**Painting and Drawing Program Review – Conducted – March 23, 2014**

The Painting and Drawing Certificate (VAF) program was first launched in September of 2001. Drawing and Painting courses have been a popular choice of the summer school courses that had only been offered part-time. After careful consideration by a committee comprised of Drawing and Painting 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 and the Integrated Design 2 year diploma (IND).

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 program is a thoughtful blend of theory and practicum, with many hands-on, practical exercises to perfect technique and skills while expanding personal themes. The Art History and the Colour Theory and Design courses will provide a solid foundation of skills to expand practice as students experiment with various mediums and approaches. Access to quality studio time will provide the opportunity to complete a solid foundation portfolio.

Focus is given to the development of content for a portfolio of work suitable for application to exhibitions, a variety of venues, or for further studies in fine arts.

Fleming is just one of 14 colleges in Ontario who offer a fundamental art certificate. Fleming has the smallest number of students and graduates with an average of 10, while Sheridan has the highest number of students with an average of 338. Centennial, Georgian and St. Lawrence colleges offer a fine arts and crafts diploma. Cambrian, Durham, Fanshawe, Georgian and Sheridan offer an advanced Fine Arts and Crafts diploma.

Fleming College receives 37 - 46 applicants to the program annually, with an average of 10 students registering annually over the past 5 years however there is fluctuation with an occasional year with low numbers of students (with 16 students in 2007 and 7 students in 2010). Graduate satisfaction with the program ranges from 69% to 100% with a 94% satisfaction in 2013/2014. Student satisfaction with the learning experience ranges from 72% to 100% with ups and downs year over year from 2011 to 2014 (with a 78% satisfaction rating in 2014). Student satisfaction with the faculty has been experiencing a downward trend from 88% to 54% over the past 4 years. The new curriculum format will enable faculty to be able to provide a program more aligned with student expectations. Student retention is extremely high at 85% in 2013 and 100% in 2014.

With the launch of the full-time VCA diploma in 2008 and the new Integrated Design diploma in 2014, most candidates now select certificate programs as their area of studio specialization. As the diploma enrolment continues to grow, the Drawing and Painting 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, campus administration and a curriculum consultant, provided input by reviewing feedback notes, the original program aim and outcomes, current delivery (such as course descriptions, learning outcomes and course sequencing), learning gaps and the strategic direction of the campus and college. End of semester discussions with faculty and students also provided an opportunity to assess their experiences in this program and identify its strengths and weaknesses.

The program review which included feedback from faculty, students, technical and administrative staff, and the Program Advisory Committee (PAC), identified a comprehensive program, exploring the many aspects of drawing and painting in a short amount of time. The content of the program is strong in depth and breadth for a foundation program; however the redesign moved the courses from a subject matter focus to a skills based approach. New program outcomes and aim were developed with more objectives and targets established. The new approach is a building of skills and media, progressing from one course to the next. The new curriculum will allow faculty to teach with a practised and demonstrated skill set as opposed to subject (landscape, life, watercolour, acrylic etc.). There was strong support from the entire faculty as VAF is more process based than technique based and a key component of “thought” for each certificate (i.e. interpretation or meaning of what you are doing) is now embedded into VAF projects, while retaining the hands on application for the students and program.

This review has afforded the opportunity to refocus the curriculum to better represent a skills based approach to learning as determined by the faculty team and student and graduate feedback.

