**Fibre Arts Program Review – Conducted – May 9, 2013 (Presented at APDC April 2014)**

The Fibre Arts Certificate (FAR) program was first launched in September of 2004 as the final phase of expansion and complement for the full-time programming for the fall/winter seasons at Fleming College’s new facility at the Haliburton campus. Fibre courses had been a popular choice of the summer school courses that had only been offered part-time. After careful consideration by a committee comprised of Fibre Artists and educators, this program was Ministry approved as a one year Ontario College Certificate. It is also an equivalent to the studio semesters of the Visual and Creative Arts 2 year diploma.

This intensive (two semesters in one) program continues to be delivered primarily Monday to Friday from 9am to 4:30pm with independent studio time available in the evenings for practicing skills, assignment completion, and creative experimentation. The fully equipped studio includes individual sewing station electrical supply, dye lab, silkscreen tables, darkroom and light table area. Our campus also includes a 32-station computer lab, and tools and safety equipment necessary for the delivery of the program. All Fibre Arts program faculty are professional artists who primarily support themselves with their studio and teaching practices.

There are two other fibre programs available in Canada, one in Selkirk College, BC at the Kootney School of The Arts and one in the Ontario College system (Sheridan College). Both colleges offer longer programs with more detailed programming. Sheridan offers both a 3 and 4 year textile program of 8 semesters per year.

Fleming College receives 12-30 applicants to the program annually, with an average of 6 - 7 students registering annually over the past 5 years. There has been a steady and significance increase in the satisfaction with the program over the past 5 years (it has grown from 67% in 2009 to 86% in 2013 which is a testament to the hard work and changes that have been made in the program over the past 5 years. At the same time there has been a decrease in the overall applications and enrollment.

With the launch of the full-time VCA diploma in 2008, most candidates now select certificate programs as their area of studio specialization. As the diploma enrolment continues to grow, the Fibre Arts certificate will need to support those students by providing increased opportunities for exploration and creativity, so that they may choose pathways that are appropriate for their learning needs.

As a first step in the review, faculty, curriculum experts, and campus administration joined together to provide input by reviewing feedback notes, the original program aim and outcomes, current delivery, learning gaps and the strategic direction of the campus. End of semester discussions with faculty and students have provided a safe environment to critically assess their experiences in this program and identify its strengths and weaknesses.

The program review which included feedback from faculty, students and technical staff, identified a comprehensive program, exploring the many aspects of fibre arts in a short amount of time. The content of the program is strong in depth and breadth for a foundation program, however the order of curriculum delivery needs to be re-organized into a linear order appropriate to student learning while creating a balance between theory and project work. We also identified that the amount of time allocated to certain processes was out of balance with the amount of time allocated to project work.

This review has afforded the opportunity to rebalance the curriculum to include additional time for project work as determined by the faculty team and graduate feedback. The faculty have been included and empowered by the renewal process and have expressed interest in taking part in the delivery of the revised fibre arts certificate program.

