as a valuable experimental space for students in Advanced Studio as well. The upstairs studios have provided bright, open spaces for various studio practices, and given upper-year students the space they require to develop their work in an uninterrupted space.
* The space has not been without challenges. The move into Mill Square was likely 6 months premature, and there were a number of difficulties getting studio spaces completed and functional. There were quite a few difficulties encountered with the management of the Machine Shop (which have largely been rectified with the new ownership). Both students and faculty have experienced a sense of isolation and separation from the main campus and our colleagues there. In short, while we feel the space has the potential to be really terrific, given that the Machine Shop owners see the venue as a concert and event location, it may not, after all, be the best ‘fit’.
* In 2017, a decision was made to relocate Fine Arts back to the main campus. Preparations are in progress for a move to the Essar Convergence Centre and the department has been engaged in consultations with regards to the renovations that are currently taking place.

1. Faculty (generalist) art historian, with an Indigenous practices specialty, in order to provide program depth and balance

* *See Recommendations: b and d*. It is not possible to hire a new faculty member at this time. The department will focus on thematically-based content and interdisciplinary collaboration to achieve its goals.

Recommendation #3 – **Partnerships**

Faculty Responsible: Pinheiro, O’Flanagan, Boyle

Completion by department - Ongoing

That Academic Administration and the Department of Fine Arts and Music work together to advance partnerships with an eye towards increasing program appeal, growth and opportunities by establishing a sound and flexible diploma-to-degree articulation agreement with community-college graphic design programmes [*both two year (45 credit transfer) and three year (60 credit transfer) programs]* into the Fine Arts degree programmes.

* We have held initial meetings with Sault College, but the process has been delayed due to a lack of forthcoming info from the college. Program changes such as the reduction of required credits and the removal of prerequisites for second year courses will help increase flexibility for pathways from community colleges as they are developed. The department will work together with the College Outreach and Support Officer (COSO) around development and promotion of specific pathway and articulation agreements.
* The department will advance other partnerships in order to meet its enrolment targets. Internally, the department will work with other programs such as Business, Community Economic and Social Development, and Psychology to prepare students for professional practice. The department has met with Geography faculty to discuss interdisciplinary collaboration. Externally, studio courses and work placement credit options with arts and community organizations locally will be expanded.