**Program Review Self Study Template**

| **Program Coordinator:** | | **Darlene Bolahood, Jennifer Bain** | | **School:** | **Haliburton School of the Arts** |
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| **Program Code:** | | **VAF** | | **Date Completed:** | **March 23, 2014** |
| **Program Name:** | | **Visual Arts Fundamentals – Drawing & Painting** | | | |
| **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 | | **Industry Trends** identified from June 2014 PAC Meeting  • “Old school” trends coming back (Recent magazine article regarding graphic design being inspired from the 40’s within Disney)  • Artists are becoming more hybridized (versus using only one medium or technique) with an experimental approach and a body of work not specific to one particular area   * Light and sound are being hybridized as well   • Student work is being impacted by Digital media and Design (although they might not consciously realize)  • The discussion around “Craft versus Art” continues  **Labour Market** identified from June 2014 PAC Meeting  The following emerging jobs were identified:  • Gallery technician  • Professional artists are hiring studio managers  • Industry is recognizing the transferable skills that artists bring marrying the technical skills (fundamentals) and creativity   * Self-employment (require training in ethics, business practices, and marketing)   **Trends** identified from June 2014 PAC Meeting  • Universities don’t seem to teach technical skills whereas we (colleges) specialize in that area (such as colour theory and perspective)  • Social media is being utilized in getting work out and seen  • Students creating work aimed at the goal of a gallery exhibition; students need to understand how to ready work for an exhibition  • Resurgence in printmaking   * Visual arts is changing in that artists/students are not necessarily only using traditional material to create prints, paintings and drawings; they are using digital media as part of their process   Some Issues resulting from the trends  • Light is being used in different ways with transparent papers, lights, including history so it would be beneficial if everyone was able to participate  • Students interested in receiving higher level information about exhibiting even though this is a survey program and the first step in furthering their education.  • Technology is impacting the classroom learning environment ( social media, phones) and the need for an immediate response is very different from the traditional processes of drawing and painting  • Activists are using art as a mode of communication and action; it would be beneficial to share with students how these projects are created and funded and what role artists can play in them | | |
| **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 | | With the intensive delivery of the program nearly 100% of the time is spent in the studio. Faculty agrees that a connection to the industry is a very important component and would be a priority if the program expanded in the future.  Faculty are drawing and painting artists who are knowledgeable with the current industry so students benefit from their experience and knowledge thereby bringing the real world into the classroom for students.. | | |
| **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. | | The Visual and Creative Arts Fundamentals ( Drawing and Painting) program is designed to provide the basic to intermediate-level student with the opportunity to fully explore the range of possibilities of  expression in drawing and painting on the two-dimensional surface.  The program is a thoughtful blend of theory and practicum, with many hands-on, practical exercises to perfect technique and skills while expanding personal themes.  The Art History and Colour Theory and Design courses provide a solid foundation of skills to expand student practice as they experiment with various mediums and approaches.  Access to quality studio time provides students the opportunity to complete a solid foundation portfolio.  Focus is given to the development of content for a portfolio of work suitable for application to exhibitions, a variety of venues, or for further studies in fine arts. | | |
| **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 | | After each delivery of the program, a faculty meeting is held in the semester following the program to complete a curriculum review where faculty discuss any issues or concerns for resolution well in advance of the next delivery. Adjustments to curriculum, material needs and program scheduling are subsequently made  Curriculum renewal in 2012 identified a number of changes which were implemented in the 2013 delivery all of which were well received by the students. These included:   * a field trip to Toronto to view galleries and paint supply shops with a 1 ½ hour guided tour of iwaway * the addition of female artists to the Art History I course * a revision in the order of the courses which worked well * the addition of Winsor Newton paints as issues with the poor quality of water colour paints   The changes that were agreed upon from this program review are as follows:   * a complete redesign of the course curriculum provided the opportunity to move the