| **Program Coordinator:** | | **Jennifer Bain** | **School:** | | **HSTA** |
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| **Program Code:** | | **FAR** | **Date Completed:** | | **Ongoing Fall 2012** |
| **Program Name:** | | **Fibre Arts** | | | |
| **Indicator**  **1.0 Industry Trends** | | | **Summary of Key Findings** | |
| **1.1 Sectoral Standards and Industry Trends**  **Review / discuss:**   * New or emergent industry / sector themes or issues that may have a potential impact on program positioning * Industry / sector issues identified by the Program Advisory Committee * Recent labour market data or sector reports * Recent or anticipated changes in occupational standards, level of entry and credential and / or standards of accreditation * Program alignment to labour market and sectoral trends * Trends identified by the Program Advisory Committee | | | Current style in fabrics/textiles includes a considerable emphasis on deconstruction, manipulation, and distressed surfaces.  There is currently a strong move back to pure natural fibers and handcrafted quality driven by a greater appreciation from the marketplace.  Technology influences process and design.  Historical and once obsolete practices are now returning lending highly stylized techniques to hybrid practices in works from fibre.  The exhibition of fibre based constructions as ‘art objects’ is becoming far more prevalent in the institutions, with a contemporary emphasis on the meaning of the work carrying more import than the status of media signifying the works as fine art.  Recycling and repurposing processes used with fibre objects are rapidly growing in direct proportion to the respect for quality in a piece of cloth. | |
| **1.2 Industry Liaison**  **Review / discuss:**   * Program initiatives to maintain involvement with the industry / sector such as field placement supervisions, clinical, faculty renewal, professional learning, other professional affiliations, or community-based projects | | | It has been decided that the intensive delivery of the program warrants the priority of time to be spent in the studio. Faculty agrees that this connection to the industry is a very important component and would be a priority if the program expanded in the future. | |
| **2.0 Curriculum Development and Framework** | | | **Summary of Key Findings** | |
| **2.1 Curriculum Framework**    **Review / discuss:**   * Describe how your program demonstrates a learner centered approach and addresses our core promise to students concerning personalized learning and support. | | | Faculty members are enthusiastic and passionate about their experience and how they share it with their students and prepare them for the industry. Through small class sizes and an emphasis on individual participation, their diverse knowledge is shared with each student. Faculty are continually challenging and exploring their medium as well as learning from the individual students’ experience.  Faculty’s shared approach to the curriculum:   * Teaching Methods - adapt to different learning styles including demonstrations, documentation of the creative process, student and faculty presentations * Commitment – to ensuring student experience is focused on both technical and conceptual learning * Critical Evaluation – Faculty provide a safe and structured opportunity for critical discussion in both individual and group activities. Sharing experiences through the critique affords opportunity for both objective and subjective realizations. * Simulating Experiences – Faculty share real life career experiences with students to prepare them for challenges they will face when beginning their artistic career. These include almost every aspect of the program experience, from issues in safety, studio maintenance, creative processes and the presentation and marketing of work. * Independent Practice – Students are provided 15 hours per week of independent studio time and are encouraged to use it for project completion as well as refine their skills. | |
| **2.2 Outcomes from Curriculum Renewal**  **Review / discuss:**   * Key outcomes from the Curriculum Renewal processes of the past few years * Progress to date in implementing the recommendations arising from Curriculum Renewal * Success of the changes implemented and the means by which they are being evaluated | | | Strategies, to improve the learning and teaching environment, by collecting feedback from both faculty meetings and student feedback sessions. These strategies include:   * Selection of a common design resource textbook that is consistent with all of the art certificates and visual and creative arts diploma to provide students with a clear and consistent message of the design process. Textbook would also be a valuable reference for students after graduation * Faculty groups are referred to as “teams” and work together to ensure cohesive and clearly delivered programs. Within approach, faculty members encouraged to work together and build on each other’s projects in order to create efficiencies in the learning process. * Sequence of courses prioritized based on optimal learning vs. faculty schedules, as was past practice. * Regular communication with the faculty   Administrative coordinator is in contact with faculty before, during and after their teaching time. Topics include:   * Issues or concerns from prior week’s courses * Student issues * Information transfer from other faculty * Studio/ergonomic challenges/barriers * Curriculum review/feedback – to ensure delivery is in line with program outcomes * Student focus lunch is held during the last week of the program to identify any concerns with the curriculum and studio environment * Most program renewal discussions identified fibre arts studio and darkroom/lighting table issues and/or equipment needs   Faculty meetings are held in the semester following the program to discuss any issues or concerns for resolution well in advance of the next delivery. Adjustments to curriculum, material needs and program scheduling are made and some examples are as follows:   * Revise the Art History delivery format to be more in line with HSTA deliveries that incorporate hands-on experiences in the learning * Add a sewing basic component to accommodate the changing trends – students are not taking home economics in grade school level learning * Identify overlaps in the curriculum and ensure faculty are aware of what other faculty are teaching * Add practical drawing exercises to the drawing learning sequence in preparation for later courses * Ask faculty to connect with each other and create avenues for project based learning | |
| **2.3 Curriculum Sequencing and Alignment with Standards**  **Review / discuss:**   * The Ontario College Credentials Framework and the extent to which the program aligns with the provincial standards. * The program’s current admission requirements and their suitability in relation to program rigour and student preparedness * The extent to which course content, levels of learning, and assessment methodology are successfully sequenced and aligned between courses and across semesters | | | There are currently no provincial standards for a fibre arts certificate.  Admission requirements have been acceptable, especially in light of the fact that the FAR is a foundation level certificate.  Faculty actively collaborate in translating the program writings into coherent and integrated learning strategies. This is supported by ongoing documentation and communication of issues in course content by the Program Coordinator. | | |
| **2.4 a) Curriculum Map**   * Review the Program Curriculum Map and discuss the extent to which there is alignment of vocational and course outcomes * Review / discuss the distribution and progression of Vocational Learning Outcomes, Essential Employability Skills, and General Education themes across the curriculum. | | | <!-Vocational and course outcomes are now well aligned having been adjusted as per deliberation and decision of faculty team via this Program Review.  Due to the intensive/compressed delivery of this program, General Education themes are necessarily related to the program, yet delivered from a broader historical perspective than a focused studio stream. | |
| **2.4 b) Curriculum Map**   * Submit an updated curriculum map as an attachment to the Program Review Report | | | See Curriculum Map – Appendix A | |
| **2.5 Delivery Mode**  **Review / discuss:**   * The *primary* modes used to deliver curriculum such as lecture, seminar, lab, applied project, field camp and web based courses * The rationale for, and appropriateness of, these delivery modes in relation to program learning outcomes * The degree and depth to which the program is providing work integrated learning experiences * The degree and depth to which the learning experiences are enhanced by the use of educational technology. | | | The Fibre Arts Certificate Program is offered in a studio setting with a high level of hands-on practices and activities delivered as follows:   * Lectures, demonstrations and discussions * Faculty and student presentations * Hands-on projects * Demonstration of techniques and processes * Research, planning and documentation   The learning outcomes for this program are skill based and require full demonstration and practical activities in order to prove success in this field.   * Delivery format is Monday to Friday from 9am-4:30pm with 15 hours of tech supported, self directed learning in the evening. * Each course is delivered in a one week block and is aligned to ensure appropriate sequencing within the program.   Careful consideration is given to the order of courses when scheduling/planning for the fifteen weeks to ensure that students acquire the appropriate credentials before moving forward.  Course delivery is designed to reflect real world studio practices. As mentioned earlier, the intense delivery does not allow sufficient time to deliver the foundation level experience with concurrent outside placements.  All courses are delivered face to face with faculty. The studio based nature of the curriculum does not lend itself to elearning strategies. | |
| **2.6 Assessment and Evaluation Methods**  **Review / discuss:**   * The program approach to learning assessment * The balance and frequency of assessment types across the curriculum and their appropriateness to course / vocational outcomes * Reflect and comment upon the variety of methods used to demonstrate outcomes. Are learner centered principles part of the assessment approaches? | | | Providing a solid assessment plan for art courses presents special challenges, especially for full time practicing artists who are new to the teaching process or returning faculty with a variety of different approaches to assessment. Recognizing this gap, measures have been put into place to provide appropriate professional development for faculty vis a vis assessment workshops.  Inclass critiques are the strongest and most direct assessment tool in the art studio classroom, engaging student, peers and faculty in an examination of specific criteria in both form and content of the product.  Faculty review their written assessment plans for art projects through workshop discussion with peers, coordinator, and curriculum specialists, and adapt them to address simple and categorical needs in providing specific feedback to students.  Workshops are delivered under the guidance and tutelage of CLT. These workshops have built relationships between the art faculty and CLT that will continue to provide support to the art faculty.  Faculty are to present assessment plans to students on the first day of classes. Students experiencing challenges by the mid point of the course are expected to meet with faculty to discuss their progress to date and identify where they need to improve, so that they may be successful in the course.  Evaluating art includes assessing the approach to the medium, and its related tools and equipment, in conjunction with the student’s understanding of health and safety concerns. | |
| **2.7 Curriculum and Diversity**  **Review / discuss:**   * Program strategies that support student diversity and promote understanding of diversity, including program culture / climate, curriculum content and approaches to teaching and learning | | | * Our program provides students with a foundation in the study of fiber arts as the start of a skill base for technical employability, as well as a tool in visual arts. * Curriculum affords that fibre artists interested in the technical and/or conceptual process will have the opportunity to explore both. * Student support services are available for students who experience barriers or challenges with processes in both the studio and lectures settings of the program   Class is a combination of direct and non-direct students which results in a classroom student profile which is diverse in age, education, art experience, interests and cultural backgrounds. | |
| **2.8 Learning Pathways**  **Review / discuss:**   * Recent or anticipated initiatives that promote student pathways including high school articulations, dual credit, program laddering, dual diplomas, and university transfer, articulations, and partnerships | | | * A number of secondary schools visited the campus, introducing the students to the practices of fibre arts. * Students attending the media exploration course of the visual and creative arts diploma (VCA) program have an opportunity to experiment in fibre arts studio activities. This ‘seed planting’ process is a way for current diploma students to explore and consider selecting the Fibre Arts Certificate as their specialized area of study in the second half of their program. * The delivery of dual credits has increased since 2009. This has resulted in a proportional increase in the number of high school students being introduced to the Fiber Arts studio. * University level articulation agreements will allow students to further their fibre arts practice and education | |