courses from a subject matter focus to a skills based approach * new program outcomes and aim were developed with more objectives and targets established * new course learning outcomes and descriptions were developed with the resulting changes in course names and recodes * the new approach is a building of skills and media, progressing from one course to the next * the new curriculum will allow faculty to teach with a practised and demonstrated skill set as opposed to subject (landscape, life, watercolour, acrylic etc.) * there was strong support from the entire faculty as VAF is more process based than technique based and a key component of “thought” for each certificate (i.e. interpretation or meaning of what you are doing) is now embedded into VAF projects, while retaining the hands on application for the students and program * a focus on the development and application of rubrics for assessments throughout the courses * an update and refreshing of tools and technology for the program | | |
| **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 the Painting and Drawing certificate however the drawing and painting certificate does meet the Ontario Qualifications Framework for certificates.  Admission requirements have been acceptable, especially in light of the fact that the VAF is a foundation level certificate.  Faculty actively collaborate in translating the program goals into coherent and integrated learning strategies. This is supported by ongoing curriculum renewal, 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. | | Program and course outcomes have been aligned as per the deliberation and decision of the faculty team via this Program Review. | | |
| **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. * Does the current curriculum align with the college’s e-learning strategy which strives to have all Fleming graduates experience e-learning in each semester of their program?   + Does the current program contain a discrete Applied Learning opportunity for students? If yes, which category of Applied Learning is fulfilled?   \_\_\_ Field Work (Indirect Supervision)  \_\_\_ Field Work (Direct Supervision)  \_\_\_ Co-op  \_\_\_ Applied Project / Applied Research Project   * + In the 2013/14 academic year, Fleming College will ask all programs with Applied Learning opportunities to align to an agreed upon framework. To confirm program alignment, please complete the appropriate Applied Learning Framework Checklist and attach it to this document. After completing the checklist, please answer the following: Is the program in alignment with the Applied Learning Framework? If no, what are the strategies in place to bring the program into alignment?     If the answer to 3.1 is no, are there plans to create a discrete Applied Learning opportunity for students within this program? Why or why not? | | The VAF 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 e-learning strategies such as web delivery however the program is technology facilitated using technology to provide communication and basic course information to students (such as D2L, electronic presentations, and some learning activities). There is also enhanced use of technology in various courses in the program that include for example, the use of social media, digital cameras, advanced software etc. | | |
| **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? | | Peer and faculty critique of studio work is an important part of the learning process and using this format, students work in an environment of continuous assessment.  Particular attention is paid to the health and safety of students as they learn how to use, store and dispose of toxic materials, handle tools and equipment safely and select and wear appropriate personal protective equipment (PPE) for a given task.  In-class 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 are to present assessment plans to students on the first day of classes. Students experiencing challenges by the midpoint 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 | | The Drawing and Painting program provides students with a foundation in the study of drawing and painting as the start of a skill base for technical employability, as well as a tool in visual arts.  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 students direct from high school 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 | | The Fleming Visual and Creative Arts Diploma or the Integrated Design Diploma are a natural continuing education possibility, as students will have completed 14 of the 27 credits required for these diplomas, or the student could consider one of other arts certificate programs.  Pathways  Graduates of the Ontario College Diploma in Visual and Creative Arts at Fleming College with a specialization in the Drawing & Painting program will be considered for admission into universities with arts specializations for students with VCAD and IND specialities in drawing and painting. | | |