| **3.0 Student and Graduate Satisfaction** | | | **Summary of Key Findings** | |
| **3.1 Formal Measures of Student and / or Graduate Satisfaction**  **Review / discuss:**   * Key Performance Indicator results for the program with a focus on #s 4, 8, 9, and 11 * Program status and positioning in relation to the KPIs of other programs of a similar type (where applicable) * Feedback and summary report from Learning Support Services (LSS) summary * Themes or issues emerging from a review of course evaluation summaries (Chair/Dean response here) | | | 1. KPI’s    1. KPI for overall quality of learning experience in the program over 5 years: 75%    2. Student Satisfaction with learning experience **in 2013** was 86% satisfactory (versus overall college satisfaction of 81%)    3. Graduate satisfaction with vocational outcomes was 95% (versus college average of 87%)    4. Graduate satisfaction with the program was at 88% (versus college average of 83%)    5. Graduation rates for 2013 are 92% (versus the system rates of 66%) 2. KPI’s trend – there has been a steady and significance increase in the satisfaction with the program over the past 5 years (it has grown from 67% in 2009 to 86% in 2013 which is a testament to the hard work and changes that have been made in the program over the past 5 years. At the same time there has been a decrease in the overall applications and enrollment. | |
| **3.2 Other Measures of Student and Graduate Satisfaction**  **Review / discuss outcomes from:**   * Student focus groups (mandatory component)      * Student Advisor observations / reports * Formal or informal discussions with students and graduates such as class councils, class representatives, individuals or delegations * Debriefing sessions following a field placement, clinical placement, or practicum | | | Feedback Sessions are held at the end of each program. These sessions are an excellent tool for collecting valuable feedback that is used to develop strategies for increasing student satisfaction.  Example of a question and a response:  ***The value of the total experience for you.***   * 11/10 – “this course has changed my life” * 8, 9, issues were little things that became irritating but tolerable   **Summary of Graduate Feedback Comments (unaltered responses):**   * Students need to be taught the basics of sewing. Many students were wasting time with the challenge of basic sewing and other students were helping those who didn’t know. * Art History – Hands on practical learning was promised and never carried through. * Faculty were not always aware of what they were teaching. When asked about the changes in the curriculum, faculty said they have always taught what they teach. * Include weaving demonstration (1 day or 1.5 days) * Compress Embellishment and Embroidery * field trip would be nice to have (i.e. Textile Museum, shopping trip) computer technology – hand draw – is it really necessary? * needing to know how to do it by hand is beneficial, but it would be nice to have information on how to use technology. * Would have benefited with more attention on pattern making – couple days of pattern making rather than 2D or 3D / garment construction | |
| **4.0 Employment Trends** | | | **Summary of Key Findings** | |
| **4.1 Employment**  **Review / discuss:**   * Graduate employment statistics over the last few years, including those of students employed in the field, in a related field, outside the field, or unemployed, and any emerging patterns in this data * Student preparedness for entry-level positions * Emergent employment trends such as new types of positions, changing job market, regional distinctions, changing employer profile, or emerging skill shortages | | | * Students graduating from this program have had a basic introduction to the artist’s practice using fibre-based materials. With further education and/or practice, students may pursue careers in freelance work, education, or employed in private business. * These graduates may eventually pursue careers in, fashion design, interior design, fibre technology, expressive arts, fibre manufacturing, retail sales, etc. * They may choose to use skills and techniques in the assembly of works of fine art, and exhibit and market them accordingly. * The rise of the creative economy is providing opportunities for artists to become *entrepreneurial* and merge their skill sets with those of business and industry. | |
| **4.2 Other Graduate Destinations**  **Review / discuss:**   * Alternative graduate destinations such as further education, international opportunities, volunteer service, or other experiences | | | Graduates may continue their studies as follows:   * Complete Fleming College’s Visual and Creative Arts Diploma * Continue to study with fibre arts professionals in Haliburton School of The Arts courses * Complete other studio certificates at Fleming, choosing from drawing & painting, photography, sculpture, ceramics, artist blacksmithing, jewellery, digital image design or glassblowing * Establish a basic studio practice and participate in exhibitions and sales venues * Volunteer for an art organization * Participate in an artist run centre * Continue with further post secondary education at a College or University level, especially through established articulation agreements with other post secondary institutions such as ECIAD, OCADU, etc. | |
| **5.0 Strategic Positioning** | | | **Summary of Key Findings** | |
| **5.1** **College Alignment**  **Review / discuss:**   * Program alignment with college priorities such as vision, mission, values, strategic plan, academic framework, and the educational mandate, and / or academic priorities of the School * Opportunities for new program initiatives based on Program, School, or community strengths and alliances | | | The uniqueness of FAR (delivery, content, student profile) align with the College **Vision:**  *Students succeeding through personalized learning. Innovation and achievement powered by people.*  and **Mission:**  *Fleming champions personal and career success through applied learning. We contribute to community success and sustainability through programs, services and applied research.*  Specifically it reflects the following goals in the existing Strategic Plan:  **Achieving Excellence in Student Learning** (emphasis on applied learning, integrated assessment, outstanding student / faculty interaction) | |
| **5.2 Competitor Programs**  **Review / discuss:**   * Key parallels and differences between this program and those of its closest competitors, where applicable * ’Value-added’ program distinctions and their attractiveness to prospective students | | | There are two other colleges in Canada who offer similar programming to Fibre Arts Certificate. These two colleges are Selkirk (Kootney School of The Arts) and Sheridan College.  Selkirk is located in Nelson,BC and has a 10 month program Textile Studio.  Sheridan is located in Oakville, ON has a 3 and 4 year Craft & Design program in Textiles. Both of these institutions are delivered in longer time periods giving students increased opportunity to refine and practice their skills. They both require interview and portfolio for admission.  Students attending Fleming’s Fibre Arts Program would benefit from our 4 month delivery as Fleming creates a pathway of opportunity to experiment and create a portfolio for admission for further studies. | |
| **6.0 Enrolment Trends** | | | **Summary of Key Findings** | |
| **6.1 Demand for the Program**  **Review / discuss:**   * Patterns in the number of program applicants, qualified applicants, and actual registrants over the past 6 years * Changes, if any, in the student demographic profile, including level of maturity, diversity, prior knowledge, technological literacy, work experience, and expectations * Impact, if any, of this changing student profile on program curriculum | | | Since the full-time Visual and Creative Arts Diploma began in September of 2008:   * Increased numbers of direct entry students are usually younger, many looking for an opportunity to build their portfolio. * The first two semesters of the VCAD program provide a creative foundation for students who choose to specialize in Fibre Arts for semesters 3 and 4. The foundation addresses the development of an advanced level of critical thinking and increased professional integrity and work ethic. * Students have had an opportunity to identify personal challenges and have set their goals accordingly. * Students are very cognizant of available pathways for higher education (ie: articulation agreements and careers after college.) * Enrolment has increased as VCA students have an opportunity to experiment with fibre before selecting their area of specialization for year two. * This certificate enjoys a class profile of broad age range. * The general class profile usually contains a higher than average level of students with heightened perceptual and cognitive challenges, perhaps due to the creative nature of the curriculum. * Increased enrolment at the campus combined with a typical student profile of higher than average individual needs have increased the ongoing demand for learning support services at the campus. Many students are entering college after secondary school unaware of the steps necessary to ensure that this support is in place for identified learning challenges at the college level. They are generally not aware that IEPs do not automatically follow students from secondary to post secondary institutions. | |
| **6.2 Student Progression**  **Review / discuss:**   * Patterns of student success and retention on a semester by semester basis over the last six years * The effectiveness of any strategies adopted to improve student success and retention | | | * Graduation rates for 2013 are excellent with a 92% completion rate for the program (versus the system rates of 66%) * Fibre Arts is an applied, intensive 665 hour program that is delivered in 15 weeks. The format meets the needs of serious students who may not be interested in completing a longer and/or more traditional program. Short duration of the program reduces attrition. * Ongoing communication between the administrative coordinator, faculty and students ensures ample opportunity to discuss strategies for student success. The program delivery is also formatted so that students can return to the campus part-time the following year for courses that were not successful completed the first time. * Students at risk are addressed through faculty and administrative coordinator outreach. | |
| **7.0 External Relations** | | | **Summary of Key Findings** | |
| **7.1 Alumnae**  **Review / discuss:**   * The type and range of alumnae involvement in the program * Current and future strategies to engage alumnae in the program | | | * Graduates are encouraged to stay connected with the college and are provided opportunity to represent the campus at promotional shows. They have also been provided space at the campus to display current work. * The college receives information about alumni exhibitions, written articles about alumni or by alumni, etc… all of which are posted on the campus blog, disseminated through email to our mailing list and added to our to our campus “brag book”. This celebration of alumni success is a reference tool for new and current students. * Graduates are encouraged to stay in touch with the campus/college * Alumni are notified of and encouraged to apply to, part-time employment opportunities at the campus. * Accomplished alumni are hired to teach in our programs at the campus. | |
| **7.2 Community Relations**    **Review / discuss:**   * Significant partnerships, relationships, connections, or offers of support from the community that help to enrich the program and the student experience * Faculty, staff, and student involvement in volunteer projects and events * Contributions to the not for profit sector such as committee or board service by program-associated faculty and staff * Community recognition in the form of student bursaries, awards and scholarships | | | * Coordinator of the Fibre Arts Certificate is a current board member of the Arts Council of Haliburton County. * Campus Dean/Principal is a member of the Board of Directors for the Ontario Craft Council. * Faculty members are practicing photographers/artists, actively involved in their communities and in retail and distribution of their own work. * Students plan and participate in the end of year show and sale for the purpose of presentation and experience. * The “Friends of Fleming Foundation” provides scholarships and bursaries to full-time students attending the Haliburton campus art programs to assist with finances. | |