| **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) | | KPI data has not been collected for the Drawing and Painting program. Drawing and Painting graduates are contacted for feedback on their satisfaction with the program and to analyze employment trends.   * Graduate satisfaction with the program ranges from 69% to 100% with a 94% satisfaction in 2013/2014 * Student satisfaction with the learning experience ranges from 72% to 100% with ups and downs year over year from 2011 to 2014 (with a 78% satisfaction rating in 2014) * Student satisfaction with the faculty has been experiencing a downward trend from 88% to 54% over the past 4 years. The new curriculum format will enable faculty to be able to provide a program more aligned with student expectations. * Student retention is extremely high at 85% in 2013 and 100% in 2014 | | |
| **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 | | At the end of every delivery cycle of the program, Jenn Bain holds a focus group with the students of the program and does a curriculum review. The following are the comments from the drawing and painting students from the last delivery cycle:   * When asked the value of their total experience they rated the program between 5 and 8 * When asked how the program could become a 10 they indicated the following: * Learned valuable stuff on process * Make more materials available – Huntsville for art supplies, matting for show – different kinds of paper and framing * Emphasis on process – everyone is at a different level of learning – easy to be discouraged – make it clear all along that it is the process and willingness to explore and experiment – learn from mistakes * At the beginning – write exactly their thoughts as a student, so that students don’t have to repeat their story * Field trip (on location) – students didn’t want to use their own vehicles – and didn’t split on gas * More emphasis on different technique – landscape drawing didn’t include different techniques * No opportunity to learn classical techniques or demonstration – some classes did not include any and/or verbal – visual learners need to be accommodated   Suggestions regarding the order of the delivery of the courses (did they flow from one to another?)   * Design course was exceptional and would have sacrificed part of another course to have 5 days * Art Gallery visit was great – split of course made it difficult for some * Art History before and first – barrier of not having painting experience could be easily dealt with by asking students to provide an introduction to work samplers in a smaller scale (demonstrating your ability) some would have preferred more days – delivery was difficult   Suggestions regarding content. Anything they may have felt was missing or not necessary   * Watercolour demonstration/component was very brief and only a couple of hours – students didn’t feel they got enough – maybe have a couple of full days in watercolour * Ritchie Falls, Sir Sam’s Ski & Bide, Minden white water in landscape painting too many location – gas costs up to $70 and drivers were not reimbursed by college * Itemize techniques and tasks and reference when you would use those techniques so student can comprehend easily * Students need to identify the materials they have requested to be in the studio and demonstrate how they were used – students were making their own carbon dust only to find there was some in the room | | |
| **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 | | **Labour Market** identified from June 2014 PAC Meeting  The following emerging jobs were identified:  • Gallery technician  • Professional artists are hiring studio managers  • Industry is recognizing the transferable skills that artists bring marrying the technical skills (fundamentals) and creativity\     * Self-employment (require training in ethics, business practices, and marketing) * Students have started a life-long learning experience in the discipline of drawing and painting with endless options in their pursuit of a career in this field. * This program will appeal to the serious student who is seeking to build an excellent foundation portfolio of work before pursuing further studies, to apply their learning to another medium, or to explore apprenticeship, freelance, or teaching career options. * Students graduating from this program have had a basic introduction to the artist’s practice. With further education and/or practice, students may pursue careers in freelance work, education, or employed in private business. * 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 or the Integrated Design Diploma * Continue to study with drawing and painting professionals in Haliburton School of The Arts courses * Complete other studio certificates at Fleming, choosing from jewellery, photography, sculpture, ceramics, artist blacksmithing, 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 universities with arts specializations for students with VCAD and IND specialties in drawing and painting. | | |