| **7.3 Program Advisory Committee**  **Review / discuss:**   * The distribution of Committee membership by constituency, sector, and / or region * The vitality of the Committee such as the frequency of meetings, and members’ level of participation, engagement, and turnover * The extent to which Committee operations are aligned with the Fleming College Advisory Committee Orientation Manual and Advisory Committee policy. | | | Committee Membership  The Program Advisory Committee includes representation of a range of professionals who are active or have been influence in the visual arts and craft:  Elizabeth D'Agostino (Co-Chair)  Curriculum Coordinator  Toronto School of Art  410 Adelaide St. West, 3rd Floor  Toronto, ON  M5V 1S8  416-504-7910  [ylizzie@hotmail.com](mailto:ylizzie@hotmail.com)  Karen Gervais  Visual Arts Faculty  Haliburton Highlands Secondary School  20 Farmcrest Ave  Haliburton, ON  K0M 1S0  705-457-3988  [karen.gervais@tldsb.on.ca](mailto:karen.gervais@tldsb.on.ca)  Gary Greenwood  924 William Booth Cres  Oshawa, ON  L1G 7N4  905-725-9199  [gary.greenwood@sympatico.ca](mailto:gary.greenwood@sympatico.ca)  Heidi Hudspith  Alumni - Fibre Arts Program  Fleming College, Haliburton School of The Arts  404 Mountain Street, Box 951  Haliburton, ON  K0M 1S0  705-457-1680 Ext. 6734  [hhudspit@flemingc.on.ca](mailto:hhudspit@flemingc.on.ca)  Scott McDonald  Manager, Education  Royal Ontario Museum  100 Queen's Park  Toronto, ON  M5S 2C6  416-586-8000  [scottm@rom.on.ca](mailto:scottm@rom.on.ca)  Lauren Ogilvie  Alumni - Visual & Creative Arts diploma  Fleming College, Haliburton School of The Arts  3022 South Drive  Burlington, Ontario, L7N 1H2  705-457-2132  [ogilvie.lauren@gmail.com](mailto:ogilvie.lauren@gmail.com)  Percy Payette  Head of Arts Department  Lindsay Collegiate & Vocational Institute  260 Kent Street West  Lindsay, ON  K9V 2Z5  705-324-3556  [percy.payette@tldsb.on.ca](mailto:percy.payette@tldsb.on.ca)  Emma Quin (Co-Chair)  Executive Director  Ontario Craft Council  990 Queen St. West  Toronto, ON  M6J 1H1  416-925-4222 Ext. 223  [equin@craft.on.ca](mailto:equin@craft.on.ca)    The PAC meets annually in the spring. Membership has been consistent and attendance can be a challenge, due to campus location. We have offered other means of attending, such as by video or telecommunications.   * This committee operates within the Fleming College Advisory Committee Orientation Manual and Advisory Committee policy. | |
| **8.0 Program Resources** | | | **Summary of Key Findings** | |
| **8.1 Human Resources**  **Review / discuss:**   * The number and distribution of all faculty, technicians, and technologists associated with the program including full-time, part-time, sessional, and cross-appointments * Profile of the Dean, faculty, and staff associated with the program including cumulative credentials, scholarship, work-related and teaching experience, and expertise in education * Significant faculty or staff accomplishments such as professional recognition and awards, achievement of credentials, and appointments * Contributions to the professional community or industry by program-associated faculty and staff including board / committee service, research, and presentations / publications * Current staffing levels for the program in relation to program   numbers, curriculum, delivery modes and areas of specialization / generalization   * Hiring priorities over the next few years based on the above * Current professional development and renewal plans in relation to program or student needs | | | This fifteen week intensive program is taught by nine artist faculty with diverse backgrounds in the field of fibre arts. Each professional in their own strength provides a different perspective of the techniques delivered in the program to help support students when making their vocational/career choices as an artist.  **Profiles:**  *Dean, Sandra Dupret, B.F.A., M.F.A*  Haliburton Campus Dean and Principal, has an M.F.A with a specialization in printmaking and sculpture. In addition to a relevant teaching and exhibition record in the visual arts, she has curated over 27 exhibitions during her venue as the Curator and Gallery Director – Elaine L. Jacob Gallery and Community Arts Gallery, Wayne State University (Detroit, MI.) She has worked in academic administration for over 15 years.  *Academic Coordinator Darlene Bolahood, B.Sc, M.F.A*  Darlenecompleted her B.Sc. at the University of Toronto, focusing on organic chemistry and philosophy, and then continued her studies in painting, drawing, sculpture and textile arts at the Banff School of Fine Arts, Sheridan College, Fleming College and the University of Waterloo. A diverse artist having worked with curriculum development at both Durham College and Fleming College, Darlene has an indepth understanding of teaching and learning. Darlene is a full-time faculty at the Haliburton campus, as well as, the coordinator of the Visual and Creative Arts Diploma.  *Administrative Coordinator Jennifer Bain*  Art Certificate Coordinator at Fleming College since 2008. A graduate of Fleming College's Visual Arts Fundamentals (Drawing & Painting) Certificate Program, Jennifer had the opportunity to study and understand the passion and processes of art making.  Jennifer has been working with artists and students at the Haliburton School of The Arts for over 23 years. Jennifer is also a member of the Board of Directors for the Haliburton Arts Council.  **Faculty Profiles:**  **Wendy E. Bateman** teaches weaving, spinning, braiding, creativity, textile science, colour and design for textiles. Wendy is a graduate "with distinction" from the O.H.S. Spinning Certificate program, a Master Spinner, a graduate of Sir Sandford Fleming College's Visual and Creative Arts Diploma Program and has been the owner of Fibres WEB studio for over 35 years. She has received numerous design, originality and judges' choice awards for her work. She travels teaching her craft and sharing her environmental ideas. Wendy is a recipient of the Enviro Hero for the Arts Award.  **Judith Dingle** is a full-time textile artist. Since 1978 her work has been exhibited in solo and group shows in Canada, the US, Europe, New Zealand, Japan, and Taiwan. She is well known for her architecturally scaled quilted wall hangings and textile constructions commissioned for residential and corporate interiors. Corporate clients include Seiko, Xerox, Rolex, Bristol Place Hotel, C-I-L, Extendicare and, a 15' x 8' silk donor quilt for the Yee Hong Wellness Foundation. Her work is also located in many public collections such as the Textile Museum of Canada in Toronto, the Claridge Bronfman Collection in Montreal and the National Museum of Civilization in Ottawa, as well as in private homes throughout the world. She has won acclaim and awards for her work, including Canada Council and Ontario Arts Council awards and her flat and constructed quilts have been widely published in magazines and books such as *The Art Quilt* by Robert Shaw. Judith is a respected teacher and lecturer who has taught extensively for over 25 years and is known for providing a supportive atmosphere for development and exploration.  **Suzi Dwor** has a Masters in Art Ed. and has studied in the US, Paris, and Mexico. An accomplished artist and teacher, she taught Fibre Design at Buffalo State University and is currently working in a program called "Learning Through the Arts" in the Niagara public schools. Her students describe her as extremely creative, intuitive, knowledgeable, and energetic. Suzi makes paper of incredible colour and quality that is used for collage and three-dimensional works of art. She trained in paper-making and fibre design at Kent State, Ohio; Cleveland Institute of Art, and Buffalo State University. Her achievements are many and include juried exhibits and workshops at the Albright Knox Gallery, Buffalo; Canada Koffler Gallery, Toronto; Rodman Hall, St. Catharines, Jordan Art Gallery, Ont.; 100 American Craftsmen, NY; as well as across the US and southern Ontario.  **Gunnel Hag** studied textile design in Sweden and England. Her studio, Trees Textile Designers and Printers, produces fabrics for film and theatre productions. She taught in the Textile Studio at Sheridan College for 12 years, and has been a visiting lecturer at the National Institute of Design in Ahmadabad, India. Her fabrics have been represented at International Design exhibitions and she has received many grants and awards for her work. Gunnel has published two books: Creating Texture and Creating Texture: Soft Texture. [www.colourvie.com](http://www.colourvie.com) & <http://gunnelhag.blogspot.ca/>  **Kim McBrien** is owner of Indigodragonfly and produces hand dyed yarn and spinning fibre known for deep, multifaceted colours and humourous names. She loves yarn, fibre and colour and teaching others how to bend all of these to their will using a number of techniques borrowed from knitting, weaving, basketry, embroidery, surface design and quilting. www.indigodragonfly.wordpress.com [www.indigodragonfly.ca](http://www.indigodragonfly.ca)  **Marta Scythes** is a medical illustrator, fine artist and educator. Her work has been published by *Harrowsmith Magazine*, University of Toronto Medical Society and Harper Collins (New York). McClelland and Stewart featured her illustrations in their best-selling *UP NORTH* nature series as well as in *The Canadian Encyclopedia*. Marta holds a Master's of Science in Biomedical Communications from the University of Toronto and has created scientific animations for the Hospital for Sick Children and Queen's University. She currently teaches at Fleming and St. Lawrence Colleges, Queen's University and The PEI School of Art. www.bmc.med.utoronto.ca/~marta  **Laura Trach** was drawn to fabrics at an early age. After completing Fashion Design at Fanshawe College, she spent a number of years in the garment industry, where she perfected her pattern drafting skills and garment construction techniques. After attending the Textile Surface Design program at Fleming, Laura changed directions, still working with textile materials, but moving into textile art. Now, she is making landscapes from fibre and thread. Laura has been an instructor in the Fibre Arts program at Fleming since 2008, teaching Applied Design as well as Basic Sewing. She also teaches classes in creativity with fabric, as well as her own style of thread painting and needle felting. Laura has given talks and workshops for the OCC, various Quilt Guilds, and offers workshops at her studio in the Haliburton area. Laura's work has been shown at a number of exhibitions including World of Threads (2007 and 2009), Eastern Ontario Masterworks (2009), and Threadworks 2010. Currently her work is available at the Ethel Curry Gallery [www.orangecatstudio.com](http://www.orangecatstudio.com)  **Laurie Wassink** is an Ontario based artist and educator. Her work encompasses many mediums: both functional and art textiles, photography, papermaking, collage and bead jewellery. She aims to create a link between her own subjective experiences concerning the Niagara Escarpment, with its diverse flora and fauna, and that of the viewer. Laurie is currently a faculty member at the Ontario College Art & Design. She has also taught at Sheridan College and is a member of the Hamilton artist co-operative, AllSorts Gallery.  **Fay Wilkinson** is a Registered Expressive Arts Consultant/Educator with IEATA and a member of the Society of Arts in Healthcare. She is a graduate of and now instructs in the Expressive Arts Program at Fleming College. Fay has studied with master mask and puppet makers, renowned storytellers and voices coaches as well as at Sheridan School of Craft and Design, majoring in textiles. She investigates and works with the power of art making for self-discovery and healing. Awarded the Fellowship of Applied Education from Fleming, her current work focuses on raising awareness of mental health and seniors through the creative process. [www.thecreativecocoon.com](http://www.thecreativecocoon.com) | |
| **8.2 Physical Resources**  **Review / discuss:**   * Program costing information * Scope of current program resources such as laboratory equipment, software, library holdings, or tools essential to or which enhance program delivery or student learning * The adequacy of above resources in the context of program outcomes, program currency, and student numbers * Program specific external revenue such as sponsorships, grants, donations or gifts-in-kind * Other externally generated revenues, if applicable | | | **Costing**   |  |  | | --- | --- | | **Revenue** | **Annual Amount** | | Tuition | 21,337 | | Grants | 92,583 | | Other Income |  | |  |  | | **Expenses** |  | | Faculty | 61,271 | | Non-Salary | 1,768 | | Technician | 0 | | Net Cost |  |   **Resources:**  Fibre Arts is offered in the fall of each year in a specialized ‘state of the art’ fully equipped fibre arts studio geared specifically for 16 participants working in a hands-on setting. This studio is also utilized during our summer school courses, as well as our 1st year Visual and Creative Arts Students and the Dual Credit Programs.  The Haliburton campus has a fully equipped library (internet, printed books, periodicals) which students have full access to when attending the Fibre Arts Program. Faculty members assist in keeping the library up to date by providing lists of suggested materials.  Students pay material fees that are incorporated in their tuition. This fee covers various dye and pigment chemicals, fibres/fabrics, papers, and auxiliary supplies used in the creative process. Students are also asked to bring additional supplies that contribute to their success.  Student Support Services department has a representative at the Haliburton campus who provides support to students from the point of initial inquiry to graduation. This services ranges from general inquiries and social opportunities to assistance with identified learning challenges. This enhances each student’s experience at the campus and many students return to future programming because they feel valued. | |

File Program Review report in: **S:\shared data\CLT\School Name\Program Name**

Attach copies of existing and revised bench marks

Attach an updated Program Curriculum Map

**Based on an analysis of your key findings, identify areas that require attention.**

**Develop recommendations and an action plan that reflects the program’s priorities and its capacity to achieve them.**

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| --- | --- | --- |
| **Program Review Action Plan** | **Responsibility** | **Timeframe** |
| **Recommendations:** | | |
| Revise program description, aim and outcomes to better describe program | Darlene Bolahood | Immediately |
| **Remove the following courses (7)** – Manipulations I & II, Embellishment I & II, Pigment and Dye I & II, Applied Design | Darlene Bolahood | Immediately |
| **Add the following courses (7)** – Basic Constructs, Pigment Application, Project Design, Dyeing, Techniques, Sculpture, Innovative Sculpture II | Darlene Bolahood | Immediately |
| Provide a two week project course at the end of the semester to provide students with the opportunity to put theory and techniques into practice; this design of curriculum delivery is consistent with the shift and focus of our other one year certificates | Darlene Bolahood | Immediately |
| Curriculum adjustments to address program need of project based learning and better organize curriculum/content | Jennifer Bain/Faculty | June, 2013 |
| Leverage the interest in Do it Yourself as a marketing tool for program; fibres is a ‘hot’ trend that reaches broad audiences (Etsy, Pinterest, etc) | Jennifer Bain/Faculty | September 2013 |
| Maintain the delivery of traditional techniques in the program and add relevant technology advancements that are current within the industry | Jennifer Bain/Faculty | September 2013 |
| Include field trip to Toronto to provide the students with a broader perspective on fibre arts first hand; fibre as art form and quality goods | Jennifer Bain/Faculty | September 2013 |