| **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 | | This program is delivered at Fleming College’s Haliburton Campus, located in central Ontario's spectacular Haliburton Highlands region and home to the Haliburton School of The Arts, renowned for outstanding arts programming. Designed for visual artists, the contemporary architecture maximizes natural light in the studios, classrooms and common areas. It's the perfect environment to flourish as an artist.  The certificate programs are delivered in an intensive format in which two semesters of credits can be completed in only 15 weeks. Each certificate course comprises 32.5 hours of in-class instruction with an additional 15 hours of technician - guided, independent studio time. Faculty members are not only professional artists and designers, but also dedicated teachers who are intent upon the development of your technical skills, creative thinking, and artistic integrity. The 40-year history of the Haliburton School of The Arts is proof of the passion and focus of its faculty, administration, and support staff, whose collaboration provides an environment rich in potential for studies in the arts.  The uniqueness of VAF (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)  This program aligns with Fleming’s **Strategic Mandate Agreement (SMA)** in all areas, such as:   1. Jobs, Innovation and Economic Development through contributions to local social and economic development 2. Teaching and Learning through experiential learning 3. Program Offerings through current program areas of strength at Fleming that includes the Haliburton School of the Arts, Museum Management, Cultural Heritage Conservation and Management, Sustainable Building Design and Construction and Flemings proposed areas for growth including Arts and Heritage 4. Institutional Collaboration to Support Student Mobility through partnerships with regional school boards and colleges and university pathways | | |
| **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 | | Fleming is just one of 14 colleges in Ontario who offer a fundamental art certificate. Fleming has the smallest number of students and graduates with an average of 10, while Sheridan has the highest number of students with an average of 338.  Centennial, Georgian and St. Lawrence colleges offer a fine arts and crafts diploma.  Cambrian, Durham, Fanshawe, Georgian and Sheridan offer an advanced Fine Arts and Crafts diploma. | | |
| **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 | | The program launched on September 1, 2001  Enrolment   * Between 2007 and 2012 FDR Enrolment Report * 42-51 students – average number of applicants * 2012 – 42 students (51 in 2011) * Average 19% from within SSFC catchment and 81% outside   Actual Participants:   * The number of applicants has dropped significantly over the years (in 2007 it started with 11 students, jumped to 16 in 2008 and then has dropped back to 7 – 8 students since with a -8% mean growth… the average number of students is 10   For fall 2014 right now they have 17 students and is now waitlisted  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 Drawing and Painting for semesters 3 and 4. The foundation addresses the development of an advanced level of critical thinking and increased integrity and work ethic. * Students have had an opportunity to identify personal challenges and have set their goals accordingly. * 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.   This has increased the ongoing demand for learning support services at the campus.  The new Integrated Design diploma launched in 2014 provides another avenue for students to enter the Drawing and Painting program. | | |
| **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 | | Drawing and Painting 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. The 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 | | The campus Dean/Principal is the President of the Board of Directors for Craft Ontario (formerly known as the Ontario Craft Council).  Faculty members are practicing drawing and painting artists, actively involved in their communities and in retail and distribution of their own work.  Students plan and participate in the end of year exhibition for the purpose of presentation and experience.  The “Friends of Fleming Committee” 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:  Karen Gervais  Visual Arts Faculty  Haliburton Highlands Secondary School  20 Farmcrest Ave  Haliburton, ON  K0M 1S0  705-455-7755  [kpalenkas@sympatico.ca](mailto:kpalenkas@sympatico.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  404 Mountain Street, Box 951  Haliburton, ON  K0M 1S0  705-457-6543  [hhprairie@hotmail.com](mailto:hhprairie@hotmail.com)  Helen Knibb  1655 David Fife Line, RR#1  Keene, ON  K0L 2G0  705-295-6188  [hknibb@nexicom.net](mailto:hknibb@nexicom.net)  Lauren Ogilvie  Alumni - Visual & Creative Arts diploma  Fleming College, Haliburton School of The Arts  3022 South Drive  Burlington, ON  L7N 1H2  647/523-4399  [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)  Sarah Petroff  Owner / Operator  Petroff Gallery  11 Beaver Valley Rd  Toronto, ON  M3H 4R8  416-630-3600  [petroffgallery@sympatico.ca](mailto:petroffgallery@sympatico.ca)  Emma Quin  Executive Director  Craft Ontario  990 Queen St. West  Toronto, ON  M6J 1H1  416-925-4222 Ext. 223  [equin@craftontario.com](mailto:equin@craftontario.com)  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 artist faculty with diverse backgrounds in the field of drawing and painting. Each professional has their own strength and 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 18 years.  *Academic Coordinator* **Lisa Binnie**  Lisa graduated from the unique adult art program at the Central Technical School Art Centre and is currently pursuing a Master of Fine Arts degree at OCAD University. She teaches creative approaches to photography at the Haliburton School of The Arts where she is **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 25 years. Jennifer is also a member of the Board of Directors for the Haliburton Arts Council.  **Faculty Profiles:**  **Lisa Binnie** records and explores the passage of time, historical context and the interplay between human and natural processes in her surrounding environments. An important part of her artistic process involves collecting discarded materials and repeatedly photographing the same locations. With these raw sculptural and photographic materials she creates dramatic photographic images and large scale metal sculptures. Lisa is currently pursuing a Master of Fine Arts degree at OCAD University. She teaches creative approaches to photography at the Haliburton School of The Arts. Lisa graduated from the unique adult art program at the Central Technical School Art Centre.  **Annette Blady Van Mil** is a graduate of OCADU. For many years, she has worked as an architectural and interior designer on many projects all over North America, but painting has always been her first love. Annette has spent several years developing her unique approach to painting using mixed media, found objects, stained glass and encaustic. It is this diverse and open-minded approach to media and materials that inspires her mosaics and artwork. The popularity of the style she has developed has allowed her to pursue art on a full- time basis. [www.annetteblady.com](http://www.annetteblady.com)  **V. Jane Gordon**, is seduced by improvisation and continues to work in installation contexts with a wide variety of media and ideas. She has an undergraduate degree in Art History from Queen's University, a Master's Degree with a studio major in painting and drawing, and a Specialty in Arts Education from the Fine Art department at Sir George Williams University (now Concordia). As an artist and curator, she has mounted over 100 exhibitions and has work in public collections in Canada and Europe, as well as many private collections. She has authored several publications in the National Archive including The Artist's Inquiry Book. V. Jane is a winner of the Woman of the Year in the Arts award and the Hamilton Arts award medal. She is an honourary lifetime member of Hamilton Artists Inc. and received the Olympic 88 Government of Canada certificate for community contributions in the arts. She is a year round teacher/mentor and her interests as an artist extend from traditional gallery based practices to digital manipulations and embodied interventions.  **Kal Honey** an award-winning graduate of OCAD, trained as a graphic designer. After 20 years in design, he now primarily teaches and practices fine art. Kal's work in mixed media explores the interplays of text and image, boldness with subtlety, raw versus refined - playing utilitarian materials like corrugated cardboard, staples, plywood and found objects against his designer's aesthetic. As an instructor, he likes to create an environment that is at once supportive and adventurous: for it is only from a place of safety that you can feel free to take the necessary risks to extend your limits. In addition to Fleming College, Kal teaches at Koffler Centre of the Arts, Neilson Park Creative Centre and Station Gallery in Whitby. He also teaches workshops, lectures and juries for various community art groups around the Greater Toronto Area. www.kalhoney.ca  **Kim Lee Kho** is a visual artist and instructor whose work, informed by 20+ years as a graphic designer and art director, includes: painting, drawing, photo-based and digital mixed media, and sculpture. In 2013 Kim was awarded an Ontario Arts Council Emerging Visual Artists grant for the creation of new work. She has participated in exhibitions, residencies and mentorships in Ontario, Alberta and BC, and shows at the Renann Isaacs' gallery in Guelph. As a faculty member Kim teaches in diploma, certificate and summer programs at the Haliburton School of The Arts , including the new "SPA" graduate certificate. She also teaches regularly at Neilson Park Creative Centre, and is a workshop leader, lecturer and juror for community art groups throughout southern Ontario. A popular and articulate instructor, Kim likes to create a safe and adventurous environment for students to learn and explore without fear; being challenged while enjoying the process of discovery. [www.kimleekho.ca](http://www.kimleekho.ca)  **Matthew Mancini** attended the Ontario College of Art and Design from 2001 to 2003 but left to pursue a more classical realist approach that led him to delve into a six year study of the techniques used in the 19th Century ateliers of Paris, France. In addition to perfecting them in his own work, Matthew regularly teaches the principles and methods of classical realism in drawing and oil painting. www.matthewmanciniart.com  **Tammy Rea** has spent the last 20 years in the computer world - and then the last 10 of those working with digital video. She runs the Haliburton 48 Create Video competition for ages 7 to 70. Tammy has taught video creation at all school levels and also produces corporate and creative videos.  **Charles O'Neil** is a full-time artist with a wide range of interests and a long affiliation with the Haliburton School of The Arts. With a background in drawing and painting, in the late 1990's he became interested in sculpting. Working primarily in metal wire, his work is now featured in galleries across the country as well as internationally. Charles has earned a certificate in Artist Blacksmithing and a Diploma in Visual and Creative Arts from Fleming College's Haliburton School of The Arts. As a faculty member since 1997, he teaches several adult courses in wire sculpture, drawing, and painting. Charles' work can be found in both private and corporate collections and includes work recently purchased by the federal government of Canada as gifts for international leaders. Public works can be viewed at Pearson International Airport's Terminal #3, The Design Firm of Southfield Michigan, the Stuart Wietzman Collection of New, York and the Haliburton Sculpture Forest. He was honoured as the Artist of Distinction through the Haliburton Highlands Arts Council in 2008. [www.charlesoneil.com](http://www.charlesoneil.com)  **Rose Pearson** earned her Bachelor of Fine Arts degree from York University, majoring in painting and drawing. She went on to receive her Education Degree and has over 15 years of experience teaching art in both the public school system in Alberta and Ontario and privately from her studio. In addition to creating bodies of work for public gallery exhibitions, she is a member of the Haliburton County Studio Tour and is represented by the Ethel Curry Gallery in Haliburton. www.rosepearson.com  **Rod Prouse**, a graduate of Ontario College of Art in 1968, exhibits mainly in painting and printmaking and recently in video and photo-based art. To date his professional career has seen thirty six solo exhibitions and as many group exhibitions across Canada, the US, and in England and Germany. Solo exhibitions have included such institutions as the McMichael Canadian Art Collection. His work is included in private and public collections in Europe, Asia and North America. His teaching agenda is based on delivering a sound understanding of design principals and personal attention to develop individual potential. Rod's current paintings reference Canadian landscape in a refreshing contemporary style. [www.rodprouse.com](http://www.rodprouse.com)  **Tammy Rea** has spent the last 20 years in the computer world - and then the last 10 of those working with digital video. She runs the Haliburton 48 Create Video competition for ages 7 to 70. Tammy has taught video creation at all school levels and also produces corporate and creative videos. | | |
| **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 | | **Requests from 2012 curriculum review:**   * require on site lamp (Marta has been bringing her own) * technology issues with software despite pre preparation negatively impacting class time   **Costing**   |  |  | | --- | --- | | **Revenue** | **Annual Amount** | | Tuition | 91,093 | | FTE | 12 | |  |  | |  |  | | **Expenses** |  | | Total Academic Expense | 57,314 | | Academic Overhead | 3,100 | | Delivery Costs | 21,099 | | Support Costs | 18,580 | | Allocated Costs | 16.170 | | Non-Salary | 1,465 | |  |  | | Net Income | 30,680 | | **2012-13 Contribution Margin** | 33.7% | | **2010-11 Contribution Margin**  (\*based upon 6 FTE) | 28.4% |   **Resources:**  Drawing and Painting is offered in the fall of each year in a specialized ‘state of the art’ fully equipped drawing and painting studio geared specifically for 16 participants working in a hands-on setting. This studio is also utilized during the summer school courses, as well as the 1st year Visual and Creative Arts Students and the Dual Credit Programs.  The Haliburton campus has a fully equipped library (internet, printed books, periodicals) and computer lab (to support utilization of course software) which students have full access to when attending the Drawing and Painting Program. Faculty members assist in keeping the library and computer lab up to date by providing lists of suggested materials.  Students pay material fees that are incorporated in their tuition. 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:** | | |
| **Update Program aim and outcomes**   * **Completed for Program Review** * **Jenn conducts annual curriculum reviews** * **Sharon completes curriculum renewal report** | Faculty  Support – Jen & Sharon | Completed for PR  On-going |
| **Course Sequencing**   * **Completed for Program review** * **Jenn conducts annual curriculum reviews** | Faculty with  Support - Jen | Completed for PR  On-going |
| **Redesign of curriculum**   * **Update course learning outcomes & course descriptions** * Change of course codes and descriptions | Faculty with Darlene with support from Jen  Jen, Sharon and AO | Prior to next delivery cycle (Fall 2015)  Mid Feb |
| **Technology:**   * **Update and refresh tools** | Faculty  Tech Support | Before next delivery & on-going |
| **Development of rubrics for courses** | Faculty  Support from Jen & Sharon | Before next delivery & on-going |
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